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# The Film Index

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## Manufacturing Conditions In European Countries

**Selig, Founder of the Selig Polyscope Co., Tells of His Trip Abroad and Foreign Motion Pictures.**

The idea of getting more familiar with conditions in Europe in the motion picture business, I took a trip across last summer, leaving Chicago August first, and since my return have discovered such an interest in the impressions I brought back that I thought it might be appreciated if I were to write a short account of what I saw and the conclusions I drew. I wish to state frankly that anything I say in this letter, I give as my impression only, with no idea, in any way, of criticising or favoring any company in the business or any country in Europe, and I hope it will be appreciated as such; nor do I attempt to grow eloquent, but merely state what I saw (and heard) as it appeared to me.

### Manufacturing Film at Low Ebb in England.

With reference to the conditions of our business in England, in my judgment they are in a very bad shape. Including Mr. Williamson, they are all practically closed down, making only an occasional negative, and the average sale from each negative made is seven or eight prints. From a conversation with Mr. Williamson, I learned that the highest number of prints made from any one subject by him was twenty-five, which they had sold. Mr. Williamson was one of the parties that Murdock had done business with. He was very much dissatisfied with Murdock's proposition, and stated that Murdock had not sent for two shipments of film since they signed the contract. I believe that the contract he had with Murdock was for twenty prints. I saw the contract, but do not remember distinctly now.

### English Manufacturers Disappointed in Murdock.

In regard to the Warwick Trading Company, I saw Mr. Barker and his version of the Murdock affair and their contract with him was the same as that of Mr. Williamson and he complained very much of those conditions.

Mr. Hepworth, of the Hepworth Co., is a very conservative man and is very anxious to bring about a consolidation of the English manufacturers to better the condition of the English market; but he was of the opinion that this was going to be impossible, as the American manufacturers were doing such good work and getting such a strong foothold in England; also, that unless the licensed American manufacturers join with them, it would be impossible. Like the others, he had the same complaint to make with reference to Murdock, his contract and his shipments.

Mr. Charles Urban, of the Urban Trading Company, is devoting his entire time to his color photography. Williamson is also working on a color process.

In regard to Clarendon, Cricks, Martin, Paul and Tyler, all of these parties in my judgment were doing practically nothing, but had great expectations in connection with Murdock.

### France is Visited.

After leaving England I next turned my attention to France and its conditions in our business. Pathe there, in my judgment, stands alone, above all the rest. Their works are very large. With the exception of Pathe, however, the manufacturers in France are not as large as they claim to be.

The Pathe people have several large plants. At the time I arrived in Paris they were making their own film at two different plants—one, the old Blair Works in England, the other the Photo Material Company. In addition they purchase all they can get from a German concern called the "Agfa" people. The German people are not in a position to make any large amount of stock at the present time, as their output is limited. Pathe is also building a new plant for making film stock.

During my conversation with the different film manufacturers the question came up as to what the consumption of film in Europe and what the output of the world is. Their statistics show the world's output to be 200,000,000 feet per year.

### Gaumont, Second Largest European Manufacturer.

Gaumont is the next largest plant for manufacturing pictures. It manufactures, besides the film, gramophones, disks, photo chemicals, does half tone work, lithographing, commercial photography, enlarging and regular studio work. In addition to that the largest part of their work is photocameras. The Urban-Eclipse plant also does a fine business and has quite a prominent plant.

### Lux Plant Disappointing.

The Lux people have a fair sized studio, just inside the walls of Paris, and their plant is at Gentilly, outside of Paris. When I saw published pictures of this place, I imagined from the same that it was a larger place than Pathe had; but after going there and seeing it, I found it was simply a piece of ground with a wall around it, and a series of lean-tos built against the brick wall. Eclair and LeLeon are similar concerns and have very small working places.

### Releigh and Murdock at Outs.

Releigh, of Releigh and Roberts, in a conversation told me that he was going to America to show Americans how to make film. He was exceedingly angry at Murdock and stated he was coming here to go into business for himself, which we now know to be true. He intends, as he says, to equip his American plant with the automatic system. Raleigh, and in fact most of the French makers of film, outside of Pathe, (Continued on page 3.)

## Chicago Picture Men Banquet William Wright

**Farewell Dinner at the LaSalle a Great Success--H. & H. Exchange Coming to Front--New Manager for the Calumet.**

By James S. McQuade.

THE farewell banquet and loving cup given to William Wright by licensed exchange manufacturers and representatives at the Hotel La Salle, Wednesday evening, December 15, were first considered, Monday, December 13, goes to show how quickly things are plished in the Windy City, when once a thing is taken in hand in the true Chicago spirit. At the last moment a practical joke was played on the guest of honor by the manufacturers. William N. Selig hatched the plot that came near turning "Bill" Wright's hair white.

I. Van Ronkel had invited Mr. Wright to supper the Wednesday evening referred to, without acquainting him with the real face of Selig, as a counter move, invited him to the manufacturers at the same place, to escape the dilemma puzzled "Bill" so in he had a recurrence of one of the old fits to which he was subject years ago, Louisiana. He was about to decline the invitations as the only honorable way when, out of consideration for his unsoberated youthfulness, he was put on to the game and joined heartily in the peal of laughter that was raised at his expense.

He was then conducted to a banquet room of the mezzanine floor of the Hotel La Salle, where covers had been laid for sixteen, the table being tastefully and beautifully decorated with a profusion of choice flowers and evergreens. The past master of affairs presided, and Mr. Kleine, was appointed toastmaster and present took their seats, with Mr. Wright, in position of guest of honor. When the and cigar stage was reached, a page appeared bearing the loving cup on its handsome base, and placed it in front of the toastmaster, who, after a few eloquent words, presented to Mr. Wright, amidst the heartiest applause and general expression of good will and friendship.

"Bill" was up a tree for a moment, but his inherent modesty of his New England ancestry was soon succeeded by the "do or die" spirit, and, soon getting back to earth, he relieved a surcharged feeling in a neat little speech that pleased everybody present. Here are a few extracts from it, as space forbids giving it in full: "I am only a glow worm speechmaker. I must find words somehow or other to thank you all for the signal honor you have paid tonight, in this magnificent banquet, and for (Continued on page 21.)"



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JANUARY 1, 1910.

### REVIEWING THE YEAR.

The past year has been an eventful one in the history of the Motion Picture business in America. The agreement of the Licensed Manufacturers was signed on December 18, 1908, and the Motion Picture Patents Company was not announced to the trade until January 15, 1909, on which date the old Film Service Association met in annual convention at the Hotel Imperial, New York City. The events of this memorable meeting are still fresh in the minds of motion picture men, and need not be repeated now. It is sufficient to say that the Motion Picture Patents Company, which had been received with poor grace by a number of exchange men, was put in force and that the manufacture and handling of motion picture film in the United States ever

since that time the condition of the business was greatly improved. Every form of irregularity peculiar to the business was practiced to the detriment of the industry, with the result that the financial condition of many exchanges was seriously impaired. The stability of the business as a whole was seriously threatened and remedial measures to restore confidence were fully warranted.

When the measures proposed by the Motion Picture Patents Company were disclosed there was great fear that their stringency would interfere with the business. But the promoters of that company were confident that their position was sound and determined to stand by the original plan. Now that it has stood the test of the year, we know that it was the correct solution of the difficulties that beset the trade.

The Motion Picture Patents Company's plan for the business has enjoyed a healthful development in every branch. Exhibitors have greatly improved their houses and increased their patronage. They have gained a hold upon a better class of patrons and are more firmly established than ever before. As a direct result of the improvement in the business of the exhibitor the exchange man has been able to realize more profit from his investment and has found greater security in his business.

That the plan has improved the condition of the manufacturer of pictures there is no room for doubt. Sufficient evidence of that fact is seen in the great improvements that have been made in manufacturing plants and in the higher quality of the pictures which those plants have

produced. That the plan of the Motion Picture Patents Company has not stifled competition is shown in the spirited contest between the various manufacturers to improve their work and maintain the high character of their product.

Through the efforts of the Motion Picture Patents Company a better system of credits has been established. Ruinous price cutting between exchanges has been practically abolished, resulting in better service for the exhibitor. The exhibitor has been protected against the unscrupulous exchange man to a remarkable degree, all concerns of that character having been eliminated.

Such evils as "duping" of pictures, sub-renting and borrowing of films have been practically abolished and the general tone of the business materially improved.

In the prosecution of infringing film makers considerable has been accomplished during the past year. The collection of evidence in patent litigation is necessarily difficult and slow, but material progress has been made.

Altogether the trade is to be congratulated upon the present condition of the motion picture business and the knowledge that there will be but little change in the present program for the coming year.

Regarding the motion picture interests not allied with the Motion Picture Patents Company, known to the trade as the "independents," almost no progress has been made during the year. Constituted of the undesirable element of the trade, rejected by the promoters of the Motion Picture Patents Company because of their irregular methods, they have continued to practice the same methods against each other. Attempts have been made from time to time to unify this warring element, but thus far little has been accomplished. Business regulations have been adopted by them only to be broken at the first opportunity, until now chaos in the "independent" ranks is greater than ever.

Of the several attempts to establish "independent" manufacturing plants there is an almost unbroken record of disaster. Company after company has been organized. Few have attempted to make pictures; many have gone no further than the formalities of organization. Those that have made the attempt at manufacturing have found the business extra hazardous, with small promise of profitable returns. Quite a few have given up in sheer disgust.

The most encouraging developments of the year are to be found in the wonderful progress made by the American Licensed Manufacturers in the art of making motion pictures. In this respect they have reached a degree of perfection equal to that of the best of the European makers. While there still remain features of the work of the great house of Pathe Freres which indicate superior artistic and technical skill, not yet attained in America, the past year has brought out the splendid dramatic productions of the Biograph Company, the biblical and historic productions of the Vitagraph Company, the realistic Western subjects of Selig and Essanay. While keeping pace with its associates in other points the Edison Manufacturing Company has distinguished itself by the introduction to the Motion Picture world of several writers of note, including Edward W. Townsend, Rex Beach, Mark Twain, Richard Harding Davis and Caroline Wells, whose picture stories have enhanced the popularity of the silent drama. The Kalem Company has installed a plant for the production of special features for children, while the popularity of its big topical productions is steadily gaining. The laugh-producing comedies of the Lubin Manufacturing Company have kept pace with the general improvement. Through George Kleine the licensed interests have been strengthened by the productions of Gaumont and Urban-Eclipse scenic and educational pictures.

The year has also brought renewed activity on the part of the George Melies Company, which has established an American studio and from which interesting developments are expected.

The establishment of a Censorship Board under the auspices of the Peoples Institute of New York City is an event of the year that has had a considerable influence upon the character of the pictures produced.

The year has been a most prosperous one for manufacturer, exchange man and exhibitor and, with a continuance of the happy relations, the prospects for the coming year are exceptionally gratifying.

### Greetings.

The compliments of the season are extended to the Motion Picture Trade in every branch and in every clime by The Film Index. Congratulations are offered upon the excellent progress made during the year just closed and a continuation of success for the coming year is the best wish we can make. The prospects are bright and licensed motion pictures are continually improving in character and quality. With this splendid foundation the now favorite pastime of the American Public is certain to increase in favor and its promoters to profit thereby. Here's to you all; may your receipts never grow less.

### SHOULD BE INFORMED.

An exhibitor at Iowa City, Iowa, sends us a newspaper report of a sermon delivered by a local preacher, who condemns, among other popular forms of amusement, the motion picture show. It has become quite common for preachers of the Gospel to condemn the picture show; in fact, they have been condemning almost every form of amusement that has become popular except the Sunday School picnic and the ice-cream festival. It is impossible to attempt to answer the complaints of the cloth against popular forms of diversion. Most of them arise from lack of information regarding the amusement criticized. The great trouble is that the preachers are not sufficiently in touch with the world and its ways. Instead of being "leaders of the flock" they hold themselves aloof and finally step behind the procession, utterly out of the best some of them are able to do is to lead the band.

### HAS POWERS GOT ENOUGH?

There is a story that Pat Powers, the originator of the motion picture manufacturing company known as the "Powers Company," has left home to Buffalo, N. Y. There has been a shake-up in the affairs of the Powers Company in which all the old force of camera men and producers were let out, and new ones engaged. Mr. Erbs, formerly of the Centaur company, is now said to be in charge. This company attempted to make pictures with a Bianchi camera, long since found impracticable. It is hinted among the "independents" that Powers has given up the attempt to make pictures.

### "INDEPENDENT" MANUFACTURERS MEET.

A meeting of the "independent" manufacturers was held at the Hotel Imperial Monday evening, Dec. 20, to perfect an organization under the charter recently granted by the Secretary of State at Albany, N. Y., a week or so ago. It is understood that ten "independent" American manufacturers will be admitted to the new trust and that they will make an effort to exclude all but a certain few foreign brands.

### "ALLIANCE" EXECUTIVE COMMITTEE MEETS.

Messrs. Murdock, Swanson and McMillan came on from Chicago on Tuesday, Dec. 21, for a conference of the Executive Committee of the "Alliance" at the Hotel Imperial, which commenced Tuesday afternoon and continued for several days.

### A SUGGESTION TO PRODUCERS.

H. A. Seitz, manager of the Seitz Opera house of Freeport, Pa., offers the following suggestion to picture producers: "I often wonder why, when the film makers boast of their wonderful care for details, that they overlook the fact that in 'outlaw,' 'Indian' and Western pictures, 'Cobb' horses are out of place and make a good picture look ridiculous to a horseman. Let them use 'broncos' or, if not possible to get long tailed horses, why not follow the example of some women—buy false hair and tie it on."

We pass the suggestion along to the producers. Chicot, please write.

Louis St. Germain and Arthur Cardinal have opened a picture theatre at Danielson, Conn.

Endicott, N. Y., is to have a picture theatre seating 500 persons.



## CONDITIONS IN EUROPE.

(Continued from page 1.)

several negatives from different people, and I personally had a visit from four different people with negative subjects to sell. Raleigh's are making no negatives at all, but purchasing. Raleigh told me that he had large studios, but I found that these were not theirs, but simply places from which they purchased negatives.

## Melies Plant Pleases.

Melies has quite a nice plant, but was not working at the time except building illos for stage purposes. He intended, very soon, to begin making negatives. I understood that theophile Pathe was purchased by the company, but I found that the Lumiere was not directly concerned in the purchase, but some of their managers had purchased the business.

## Italy Next Country Visited.

During these last places I went to Italy. I visited the Italia Film Company which Schemengo is the proprietor. I found him to be a very bright and pleasant man. He received me very cordially and took me through his entire plant without any hesitation. His is, practically, the only film plant in Italy that is not a stock proposition with stock hawked around on the market. This is owned by himself and family. Most of the films he makes would be sensational in America, getting away from that class. He is of the quality of his film is his best asset.

At this point I called upon M. Ambrosio. He was not there, so I was unable to see the plant, but I understood they were working on a film entitled "Nero at the Colosseum." They expected they could sell a large stock of the company on the basis of this film and the showing they made of a film entitled, "Last Days of Pompeii." It is a fair sized plant.

## Low Type of Picture in Italy.

In Rome, they have a very large studio but their work is not up to the standard of even in Europe, but once in a while they make a good film. Rumor has it that there is a division among their stockholders and directors they have not been paying any dividends for a year. I think they are hardly able to proceed without more capital. The class of films they are putting out embraces murder, rape and other low type. I was hardly able to proceed on account of lack of capital, unless he is able to obtain a contract from America and good sufficient to make the contract to make it look good, he might be able to get some money. There are several concerns in Italy on the same scale as Napoli, Roma and Croce and others with studios whatever.

## and Germany Manufacture Few Pictures.

Next places visited by me were Austria and Germany. There are practically no manufacturers to speak of in either of these countries; none of them has a studio, but all are doing little work. Collectively their films are of low grade.

## Moving Picture Theatres in Europe.

In France there are quite a few moving picture theatres. They are practically divided into two classes, those who use Pathe pictures only and those who use Gaumont and Eclipse and make their own. There do not seem to be any sales, but being on the rental basis. Recently a film exchange was started by Lux to which were attached the names of Italia, Eclair and Pathé & Roberts. This exchange handled these pictures exclusively. The demands of the French seem to be for sensational films, but the higher class of theatres now demand a different nature. The prices these charge for admission are far above the charged in American theatres.

It seems they seem to have more moving picture theatres than in any other place on the continent. They also cater to a very sensational type of pictures. There you can see flashy bills in front of the moving picture shows depicting murder, riot and robbery.

## Indecent and Immoral Pictures in Italy.

This country needs awakening, as they are now on the downward path, and unless this type of pictures is eliminated, the better class of people will remain set against them. The opinion which they now have, is that they should be closed as immoral and not fit for any decent person, and especially children, to see. This class of pictures I have no doubt is what caused the Pope to publish an edict against moving picture shows. At the same time Rome has some very fine theatres devoted to moving pictures, the managers of which are trying to lift the pictures to a higher plane, but they are powerless until the manufacturers discontinue making such sensational films. The managers of these better theatres hope that this will occur soon. France and Italy, and, in fact, the Latin speaking countries are the only countries that permit these pictures to run.

Torino has some twenty to twenty-five theatres, Genoa the same number. In Pisa the theatres were closed for the summer, but it has seven that run in the winter. Rome was filled with them and so was Florence, Bologna, Venice and Milan; in fact, every little town has its moving picture show. Italy is plentifully supplied with electricity, which is cheap and generated by water power.

## Austria-Hungary Censors Films.

Austria and Hungary are just beginning, while Holland and the Balkan States are promising fields for the moving picture business.

Budapest is a great little city and has a great number of moving picture shows. Film subjects for Austria and Hungary must be clean and not of the murder, rape and robbery kind, as all films are censored and licensed in those countries.

Vienna has not a great many moving picture shows—about seventy-five I was told—but new ones are being built as rapidly as locations can be obtained. I was informed that there will be one hundred and fifty there within a year. All of the smaller cities are having the moving picture craze. In the cities of from ten to fifteen thousand inhabitants you can find theatres being built with a seating capacity of from 350 to 600 people.

## All Films Censored in Germany.

Berlin has about 200 moving picture theatres. This information was received from the city officials, there being that many licenses in effect. All films are censored and must have certificates, the same as in Chicago. They must be of good moral pictures. This condition I found all through Germany; but I found that the business was somewhat behind in that country and that the better class of people will not go, as they are very much afraid of being seen in a moving picture show. The people seem to believe that they are only fit for the lower class of people; but no doubt these ideas will be dispelled as soon as they get a better class of theatres. There are several large theatres being erected there now. I believe that Germany and Austria will be a good field and better in the future than at the present time.

I did not visit Russia but was told that they would take most any kind of a film there as long as it was not against the Czar.

Norway and Sweden have the same censorship as Germany and Austria and the same is true of Denmark and Holland.

## Disgusting Pictures Produced by Some European Manufacturers.

Motion picture manufacturers, however, must expect to be in a bad odium in some countries as long as certain manufacturers make blood-curdling films as they do. In the Lux office, the walls are hung with lithographs of films, made or in process of making, every one of which depicts murder, rape or burglary. This is equally true of Eclair and to some extent of Italia. They all claim those are the films the people want, and as long as they demand them, they will be furnished. However, speaking of the better class of people and the general public these statements are not true. The walls of Cines office are literally covered with this class of lithographs, with the exception of a little spot over the manager's desk, where there was a dozen photographs of the Biograph Company, including that of the Pope, which the Biograph Company took some years ago, with Cines name under them. Above these little photographs was a lithograph of a man with a gun in his hand,

pillaging the place of a couple of Sisters of Charity, and with this lithograph being shown during my visit to Rome in all the moving picture theatres, it is no wonder that the Pope does not want Catholics to visit moving picture shows.

## American Manufacturers Could Find Ready Market.

Should we bring in a class of films of American manufacturers that would be entirely foreign and different from the Pathe films our country would be of such a different nature that we would find a ready market for a large number of each print.

This completes the impressions that I received abroad, and which come to my mind now. I hope that in submitting them for publication they will be received and interpreted in the spirit in which they are written.

## NEW LA PORTE THEATRE.

The Majestic at La Porte, Ind., Is Third Theatre In That town.

The New Majestic theatre, the third 5-cent moving picture house in La Porte, owned and managed by William Esch, was thrown open to the public, Wednesday, Dec. 8, at 7 p. m., when the first performance in the remodeled building was given.

The front of the New Majestic is a new city in construction in La Porte, but it is artistic and beautiful, for not only has the architect and the builder done their best, but the decorator and the electrical man have vied with each other to produce the most attractive result. The white and green will be brought out in harmonious effects to night when seen under the brilliancy of the electric lights.

The theatre will seat 350 people in new comfortable seats, furnished by the Imperial Seating Company of Chicago. The house has an inclined floor, covered with linoleum. The sidewalls are done in green, with an appropriate ceiling. The Marshall heating system furnishes the necessary heat, while a complete ventilation system changes the air constantly, drawing out the old air and furnishing pure fresh air.

The lighting is one of the features of the house and reflects great credit upon the electrical company. There are three beautiful chandeliers, handsome side lights, and stage, foot and proscenium lights. All are connected on one switchboard. The dome in front has 108 electric lights, the largest number of any theatre of its size in the state.

Everything possible has been done to make the theatre absolutely fire proof and safe for the public and Deputy State Factory Inspector Peter Kline, who passed on the building, states that it is as safe as it can be made. There are two wide exits in front of the center aisle is five feet wide, whereas stipulates only a three-foot aisle, and the exit is large. The basement floors are made of an eight-inch brick wall has been built underneath the floor. The theatre will be quickly and easily emptied after each performance.

The machine booth is absolutely fire proof, being first lined with asbestos and then galvanized iron. It is air tight also, excepting for the breathing holes for the operator. The projecting machine has been installed. The picture curtain is hung on a 16x18 foot stage and is of the latest manufacture, being especially restful to the eye. Underneath the stage will be two dressing rooms for the use of vaudeville artists, for later on Mr. Esch expects to add vaudeville to the bill.

There will be change of films every night. In addition to the moving pictures there will be illustrated songs. Mr. Esch will sing. During the moving pictures a four-piece orchestra composed of Fred Coffeen, director and violinist, E. J. England, drummer and traps, Herman Hausheer, cornetist, and Miss Daisy Hiley pianist, will furnish the music.

## DROP SUNDAY SHOW AGITATION.

Ben Wheeler, manager of several picture theatres in Dayton, Ohio, and president of the local organization of picture theatre managers, announces that the agitation for Sunday picture shows in his city is off. The principal reason given is that the majority of the picture interests of Dayton do not want Sunday shows.





**THOMAS A. EDISON**

Founder of the Motion Picture Industry of America—Guest at Anniversary Dinner given in his Honor by the Licensed Manufacturers at Hotel Plaza, December 20, 1909.



# MANUFACTURERS DINE MR. EDISON

## Founder of Motion Picture Industry in America Guest of Honor at Anniversary Dinner at Hotel Plaza—Story of His First Real Money

**T**HAT not all the picture man's thoughts are bent on toil was proved by an almost unheralded event of most happy conception which took place as a sort of "on the side" during the recent meeting of licensed manufacturers, held at the Patents Company's offices, Monday and Tuesday, Dec. 20 and 21. A year ago—Dec. 18, to be exact—the present agreement between the Motion Picture Patents Co., and the several picture makers now known as the "license manufacturers," was formally signed. The proposition embodied in that agreement had, after a year's trial, proved so satisfactory to the manufacturers themselves and so beneficial to the business generally that the interested persons were almost of one mind in the belief that it was up to them to indulge in some sort of anniversary jollification. A dinner was the usual thing; but then one might dine de lux almost any time—at least a picture man might. This must be a bit out of the ordinary and the one thing to make it so was to induce Thomas A. Edison, the Daddy of Motion Pictures in America to take part in the festivities.

When it is remembered that Mr. Edison is several years beyond the "dinner" age, and has long since cut that mild and gentle form of dissipation out of his repertoire the committee appointed to persuade an acceptance felt that, at least, its task was unusual and went about its work with many misgivings. However, it's the unexpected that happens, and Mr. Edison gave his consent to join with his associates in the anniversary dinner. Arrangements were accordingly made for an appropriate spread at the Hotel Plaza to be served at 9 o'clock Monday evening.

As a preliminary it was arranged that the picture men should meet at the Biograph studio on 14th street and, in company with Mr. Edison, have themselves "properly" cinematographed, in the good Biograph way, not necessarily for identification or evidence of good faith, but for mutual gratification and to pass down to their children and their children's children proof that they severally did, on that day and date commune with the greatest inventor of the age. (Exchange men will please note that this Biograph production will not be offered for regular release. See George Kleim for special license for exhibition purposes in licensed theatres only.)

Most men would break their necks getting into a dress suit to make a dinner engagement at the "Pazaza," but the idea never fazed Mr. Edison. He forgot all about it and when the hour for the picture taking arrived he was not there. Long distance 'phone to Orange located him in his study working over a drafting board. He was bundled into a high speed motor car, overalls and all, and whirled to the city looking like any one of the 3,000 skilled mechanics at the big Edison laboratories and workshops at Orange. That was the way he went into the pictures—the veritable Wizard of Menlo Park; the same Edison you may get a glimpse of darting in and out of the various departments of the big plant if you should happen out there any day.

That film ought to sell at a shade better than 11 cents per foot for Mr. Edison entered into the spirit of the occasion with the enthusiasm of a young fellow, laughing and talking as though it was the greatest lark he had ever participated in. "Pop" Lubin, in his best comedy subject, could not have displayed greater enjoyment. Stick a pin here; that film will become historic.

After the pictures the party hurried to the Plaza where the dinner was waiting. Assembling in the parlor adjoining the state dining room where the banquet was served, the surprise of the evening to Mr. Edison was sprung. It consisted of a magnificent solid silver cup about two feet high properly inscribed to the founder of the motion picture industry. Thomas A. Edison, commemorating the first anniversary of the existence of the Motion Picture Patents

Co. The presentation was made by M. J. J. Kennedy of the Biograph Company, who said in substance:

"Mr. Edison, it gives me great pleasure on behalf of the manufacturers of moving picture films who are licensed by the Motion Picture Patents Co. to present to you this vase in token of their high esteem and in recognition of your inventions in the field of animated photography. All of us appreciate what you have done for the business and it is a matter of great gratification to us that the various interests which formerly were at war are now working in entire harmony. The Moving Picture Patents Co. was organized as you know in your own laboratory a year ago and it has proved a far greater factor for the uplifting of the business than we had dared to hope. As manufacturers we are rivals only as to the quality of our pictures and I can assure you that we are all striving to bring about results which will be a credit to your inventions and which will serve to elevate the art to the plane it deserves to occupy. We hope that when you look upon this beautiful vase it will remind you that you have the honor and respect of us all. We certainly appreciate the effort you have made in coming from Orange to be with us to-night and we confidently hope to see you at our second anniversary one year from to-night.

The speech of acceptance was made in behalf of Mr. Edison by Mr. Frank L. Dyer of the Edison Mfg. Co., who said:

"Mr. Kennedy and Gentlemen: Mr. Edison, as you know, has made it one of the principles of his life to avoid public speaking, although I can assure you from years of close contact with him that no one is better qualified than he to make a forcible address. I rise therefore to thank you in his behalf for this more than beautiful symbol of your regard and good will for him. He will always appreciate it, not only from its intrinsic value, but because of the kind and friendly thoughts that go with it and prompted the gift. He has followed with great interest the development of the industry and the work we have accomplished during the past year, and he looks forward to the future, with the confident belief that the good work will go on; that the moving picture business will be raised to a higher and higher plane and that the public without exception, may be taught that moving pictures have a serious and important position in the realms of amusement and instruction. He has observed with the greatest pleasure the strong bonds of co-operation which have cemented us together in a friendly and harmonious body; all of us working in honest competition and all striving to bring the moving picture business into its own. The future is more than bright and it rests with us to realize our hopes by continuing, as in the past, the friendly relations between ourselves and settling our difficulties and differences by sensible discussion, rather than by commercial warfare and costly litigation. I thank you again on Mr. Edison's behalf for your beautiful gift, which he will always appreciate as a most delightful memento of his association with all of you."

The company then adjourned to the dining room and discussed this excellent menu:

Noix.	Caviar aux Blinis.	
	Tortue Verte.	
	Olives farcies.	Celeri.
	Filet d'Alose Meuniere.	
	Concombres Parisiennes.	
	Supreme de Volaille Princesse.	
	Champignons au Porto.	
	Selle de Paillac Rissolee.	
	Petits Pois a la Menthe.	
	Pommes Anna.	
	Perdreau Truffes.	
	Salade Nison.	
	Bombe Montmorency.	
	Cerises Jubile.	
	Fromage.	
	Fruits.	
	Cafe.	

Dry Martinis.  
Marcobrunner.  
Pol Roger, Cuvee de Reserve.  
Magnums, 1898.  
Beaune, 1887.  
Sourree Perrier.  
Liquors.

Cigars:—

Perfectos Colorado Claro.  
Heavy Fancy Tales.  
Corona Coronas.  
Dimitrino Cigarettes.

The table decorations were red roses and rose colored lights tastefully arranged. Those who sat about the board with Mr. Edison were Mr. Thomas Armat of Washington, D. C., Mr. Frank L. Dyer, and Mr. George F. Scull, of the Edison Mfg. Co.; Mr. J. J. Kennedy, and Mr. H. N. Marvin of the Biograph Company; Mr. George K. Spoor, of the Essanay Film Mfg. Co., Mr. Wm. N. Selig of the Selig Polyscope Co.; Mr. George Kleine; Mr. Wm. T. Rock, Mr. J. Stuart Blackton and Mr. A. E. Smith of the Vitagraph Company, Mr. S. Lubin and F. W. Singhi of the Lubin Mfg. Co.; Mr. J. A. Berst, of Path Freres; Mr. Gaston Melies of George Melies Co.; Mr. S. Long and Mr. F. J. Marion of the Kalem Company.

Under the mellowing influence of choice cigars and liquors the party became reminiscent. Our readers must not misinterpret the item of the menu which reads "Heavy Fancy Tales" it doesn't mean what you may think it does. Even Pop Lubin talked "shop."

It was left for Mr. Edison to tell the story of the evening which he never before gave over to print; it was the story of his first introduction to real money. The Index will not attempt to repeat his words, and we regret that our readers will lose much of the humor and pathos of the event through not hearing it, but in substance it was this:

"It was in the days, away back in the 70s, when there was in use in Wall street what was called the 'gold ticker,' used to transmit the gold quotations from the news bureau to the brokers offices," said Mr. Edison. "The device was imperfect and at the instance of General Eckert, the head of the company, who owned the service, I undertook to improve it. Upon the strength of those improvements the company was able to increase its subscribers from 100 to 700 and was making so much money that it was decided to buy me out.

"General Eckert asked me one day what I'd sell for. I wanted a night to think it over, and went home and lay awake all night trying to make up my mind to ask \$5,000. Next day I went to General Eckert's office with the idea, that \$5,000 was a big pile of money and when he asked me what I had decided upon I couldn't find the nerve to say it, and stammered and hesitated, and was about to say \$4,000 when General Eckert asked if \$40,000 would do. I almost dropped to the floor, but the General quickly wrote me a check for the amount.

"I was disappointed. I had hoped that I was going to get some real money and there I had only a slip of paper. I didn't know what to do with it and, as I had heard so much about the skin game of Wall street, I began to think that I, too, was a victim. The General told me where to go to get the check cashed. I went to the bank and looked in with many misgivings. Then I went in. There were a lot of little windows with people standing in line in front of them and stacks of money behind them. Finally I stepped up to a window and handed my check through. The clerk took it and stuck it on the spindle and said something which I could not understand as I could not hear much better then than I can now, but he did not give me any money. I walked away from the window convinced that I had been swindled, and went out and stood at the street corner. I could feel the cold perspiration trickling down my back and wonder about it I could not even guess. After awhile I decided to go back and see the president of the bank. I told him my trouble and he showed me how to endorse the check and asked me how I would like the money. By this time everyone in the bank was laughing at my ignorance. I replied that they might give it to me to suit the bank and I got it in one and two pockets—great bundles of money, filling a my pockets.

"Well, I started home and was afraid to go near any one. On the ferry I stood in the corner to keep away from the people. When



I got to my room and piled it all up on a table it looked so big I was afraid to go to bed and leave it, so I sat up all that night to watch that forty thousand.

"Next morning I carried it all back to town again and asked General Eckert what to do with it. He told me to open a bank account and introduced me at the bank where I deposited it. In six weeks it was all gone. I had spent it on experimental machinery which I thought I wanted."

Since then Mr. Edison has spent hundreds of thousands of dollars in the same way for with him money is something that will buy the things he thinks he wants.

He paid a tribute to the picture men by saying that theirs was the first combination he ever got into that had treated him fairly.

The party broke up in a most comfortable frame of mind at 3.30 Tuesday morning.

#### MANUFACTURERS' MEETING.

There was a full attendance of manufacturers at the meeting at the Motion Picture Patents Company, held Monday and Tuesday of last week. The business transacted related to the general policy of the Patents Company and nothing of detail was considered. The meeting on Tuesday was continued until quite late in the evening. Nothing was given out for publication.

#### VITAGRAPH NOTES.

The series of films treating of The Life of Moses which the Vitagraph Company is now producing, is already attracting wide attention throughout the country, although only one of the releases has been issued. Upwards of one hundred letters have been received by the company commending the series, and many of these have come from Jewish people, who are much gratified at the broad spirit and fine dignity with which the great Biblical subject is being treated. The second reel of the series, which comes out Jan. 4, is distinguished by superb photography and beautiful backgrounds that are wonderfully true to the character of the scenes represented. The third reel will be issued toward the end of January, so that the remaining two reels can be released during February, thus making the entire series available before Lent.

The Twelfth Night, another magnificent Shakespearian film, will be ready for release by the Vitagraph Company Jan. 25. It is confidently predicted that this subject will prove to be the best one of its class ever issued by this company. The play has been adapted with great care to preserve the plot and yet make it perfectly clear as a motion picture. For scenic splendor and artistic acting the subject will be found to be unsurpassed.

On Jan. 18 the Vitagraph Company will release a distinct novelty, to which the title, The Toy Maker's Secret, has been given. It is a free adaptation from the opera of Coppella, and is strong in dramatic interest.

Another Vitagraph release, due Jan. 29, that is expected to prove immensely popular, is The Girl and the Judge. It is a dramatic subject elaborately produced and tells a powerful story along entirely novel lines.

Those who have seen the advance print of the Vitagraph's Richelleu, to be released Jan. 8, declare that it is a marvel of scenic beauty and able acting.

Saturday evening, Jan. 8, the Vitagraph Company will tender a dinner to its employees, invitations for which will be issued in a few days. One of the large studios will be used as the banquet room and another a theatre, where a moving picture and vaudeville show will be given after the dinner, the vaudeville acts being strictly "home talent." After the show there will be a dance.

#### WINCH GOES TO EL PASO.

Will R. Winch, for seven years with the Orpheum Circuit, has resigned and associated himself with Edgar C. Campbell in the management of the Wlgwam theatre, at El Paso, Texas. Mr. Campbell and Winch have also purchased the Crystal theatre, just across the street from the Wlgwam. During his connection with the Orpheum circuit Mr. Winch was assistant manager of the Orpheum theatre, Kansas City; manager of Carnival Park, Kansas City, and manager of the Orpheum houses at El Paso, Salt Lake City and Ogden. He was also manager of concessions and the Hippodrome at Saltair Beach, Great Salt Lake. With his extensive knowledge of the show business Mr. Winch will be a valuable addition to the ranks of the picture men.

Hershel Thomas, manager of the Airdome at Orange, Texas, has had a "lid" put on his place and will continue his picture show.

A. Schnurman will open a picture theatre at Idusky, Ohio.

#### "The Adventuress."—An Essanay Masterpiece.

Some time ago it was announced that the Essanay's Chicago dramatic producers were working on a series of high art films of the one-scene variety, some of which caused much favorable comment last fall. It has been sometime since we have heard from the Chicago dramatic man of the Essanay company, and the announcement of the first of his new series comes this week. However, owing to the short length of the feature film, "The Adventuress," it is released on Wednesday, Essanay's comedy day, with a particularly funny little comedy, "How Hubby Made Good."

"The Adventuress" is interesting, they claim, for several reasons, the originality of the story, the splendid acting by an all-star cast, and in-

excellent Essanay players should prove a most pleasing subject.

The story is, in part, a true incident, a chapter in the life of, let us say, General X, of the English Tenth Hussars. The same attempt at blackmail, under the same circumstances, was carried out by a notorious English confidence woman, but in this case, General X was unable to clear his name. Ostracized from society, the general left his native land and joined the Turkish army during their war with Russia in 1878-79.

His heroism at Plevna won him renown the world over, and probably did more in reinstating him in society than any other act, save the later confession of the woman who blackmailed him.

After some twenty years, General X returned to England and, though his name had been



A SCENE FROM "THE ADVENTURESS."

comparable photography. The story, we are told, is founded on a real incident.

The scene of the story is a compartment of an English railway carriage on a train running between London and Epsom Downs, a famous English race course. The story concerns the attempt at blackmail by a famous English confidence woman of a wealthy English race track enthusiast, who, however, clears himself, by the ashes of his cigar. The charge made was that of assault, and, although the woman presented strong evidence that she had suffered indignities at the hands of the gentleman, who was the only other passenger in the compartment, the officer clears himself by exhibiting his half-burned cigar, the ashes of which have not been disturbed.

This story is unique and in the hands of the

cleared and society welcomed him back again, he retired from public life and lived a secluded life until his death.

The usual care and watchfulness of detail, displayed in all Essanay pictures, is marked in this picture, and although the set is an unpretentious one, it is an exact duplicate to the minutest detail of the interior of a first class compartment of an English railway carriage. The set is a solid, substantial one, handsomely carved wood with a sheeny mahogany finish, while the seats are models of the upholsterer's art, covered with soft plush.

The Essanay company claims for this picture the distinction of being the masterpiece of their one-scene dramas. It is to be released Wednesday, January 5, 1910.

#### NEW LOUISVILLE HOUSE.

The Princess Amusement Company, of Louisville, Ky., is building a motion picture theatre on Jefferson street near Fourth in that city to cost \$35,000. The building will be 35 feet by 130 feet and have a seating capacity of 600 persons. The front will be of glass, marble and plastic relief work; the entire building will be of fire proof construction, concrete floors, and will be equipped with fire proof operating booth, vacuum cleaning system, ventilating, electric lighting and heating plants. All chairs will be upholstered and of regular pattern. The plans indicate that it will be the finest picture theatre

in that section of the country. The admission will be ten cents.

The Princess Amusement Company is incorporated under the laws of the state of Kentucky. Its stockholders and officers are Irvin Simon of Louisville, president and manager; O. T. Crawford, of St. Louis, Mo., vice-president; W. A. Kinney, of Louisville, secretary and treasurer. The company now owns and operates these houses in Louisville, Casino theatre, Princess theatre, Columbia theatre and Dreamland theatre. Strictly first-run licensed pictures are used in all houses, supplied by the O. T. Crawford Film Exchange of St. Louis, Mo.



# RESUME OF THE YEAR'S BUSINESS

## Brief Review of Events from the Viewpoint of a Licensed Manufacturer

### --Weakness of "Independents" Pointed Out.

### —What the Year has Developed.

ON December 18, 1908, the agreement between the Motion Picture Patents Company and the various makers of motion pictures known as the licensed manufacturers, was formally signed. Under the direction of the Motion Picture Patents Company certain regulations were stipulated for the conduct of the business. Altogether they constituted a radical departure from former methods, and while generally agreed to, it was loudly predicted that competition would be stifled and the business ruined. As a matter of fact the Motion Picture Patents Company during the year 1909 has brought order out of chaos. At the beginning of the year when it began operations, it licensed every film exchange which was considered to be reliable and desirable, whether it had been "Independent" or Association previously. It refused licenses to those which were not considered desirable, without regard to previous violations. Among those to whom licenses were refused were the Chicago Film Exchange, the Royal Film Exchange and the Globe Film Exchange of Chicago, with Harstn, of New York, and others. After licenses had been granted a number of them were revoked, among them those of Wm. H. Swanson & Co. and Eugene Cline. The Laemmle Film Service gave up its license voluntarily. The result of these operations was to raise the morale of licensed film exchanges to a reasonably high standard, a necessary condition to carry out the plans of the Motion Picture Patents Company.

### Severe Competition Between Licensed Manufacturers.

The Patents Company and the licensed manufacturers acting in absolute harmony during the year have, nevertheless, maintained a severe degree of competition in the quality of their product. Licensed exchanges are at liberty to draw films from any or all of the licensed manufacturers; and as their success depends upon the quality of their films, exchanges necessarily draw from manufacturers those subjects which have the highest degree of merit. This has prompted each one of the manufacturers to increase the cost of his negatives enormously, frequently using great masses of supernumeraries and skilled actors and actresses, who draw heavy salaries, and the preparation and employment of elaborate stage equipment all for the purpose of increasing the realism and attractiveness of their subjects.

### Negative Costs Double That of a Year Ago.

It is safe to say that the average cost of licensed negative to-day is double that of a year ago. It is not an unusual thing for a licensed manufacturer to invest from two to three thousand dollars in a one-thousand foot subject before one foot of salable film has been made.

In the matter of regulating theatres, the Patents Company has to a large extent encouraged right conduct between exchange and exhibitor, eliminating much of the shortage practice that existed formerly.

### Protection of Patents Slow Process.

To a superficial observer the Patents Company will appear to have been dilatory in maintaining the patent rights which it has claimed. The history of all legal proceedings, however, demonstrates that prosecution for infringement of patents is a slow process, which cannot be hastened at the will of the party that controls patents.

Among the legal steps that have been taken is the replenishing of films. There have been dozens of cases in which licensed films were shown in unlicensed theatres in various states, and the Patents Company has, through its attorneys and the proper authorities, entered one after another licensed theatre and seized licensed film which was being shown. In no case has the Patents Company lost in court when these cases came up later for adjudication.

### Order for Injunction Against Viascope.

After having acquired the necessary evidence the Patents Company went into court with an

application for an injunction against the Viascope Company for infringement of the Armat patent. The injunction was obtained with ease on the merits of the claim. While the action of the company may have appeared slow and unmethodical to some, it must be recognized that it could not take steps in any case without being certain of its evidence, nor without preparing its case properly.

In the coming year the company will undoubtedly carry out the policy which has been laid down and maintained during 1909, and there is every indication of the organization—which it maintains as between licensed manufacturers, licensed exchanges and licensed theatres—working out to the great advantage of all concerned and most particularly to that part of the public which enjoys going to motion picture theatres.

### Dependability of Licensed Product.

At the beginning of the year licensed manufacturers issued a total of eighteen reels. As time passed, and the public demand seemed to call for it, this output was increased to twenty-one reels weekly. These new subjects are issued with the regularity of the rising of the sun, each manufacturer having his fixed day or days for release, and it is this absolute dependability as well as the quality of the output that has given licensed films their overwhelming popularity. There is no doubt that licensed films are being used at the present time in 80 per cent. of the picture theatres of the United States.

### The "Independent" Side.

The Independent side in the moving picture trade, as frequently happens in other industries, is not a single cohesive force; but is a label which is attached to a heterogeneous number of elements lacking the quality of mutual attraction and combination and, to some extent, possessed of repellant properties. At the beginning of the year Mr. J. J. Murdock took a prominent part in the "Independent" work, but his activity was more a matter of promise than of performance. One after another of his predictions and promises failed of fulfillment, as the months passed, and at the present time his position as an "Independent" factor is extremely weak. Various American "Independent" manufacturers have entered into the field during the year, but no one of them can lay serious claim to being a rival of even the weakest licensed manufacturer, either in the quality of his product or the volume of his sales. Here and there an "Independent" subject of fairly good quality has been released, but successful film service depends upon the continuity of the output and the output that will be satisfactory to the theatre and the public. In this the "Independent" effort has signally failed.

### "Independent" Manufactures Infringe Patents.

During the "Independent" fight of 1908, the legal controversy hinged entirely upon the Edison Patent covering positive films, the Latham Loop Patent of the Biograph Company, and the Pross Patent of the Biograph Company. The camera patent which had been decided in favor of both Edison and the Biograph, after eight years of litigation, was not questioned by either side, and it is a noteworthy fact that American "Independent" manufacturers of this year are suspected of using cameras which infringe these patents. The duration of their operations seems to depend, therefore, upon the inaction of the Motion Picture Patents Company, which now controls both the Edison and the Biograph camera patents. The life of the "Independent" movement, in so far as it is affected by "Independent" film manufacturers, depends upon the invention of some new camera which does not infringe these basic patents. While claims have been made that such cameras have been invented, there is little evidence of their being practical, or in use. This statement is substantiated by the great secrecy with which "Independent" manufacturers surround the cameras which they are using.

### Embryotic Manufacturing Firms.

There are twenty-one or twenty-two American "Independent" manufacturers in existence, so far as can be learned from "Independent" sources. One "Independent" firm in New York asserts that there are only three dependable weekly releases made by all of them. The Secretary of the N. I. M. F. A. states in print that there are six dependable weekly releases and that there will be five more by the first of the New Year. There must surely be something at fault, even if the latter statement were true—and we know it is a mis-statement.

It takes capital, and reasonably large capital, to undertake the manufacture of film successfully in the present day. Most of the "Independent" manufacturing firms which have been enumerated in print have really no existence as a financial or business entity, strictly viewed. How can a man, or a firm, with a capital of \$4,000 to \$10,000 capital hope to turn out film that will meet modern high standard competition, when it is borne in mind that \$2,000, and sometimes as high as \$5,000, is laid out on a single reel of 1,000 feet, before a single penny has been received in return? And then such a manufacturer must needs have a studio and factory which represent many tens of thousands of dollars invested. Some of the New York so-called "Independent" manufacturers confine their entire operations to part of a small upper floor, or to a basement in cheap neighborhoods, and these places are as vigilantly guarded as were the pool rooms and faro joints of by-gone days.

Again, there are other "Independent" manufacturers who can show charters under the laws of this State or that, showing authorized capital of goodly amounts; but the subscribed stock, in each case, is a pigny in comparison. And then there are a few—a very few—who show that they really mean business, and even have done very little up to the present time.

How can the "Independent" exhibitor survive, when his source of success—the American film—is not forthcoming? Can he depend on the foreign "Independent" film?

### Why Imported "Independent" Film is Inferior.

The foreign element of "Independent" films is of little value to "Independent" exchanges. European manufacturers have been wholly unorganized for years, and the stress of competition has so demoralized them that they have no certain market for a material number of prints, and, with few exceptions, they can afford to invest but very little money in their negatives. Their business will not warrant the construction of expensive studios, the engagement of expensive talent, nor heavy scenic and detailed investiture. Their very number makes it impossible for any of them to find a profitable market in the United States. Their chief weakness lies in lack of concentration. If, instead of offering a mass of mediocre subjects, running in length from 200 to 500 feet, the produced a less variety of greater merit, they would prove more successful. It is probable that the average number of prints sold of any one subject of foreign make, except the three that are licensed, is pitifully small.

### "Independents" Have no Fixed Days of Release.

Nowhere in advertisements or in other public statements have the "Independents" published a complete list of releases with fixed days of release. An attempt has been made by the "Independent" American manufacturers to do so, but in many cases release days have come and gone without the film being in evidence.

### N. I. Film Great Trade Stimulant.

The use of non-inflammable film stock which is confined to licensed exchanges have been of enormous advantage to the entire trade in preventing oppressive measures by both insurance companies and official authorities throughout the country. The use of this product has been confined to licensed manufacturers, but its advantages have to some extent protected unlicensed interests.

### Censorship of Film.

Early in the year, a censorship committee, which passed upon all licensed films before positives were printed and released, was formed and received the sanction and support of the licensed manufacturers. The work of this committee has not only served to elevate the moral



standard of films, but it has given a great impetus to the trade. The most cultured people and their families have now grown accustomed to look on the moving picture theatre as an educational and entertaining pastime, and their weekly visits to it are as regular and as eagerly looked forward to as are those to the legitimate dramatic and musical offerings.

### THREE I AMUSEMENT CO. OF IOWA

W. H. Taylor, representing the Three I Amusement Co., of Peoria, Ill., has purchased the interests of Boyle and Wilson in the Elite Theatre at Burlington, Iowa. The Elite is the oldest picture theatre in Burlington and Mr. Taylor will remain as its local manager. He reports business excellent.

### EDISON ACTIVITIES

#### Taking Pictures in Jamaica, Hayti and South America—Have an Actual Bear Hunt.

The Edison Manufacturing Company recently dispatched a camera operator upon a trip to Jamaica, Hayti and through the greater part of South America, which will take several months. It is expected that he will bring back some film of exceeding interest, showing the various cities and towns, the inhabitants, the peculiarities and modes of living, different tropical fruits and vegetables, the principal industries and scenes of historical and geographical interest.

In taking pictures of different lands, this country has so far been somewhat backward, but the announced plans of the Edison Company may be taken to indicate that they intend from now on to make this a part of their regular operation. The Edison Company is displaying commendable foresight in planning along these lines as unquestionably the scope of motion pictures in the future will comprehend the educational field more so than it has in the past. Some of the negatives are due to arrive in the near future and it is expected that they will be of very unusual excellence, the tropical countries offering such exceptional and abundant opportunities to the skillful photographer.

Due notice will be given by the company as soon as they are in a position to make a definite announcement as to release dates of any of these subjects.

#### Photographic Improvement in Edison Films.

The Edison Manufacturing Company is beginning to receive flattering comments on the improvement in the photographic quality of their films of late, not only from professional critics, exchanges and exhibitors but from the public generally. One of their recent releases that came in for much favorable criticism was "The Keeper of the Light," released December 3rd. This film was pronounced generally to be one of the best examples of splendid photographic clarity that has been placed on the market in many weeks. A Chicago exhibitor, George J. Gilmore, who pays a higher price for service than any exhibitor in that city with one exception, said of this film:

"The Keeper of the Light," an Edison release of Dec. 3rd, is in matter of subject, photography, steadiness of the picture, accurate perforations and general quality, by the far the best picture of its kind I have ever seen. Its realism is such as to command the admiration of the most exacting audience."

#### "Pardners" by Rex Beach.

"Pardners," Rex Beach's extraordinary story of life and scenes in the Alaskan Gold Fields, is the subject scheduled by the Edison Manufacturing Company for release on January 4th. The statement that America's most successful young novelist has identified himself with the Edison interests and was arranging his famous story for film production was received by exhibitors and exchanges generally with considerable interest. The announcement of this release has been eagerly awaited for some time. The Edison Company promises that the picture will be a splendid reproduction of Mr. Beach's extraordinary story and that his literary style is vividly portrayed by their stock company. It is said to be also a wonderful piece of photography and should prove of unusual interest in that particular, as the scenes

involved will be entirely novel to moving picture audiences, representing as they do the wonderful mountains and streams of Alaska.

#### Photographs Actual Bear Hunt.

The expense to which moving picture men will go in order to obtain new subjects for their films is shown by the release which the Edison Company announces for January 11th. The film portrays an actual bear hunt which took place on the Big Muddy, about twenty miles from Marble, Colo., in the Rocky Mountains. The idea of photographing the bear hunt originated with Frank Dickens, the famous mountain scout and path finder who is a Coloradan and who believes in advertising his state. Thinking that a moving picture of a bear hunt in the mountains of that region would bring that particular section of Colorado into prominence he got into communication with the Edison people who eagerly grasped the opportunity, although at first of the opinion that it would be difficult to get such a photograph. In the picture that was secured there is not the slightest departure from absolutely natural conditions nor is there any attempted acting. An actual bear hunt is reproduced just as it occurred from beginning to end. The start of the hunting party is shown and its journey through the indescribably beautiful scenery of Colorado, through gorges and over mountains, penetrating forests and following mountain trails where safety lies only in the sure footed horses; and all this is in the very heart of the Rockies, with the snow capped peaks snowing in the distance. The conditions under which this picture was taken were perfect from a photographic standpoint, and the beauties of the scenery, as well as every detail of the hunt, are shown so vividly as to leave naught to be desired. The operation was laborious, expensive and not without danger but the Edison Company feels well repaid in having secured a picture so full of interest and absolutely novel.

### RECENT SONG SLIDE RELEASES

#### Synopsis of Production Issued by the Leading Song Slide Makers

##### Novelty Slide Co.

"THE STARS AND STRIPES ARE NAILED TO THE OLD NORTH POLE."—Patriotic song; published by the Pemberton Publishing Company, New York. Slides consist of scenes at North Pole, with many feature slides, especially designed for the song, which make the set an extraordinary one.

"HOLIDAY SLIDES."—Some very original designs by the Novelty Company. One with picture of Santa Claus and winter scenes wishing the audience a Merry Christmas. Another one, "Happy New Year," prettily decorated with holly. Still another combining both. The slides create a happy sensation in the audience and show that the manager takes interest in his patrons.

##### De Witt C. Wheeler, Inc.

"MARY, YOU'RE A BIG GIRL NOW."—Ballad; published by Jerome H. Remick, New York. For this pretty little song Mr. Wheeler has made a set of slides that is above criticism. They are in every respect a work of art. The scenes are rural and show a splendid selection of "atmosphere." "Mary" is a country girl and the pictures were taken in a country place. The vivid coloring is certainly splendid. It is the best rural set we have had the pleasure of viewing in a long while.

"MY DREAM OF LONG AGO."—A pretty little ballad, published by Witmark & Sons. It is a song with one of those "catchy" airs that are bound to "take." One just can't seem to refrain from singing it when heard the second time. The slides are "peachy." Some beautiful water scenes are the feature. Other scenes are laid about a fisherman's home.

"WHEN I FELL IN LOVE WITH YOU."—Love song published by Jerome H. Remick. Some very beautiful effects in slides. Scenes are taken near a water fall and lake, lending a most beautiful background. In fact, picturesque backgrounds seem to be ever present in Wheeler slides. A moonlight scene on the lake is a feature of the set.

"THE ROUND UP."—Cowboy song; published by Fred Fisher. A typical western song, posed in typical western style by actual western people. The horses used are also "broncos." This is without doubt the most artistic set of slides put on the market in some time. The coloring is very brilliant and beautiful. The slides depict the love of a cowboy for his girl. There are also some round up scenes, but the feature of the set is the photograph snapped as one of the broncos was rearing in the air.

"I WONDER WHO'S KISSING HER NOW?"—Popular ballad; published by Charles K. Harris. One of the biggest hits of the season and bound to make a bigger success if not a sensation when sung with the Wheeler slides. The set is an extremely novel one,

A silhouette of two persons kissing is a feature, as is also a slide where the girl appears in miniature on a table alongside of a rose held by the "man." The Wheeler originality is dominant in this set.

"SING, KATE, SING."—Another little comic hit published by J. H. Remick & Co., portraying the troubles of a girl past tender years, who has difficulty in finding a life partner. The slides comprise a number of clever situations whereby "Kate" almost captures a man, but not quite. A blind man comes her way, but on the eve of the wedding, fortunately regains his sight, and makes his escape.

##### Henry B. Ingram, Inc.

"AWAY DOWN SOUTH IN DIXIE."—The old Dixieland song clothed in a new charm with illustrations giving its rollicking melody a new snap. By reason of its great popularity, we don't see how exhibitors could go amiss by producing it with illustrations in their theatres.

"HOPE ON, DEAR ONE, WE SHALL MEET AGAIN."—That beautiful song sung by some of the best balladists. Written by the famous songwriter, William M. Hutchinson. Published by the Henry B. Ingram Co., New York. Posed for by Mr. Charles B. Jacklin and Miss Clara Adams, with supplementary illustrations. A fine song and exquisite illustrations.

"ON A MOONLIGHT SUMMER'S NIGHT DOWN AT DEAR OLD CONEY ISLE."—By Henry B. Ingram and T. Megibben Kimbrough. Published by the Henry B. Ingram Co., New York, and posed for by Miss Teenie Ostrander and Mr. Frank Hollenbeck. A joyous set of pictures of Coney Island and a bully good waitz song. Bound to be a favorite.

"WHERE A BABY RUNS TO MEET YOU AND KISS YOU THAT IS HOME."—A beautiful child song by Henry B. Ingram and Tom Lemonier; published by the Henry B. Ingram Co., New York. The baby in the home is always a favorite subject. Mr. Ingram has worked out a most attractive scenario for this always lovely theme. The baby runs to meet its father returning from his daily toil at the garden gate. Pretty and appropriate pictures of very phase or child life.

"ABSENCE."—A beautiful contralto and barytone song by John W. Metcalf; published by Arthur P. Schmidt, New York and Boston. It has been sung in concert by many of the great singers. Only eight slides to this song, but they make up in quality what they lack in quantity. They were posed for by Miss Teenie Ostrander and Jack Freilewek, and constitute one of Mr. Ingram's best sets. Columbia disc records can be procured.

"IF YOU BUT KNEW."—By Joseph Carl Breil, writer of "The Song of the Soul," published by Gustav Von Meckle, New York; posed for by Mr. Henry B. Ingram and the Little Gem, Miss Teenie Ostrander; will be released this week. This is one of Mr. Breil's most beautiful productions, and Mr. Ingram has produced a magnificent set of illustrations. This firm produces work which is above criticism.

"SILVER THREADS AMONG THE GOLD."—This beautiful and ever popular ballad, which has stood the test of twenty-five years, is published by Hamilton R. Gordon, of New York. Mr. Ingram, following out his policy of posing and making slides for the beautiful ballads of his boyhood days, has added this best work of Eben Rexford and Hart Pease Danks to his slide catalogue. The illustrations are exquisite. Posed for by Mr. Ingram and Miss Ostrander.

### SOMETHING NEW COMING

After studying carefully for the past year the needs of the motion picture exhibitor, the Novelty Slide Company are about to introduce something new in the song line that is going to make everyone sit up and take notice, and which will without doubt create favorable comment wherever introduced. The new idea was thoroughly tested out and perfected about a month ago and will be placed on the market about January 3d. The few exhibitors who have seen this new attraction in actual use proclaim it to be one of the most novel, interesting and amusing subjects ever introduced in a moving picture theatre.

We have been requested to withhold detailed information concerning this new lantern slide feature until our next issue when same will be advertised and carefully reviewed.

### ROSENTHAL'S NEW THEATRE

William M. Rosenthal, for some time general manager and secretary of the company operating the Park Row theatre, Park Row, New York, has severed his connection with that concern and will about Feb. 1st, open a new theater at 93 Park Row, to be known as the City Hall Theatre. The new house will be a model of construction and will open with vaudeville and pictures. Mr. Rosenthal will continue those features of his policy in the conduct of his new house which made for success in the old, and introduce many new ideas calculated to interest and increase patronage of a fire-class picture theatre.



# MANUFACTURERS' BULLETINS

Advance Descriptions  
of Licensed Subjects

## CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, DEC. 27, 1909.

**BIOGRAPH**—To Save Her Honor, dramatic, 986 feet.  
**LUBIN**—The New Chief, comedy, 495 feet.  
The Persistent Poet, comedy, 525 feet.  
**PATHE**—A Bad Bargain, comedy, 630 feet.  
Marvelous Garlands, tricks, 295 feet.  
**SELIG**—Buried Alive, dramatic, 1,000 feet.

TUESDAY, DEC. 28, 1909.

**EDISON**—The Fallen Idol, comedy, 360 feet.  
Tobacco Mania, comedy, 360 feet.  
The Cap of Fortune, fairy story, 270 feet.  
**GAUMONT (KLEINE)**—A Clever Sleuth, comedy, 623 feet.  
Hush Money, farce, 361 feet.  
**VITAGRAPH**—The Power of the Press, dramatic, 977 feet.

WEDNESDAY, DEC. 29, 1909.

**ESSANAY**—Jack's Birthday, comedy, 728 feet.  
A Policeman's Revolver, comedy, 281 feet.  
**PATHE**—Oh, Yon Doggie, comedy, 187 feet.  
A Well Earned Medal, dramatic, 728 feet.  
**URBAN-ECLIPSE (KLEINE)**—Battle in the Clouds, dramatic, 658 feet.  
The Park at Caserta, scenic, 201 feet.

THURSDAY, DEC. 30, 1909.

**BIOGRAPH**—The Day After, comedy, 460 feet.  
Choosing A Husband, comedy, 531 feet.  
**LUBIN**—Three Fingert Jack, dramatic, 940 feet.  
**SELIG**—A Daughter of the Sioux, dramatic, 985 feet.

FRIDAY, DEC. 31, 1909.

**EDISON**—Fishing Industry at Gloucester, Mass., industrial, 975 feet.  
**KALEM**—A Slave to Drink, dramatic, 950 feet.  
**PATHE**—Corsican Hospitality, dramatic, 390 feet.  
A Live Corpse, comedy, 610 feet.

SATURDAY, JAN. 1, 1910.

**ESSANAY**—A Western Maid, dramatic, 785 feet.  
Why He Did Not Win Out, comedy, 213 feet.  
**GAUMONT (KLEINE)**—The Legion of Honor, drama, 1,009 feet.  
**PATHE**—Tabby's Finish, comedy, 426 feet.  
Trials of a Schoolmaster, dramatic, 528 feet.  
**VITAGRAPH**—Cupid and the Motor Boat, dramatic, 940 feet.

### BIOGRAPH CO.

"THE DAY AFTER."—"R-e-m-o-o-r-s-e, the water wagon is the place for me." How many will sing this well-known refrain on the first day of the New Year, making their determination to turn over a new leaf all the stronger. "Never Again!" will resound throughout the land like a reverberating echo, and the ice-water pitcher will be pressed into active service. This Biograph comedy shows a party, the guests of Mr. and Mrs. Hilton, seeing the Old Year out, in the time-honored custom. The guests begin to arrive, each couple costumed to represent a particular month or season. In the ante-room is a mammoth bowl of punch, but as Mrs. Hilton says, quoting a well-known administrator, "John, this is for the guests, not for us." John is content, as his resolution was now young and healthy. Mrs. Hilton was the first to feel the chill of this unresponsive greeting, and turning to John says, "We'll take just one glass with these, our best friends." This one drink with our best friends is repeated many times until—well, John is feeling pretty good, and Mrs. Hilton is by no means in the depths of melancholy. In the ballroom, things are pretty lively, and when the Old Year, typified by an old man with a scythe, appears

he is hustled off to give place to a young girl representing the New Year. The assemblage now becomes dithyrambic, blowing horns, hurling paper ribbons and confetti and dancing madly about. Meanwhile, John is having the time of his life as is also Mrs. Hilton. But, Oh! What a difference in the morning. In John we see a sorry sight. He is a sick and contrite being. He realizes his conduct has not been very becoming, and despairs of receiving his wife's forgiveness. However, he learns that Mrs. Hilton feels herself a most guilty personage, and that she is totally ignorant of his escapades, so he assumes an air of austere dignity and most condescendingly listens to her pleading for forgiveness, which he grants.

"CHOOSING A HUSBAND."—This is one of the most momentous undertakings in the young girl's life. It elicits as much concern as the selection of a horse or any other beast of burden. Many things are to be considered—is he stable in nature, being the most important. Fickleness would be the greatest of sins. Hence, when Gladys is sought by each of the four jolly bachelors of the third floor back, she resolves to test their sincerity. To this end tells each to call on the morrow. This quartette of would-be benedicts are ignorant of each other's intentions. The morrow has arrived, and Gladys enlists the services of her pretty little sister to test their imperviousness, while she in hiding notes the result. They arrive one by one, at the appointed hour, to be told that Gladys is out, but unfortunately they find little sister most entertaining and fall one after the other. At their rooms they learn the cause of each other's dejection and indignantly vow to visit her en masse for satisfaction. No sooner suggested than done. Off they go and arrive only to find sweet Gladys enfolded in the arms of Harry, her sweetheart, who has just arrived from abroad.

"TO SAVE HER SOUL."—There are two deaths, the physical and the moral, and the moral death is unquestionably the most fearful. Moral death crushes its victim eternally, and wounds those who are near and dear to the one crushed. How fervent should be our prayer "Lead us not into temptation," for temptation is the germ which inoculates us with the fatal disease of sin. Insidious and vulpine are the toxic allurements of temptations; and so powerful, that once given rein, no amount of resistance can subdue them. In just this position was placed Agnes Holley, the pretty little choir singer of the village church. Paul Redmond is the young curate of the church and has taken quite a fancy to the little singer, not fully realizing that he deeply loved her until one day while Agnes was practicing the music on the organ her beautiful voice attracted the attention of a party in an automobile that has become disabled on the road outside the church. The occupant of the auto is none other than a great vaudeville manager, who, struck with this fresh young voice, offers the little singer an opportunity to shine at his music hall. It is now that Paul realizes how much he loves the girl, and appreciating the danger that may beset her, tries to persuade her not to accept the offer. Despite his pleadings she goes and is soon introduced into a new and dazzling circle. Arduous study and rehearsals fit her for her debut, and her first night is a triumph. She is destined to become the toast of Bohemia. Paul reads in the newspapers of her success and decides to go to see her. He views her performance with elation until he hears the flippant remarks of the men seated around him. He feels that her fate will be that of the oft told story, and he resolves to save her. Hastening to the stage, he arrives just after she has left with one of the reckless swells on their way to a banquet given in her honor. Upon arriving at the house, he forces his way into the banquet hall, and the sight that greets him freezes his blood. Wine is flowing like water, and little Agnes, with a glass of champagne in her hand, is standing upon a chair about to respond to a toast to herself. Paul's abrupt entrance is met with derision, but Agnes, stunned at his appearance, consents to an interview in the ante-room. Here she, now inflamed by the wine, derides and mocks him, and refuses to go away from this awful place with him, when he spies a revolver, and crazed by jealous love would have killed her that her soul might remain pure. This move is a shock to Agnes, and it tends to awaken in her the love for Paul that has laid dormant all the while. She now appreciates the escape she has made, and we next find them kneeling side by side at the altar of the little village church giving thanks to God for her deliverance and his blessings.

### EDISON MFG. CO.

"TOBACCO MANIA."—The power of suggestion has been argued by scientists and philosophers for a number of years, and in "Tobacco Mania" the Edison Company has shown its effect on one man who is an inveterate smoker.

The gentleman photographed read a newspaper account of a new disease called "tobacco tremens," caused by excessive use of tobacco, and having the same symptoms as delirium tremens. With the thought of what he had heard uppermost in his mind and considerably worried over his own craving for "the weed," he retires for the night, half determined to give up the habit. It is then that the power and effect of suggestion is conclusively shown to us. In



his dreams he is seated in his library, deriving comfort out of the stem of his favorite pipe, when an enormous snake glides across the floor at his very feet. Before he can recover from the shock a teddy bear brushes his elbow from a convenient position on the stand and an imp of the devil dances his greeting, appearing and disappearing in bewildering fashion. Seized by a panic, the gentleman dashes from the house along a moon-lit road, peopled by pursuing animals and torturing fiends of all descriptions. Just as he is run through by the sword of His Satanic Majesty he wakes up and, realizing that the creature that have caused him to suffer the tortures of the damned exist only in his disordered imagination, he is so relieved and impressed by the wonderful realism of the dream that he swears off smoking at once.

The Edison photographers are gifted with a sixth sense that enables them to photograph dreams as though realities, as the film proves. By their clever photography they have succeeded in making this subject a highly amusing picture.

### "FISHING INDUSTRY AT GLOUCESTER, MASS."

Scene 1—For thousands of years old mother ocean has been pounding her waves against the storm-beaten coast of New England, but nowhere have the lines of white that beat against the shores found a more beautiful resting place than in the harbor of Gloucester, the largest and greatest fishing port in the world with its myriad of white sails flapping in the winds and hundreds of tall masts pointing their long fingers upward toward the sun and stars. Nearly three hundred years ago, forth from merry England, sailed a band of settlers headed by the Rev. John White of St. Peter's Church, Dorchester, England, who last found shelter from the storm in the harbor of Gloucester in 1623. To-day Gloucester proper boasts of a population of 28,000, with annual visitors at seekers after the beautiful to the number of 150,000 people. The fishing industry at Gloucester, Massachusetts stretches back without interruption for 236 years.

Scene 2—Let us see what is the life and manner of work of these toilers of the sea. Come, we will board the schooner "James Gorton," just putting out to sea before us on a regular fishing cruise. She is a full-rigged fishing schooner of the typical Gloucester type; and, by the way, the very word "schooner" which is universally used all over the world originated here in Gloucester in 1713 with Capt. Andrew Robbins. As he was launching a then new type vessel some spectator remarked about the graceful manner in which the craft glided into the water "See how she scoons," he exclaimed. "Then the schooner let her be," cried the designer; and it has always remained the same. As the vessel leaves the dock one may wave it a sailor's sad farewell, who knows if she will ever return? It's a sad



aves of Gloucester have to tell? With a record 8,044 lives lost since 1830, 1,064 widows, 2,144 orphans; and those who are living to-day yearly sail forth to the harbor entrance and cast flowers into the sea in memory of the long silent watch their dear ones are keeping below. Since 1830, 779 vessels have left this port never, never to return again.

Scene 3—Thumbing the hat is one of the first things that occurs on board on an outward-bound fishing schooner. Each member of the crew places a right thumb on the rim of an oil-skin hat and the first mate counts out, touching each man as he



es so, and one by one the men drop out. By this method the watch is set for the voyage. On a vessel each man had 41 minutes at the wheel every twenty-four hours, and this does not vary one minute during the entire voyage.

Scene 4—Playing cards upon the roof of the captain's hatch is not an unusual sight on board of a fishing vessel, and it is here, too, that many a fishing man is told midst puffs of smoke and under the stars and sun.

Scene 5—With every yard of canvas set, the wind blowing a good stiff breeze and a hundred miles of live-tossed water 'twixt us and land, we are on a way to be soon taking soundings for the sand bottom of the fishing banks of Cape Cod. All on board is silent save now and then, when the watch is changed, you will hear the gruff voice of a sailor call out as he comes to relieve the man at the wheel, "What course, sir?" and the reply will come, "East, southeast or half-east."

Scene 6—Those of you who have never crossed the ocean except in a great ocean liner can never appreciate the poetry and beauty of a sailing vessel—that rhythmic wash of the waves that is not mingled with the constant vibration and pounding of the engines below, which always reminds you of civilization and commerce. While on a sailing vessel one hears only the beat of the waves and the soft flapping of the sails, mingled with the straining of the masts in their struggle against the wind.

Scene 7—Taking the sun at sea is both a mystery and a marvel to the land lover, but to the skipper is almost a regular, every-day ceremony at high noon. The instrument which he holds in his hand which consists of a series of lenses and colored glasses, he places in such a manner as to bring the sun just on the line of the horizon. At the very second the sun begins to lift from this position he knows it is high noon. Then the log is hauled in the stern of the vessel. This is an instrument of steel fins which revolves in the water and indicates upon the dial just how far the vessel has sailed away from port. Then by mathematical calculation with the help of the compass and chart the skipper is able to tell the exact spot he is at in the ocean.

Scene 8—And now begins the real business of the day. Here are heaps of coiled up lines called trawls, each about 300 ft. long, upon which are strung smaller lines with a hook attached to the end of each. Upon each hook is placed the bait, which consists of bits of frozen fish.

Scene 9—The trawls or lines are carefully coiled in tubes or baskets preparatory to placing them in the dories.

Scene 10—Dropping the dories or small boats from the stern of the vessel requires more skill and dexterity than is apparent at first sight. On a fully loaded fishing vessel there are ten dories, each containing three tubes of trawls upon which is fastened an anchor at one end and a cask or small barrel at the other, with a staff sticking upright to which is attached a circular card with a number. These are thrown out, the anchor to which it is attached is dropped, carrying the line to the bottom of the ocean, and the other end is kept afloat by

means of these barrels or buoys. This operation is carried on while the vessel is still keeping straight ahead on her course, and the dories are dropped at various intervals, so that in the end nearly twenty miles of line are stretched through the briny deep.

Scene 11—After all the trawls are set in a semi-circle the mother ship stands to and calls her children. The dories come skipping across the ocean waves with tiny sails set, like little chickens clustering around the old mother hen, each fisher lad eager for the piping hot meal that awaits him. These toilers of the sea have strange hours to dine—breakfast at four in the morning, dinner at ten o'clock and supper at three.

Scene 12—They fish both day and night, sunshine or storm, fair weather or foul. They are eager workers, for they all work upon the percentage of the catch. They hourly face death in their struggle for existence. Five miles away from their mother vessel, and suddenly a thick grey fog may settle over all. Thousands of fishermen have lost their way in these dark grey ocean fogs.

Scene 13—The day's catch is an interesting sight as the dories run up alongside of the vessel and the fish are being hauled on deck. Carp, haddock, hake, halibut and cusk are seen piled one upon the other in great heaps along the deck of the vessel.

Scene 14—In a few moments men are busy on the deck. Every man, armed with a carving knife, is cutting and cleaning the fish with wondrous dexterity. In a trifle they are cleaned and washed in fresh water, then rewashed again and packed in ice on the deck of the vessel.

Scene 15—Now we shall see how Mr. Fish is prepared for market. The vessel pulls into port and soon all men are busy unloading.

Scene 16—Bucketful after bucketful of fish is to be seen coming out of the vessel's hold and swung upon the wharf; and then the toilers of the sea have finished their part of the labor. It is now in the hands of the numerous buyers and fish dealers of Gloucester, of which Gorton, Pew & Co. are one of the largest in the world. Thousands and thousands of fish piled almost head high can be seen along the wharves of Gloucester; 140,000,000 pounds of fish are brought into this harbor every year for the various markets of the world by about 273 vessels which come from the dreaded sands of the diamond shoals of Cape Hatteras as well as from the icebergs of far-off Greenland.

Scene 17—Weighing the fish is a very important operation, and here they are also arranged in different piles according to the size and weight.

Scene 18—Now begins the operation of dressing our fishy friend for market. He is ripped open and by dexterous movements of the knife his backbone is extracted, his head severed, he is thoroughly washed and cleaned in fresh water, placed in a wheel cart and taken to the storehouses.

Scene 19—We now have a close view of the operation by an old and experienced hand at the business. This operation seems simple enough, but let a novice once try it and he will be greatly surprised.

Scene 20—The Gorton-Pew flake yards or drying racks are one of the most interesting sights of Gloucester. Here can be seen thousands upon thousands of salted fish stretched out to dry in the sun. These fish (which, by the way, are salted cod) you see before you are to be shipped to every known quarter of the globe, and one is almost staggered by the magnitude of the fish industry after seeing such an enormous quantity of fish at one time.

Scene 21—Here we see how the fish are salted down, after which process the fish are put in huge barrels (or butts) preparatory to being packed for the market.

Scene 22—Cleaning the fish is also a skillful piece of work. Here we get an excellent view of an expert.

Scene 23—Boning is an operation that lies almost entirely in the hands of women. The bones are located by feeling, and extracted with a small pair of pliers.

Scene 24—Packing and boxing require no great skill, but the operation shows a very rapid and systematic method.

Scene 25—The operation of weighing and tagging each box is next shown.

Scene 26—Various kinds of fish are also packed in glass jars and hermetically sealed.

Scene 27—Now Mr. Fish is ready for market and his ultimate destination may be the rich man's table or the poor man's board.

We have endeavored to show you the modern method of handling one of the oldest industries known to the history of the world, that of catching fish.

"THE FALLEN IDOL."—Tenors are proverbially temperamental in constitution, but the actions of the one pictured on this film prove that the word is more often than not employed as a polite way of saying "the man has a nasty temper." This particular one had been feted and petted by an admiring public until, as is invariably the case, his head became completely turned by the excessive attention shown him.

Two young matinee girls worship this tenor from afar off, and when one of them reads an ad in the paper for a maid in his household, she applies for the position in order to be constantly in attendance upon the idol of her dreams, whose home life she is positive must be ideal. She secures the position very easily, but doesn't remain long, as the tenor in his

home life has a horrible temper and is not afraid to show it to either his wife or his servants. He is exactly the reverse of all that she had fondly pictured him to be and her awakening is both rude and last-



ing, as well as humiliating, for she is compelled to perform all kinds of the most menial offices for him. He is a perfect tyrant in the amount of attention and despatch that he demands. When, indignant at his overbearing manner, the maid leaves she upsets the household by visiting retribution, swift and plenty, upon her "idol" to such an extent that he is unable to appear at the concert that evening, but is compelled to stay at home for repairs.

The Edison Company has built a clever picture upon this suggestion of "hero worship." It is interesting throughout and the climax, startling and unexpected, will "bring down" any house.

"THE CAP OF FORTUNE."—An old woman was walking through the woods one day, so extremely hungry she could hardly stand. A gentleman (that is, in appearance) passed by, refusing her plea for alms. Shortly afterwards a poor man, while gathering nuts for his own starving family, found her lying in a faint by the roadside. He hastened to a pool and, filling his hat with water, carried it to where



she was lying and revived her. When he heard of her hunger he immediately gave her all the nuts he had gathered. The old woman was a fairy who, as a reward for his kindness, gave him a cap, the wearer of which would always have in his pocket one golden crown, no more and no less.

Naturally, the good man was overjoyed at his good fortune and, after testing the power of the cap until assured that its magic was unfailing, he hastened toward home to tell his wife. On the way he was attacked and robbed of his cap by two robbers. They did not retain possession of it very long, however, for the old fairy changed herself into a black bear and frightened them so badly that they ran away, leaving the cap on the ground. The old fairy then





Trade Mark

# ESSANAY FILMS



Trade Mark

BETTER THAN EVER AND STILL THE BEST

**A FEATURE!** Ready for release Wednesday, Jan. 5, **"THE ADVENTURESS"**  
a fine art drama in one scene. The week's headliner.

## THIS WEEK

Release of Wednesday, Dec. 29  
Comedy—"furiously funny"

### "JACK'S BIRTHDAY"

(Length, approx., 728 Feet)

AND

### "THE POLICEMAN'S REVOLVER"

(Length, approx., 281 Feet)

Release of Saturday, Jan. 1

A WESTERN DRAMA

### "A WESTERN MAID"

(Length, approx., 875 Feet)

AND

### "Why He Did Not Win Out"

(Length, approx., 213 Feet)

A Clever Comedy

COMING SOON

The greatest military picture ever released.

UNITED STATES ARMY MANEUVERS, FORT LEAVENWORTH, KAN.

WATCH FOR ANNOUNCEMENT OF RELEASE DATE



Trade Mark

## ESSANAY FILM MFG. CO.

CHICAGO, 435 North Clark St.

LONDON, 5 New Compton St., W. C.



Trade Mark

changed herself to a young fairy and, finding the two little children of the man to whom she had given the cap to originally, she led them to where the cap lay and hurried them home with it. The poor man had arrived at his home heartbroken at his loss, and his good wife was doing her best to console him when the children arrived with the cap. Imagine, if you can, his joy at the recovery, for, of course, as long as he had this cap, he need never want for anything.

In putting this fairy story into a moving picture the Edison Company has made it very clear and picturesque and is sure it will appeal to both young and old.

### ESSANAY FILM.

"THE ADVENTURESS."—This short one-scene dramatic subject is a film of unusual merit. We think it is the best one-scene subject we have ever released, judging from the excellent story, which, by the way, is taken from an actual episode, the interpretation

guard collects the tickets from the outside. Travel on English railways is, perhaps, not so comfortable as on the more elaborate American trains, but the distances are not so long.

The afternoon train, leaving the Great Northern depot in London for Epsom Downs, a famous English racetrack, is about ready to leave. A fashionably dressed woman, followed by a boy carrying her handbag, enters a compartment in one of the carriages. She makes herself comfortable and begins cutting the leaves of a periodical. A moment later, a gentleman, tall and portly, enters and seats himself in a corner near the door. The guard collects the tickets. The gentleman, who is smoking a cigar, turns to the lady and politely asks her if the cigar smoke is offensive. "Not at all," she answers and endeavors to continue the conversation by asking him to please open the ventilator. He does so, bows and returns to his paper.

The woman, after some difficulty, starts a conversation. He is on his way to Epsom Downs to attend the afternoon's races. He brings out his purse and shows her his racing ticket, at the same time exposing a pretentious roll of banknotes.

The woman sees the money and immediately lays plans to separate him from it. He is dumbfounded when she unceremoniously demands him to hand over the money. "If you don't," she says, "I will call the guard and make it appear that you have attempted to assault me." He laughs indifferently and enraged by his supreme self-confidence, pulls down her hair, tears her waist and, running to the door, screams and pounds on it furiously. The gentleman remains immovable.

The guard enters and finds the woman crouching on the floor, an accusing finger pointed at the gentleman. The guard whistles and a detective enters. The gentleman is questioned. He stoutly denies having touched the woman. The detective points out the woman's torn tresses and generally disheveled appearance. The gentleman, who through the scene, had remained in a quiet obliviousness behind his paper and his cigar, takes the weed from his mouth and holds it up for their inspection. The ashes of the half burned cigar have not been disturbed, convincing proof that he could not have left his seat.

The detective nods his satisfaction and turns to the woman. He scrutinizes her face carefully, then draws a photograph from his pocket. "Kate Morrison!" he exclaims, comparing the face with the photograph, "London's most famous confidence woman. Come, the police want you, milady!"

A moment later the woman is dragged from the compartment and our friend of the cigar, flips off the ashes and diffidently returns to his paper.

"HOW HUBBY MADE GOOD."—Isn't it provoking when one settles down in one's comfortable armchair and house slipper, with the evening paper and a good after-dinner cigar to be suddenly called to the office by some belated "country customer." It is usually a most pressing appointment and wifely is led to believe that millions are involved in the deal.

In this instance the "Boys" at the club call up our friend, Bailey, and tell him his presence is needed to



fill a vacant chair at draw-poker. Bailey turns from the phone, mutters something "big deal," "country customer," etc., and hurries out of the house before wifely can register an opinion.

An hour later the phone rings and a gentleman's voice inquires if Mr. Bailey is at home. Mrs. Bailey informs the gentleman that her husband is at his office. "But," says the gentleman, "I have just left the office. There is no one there but the janitor."

Mrs. Bailey, bubbling with indignation, calls the club. The conversation between she and her spouse is an heated one, containing the old time-worn phrases: "Wretch," scoundrel, "but my dear," "back to mother," "divorce," etc.

Bailey returns to the boys and tells them that inasmuch as they got him into the trouble they've got to get him out of it. One suggests that two of them disguise as burglars, enter the Bailey house, frighten Mrs. Bailey, and let Bailey do the hero stunt, thus winning Mrs. Bailey's admiration. No sooner said than done.

But, in the meantime, a real, legitimate "second-



by an all star cast, and perfect photography. It is a picture that thrills and holds one in breathless suspense from beginning to the end.

The story is founded on real episode, a chapter in the life of a great English army officer. The scene of the story is in a compartment in an English railway train.

The English railway carriage is differently constructed than the more capacious American car. The car is divided into several compartments, the exits through doors on the side, while the conductor or



# LUBIN FILMS



Released December 27



THE NEW CHIEF

Released December 27

## The New Chief

The new superintendent of the home of refuge has heard of many abuses and determines to make a personal investigation. Word is passed along the line and the subordinates prepare for a visitation. A tramp who just applies for lodging is taken for the new chief and treated accordingly, while the new chief gets all intended for the tramp. A screaming comedy. Length, 495 feet.

## The Persistent Poet

Notwithstanding the many disappointments coming his way, the poet reads his works to unwilling victims until he falls into the hands of the police, but not even this stops his ardor. A good comedy with plenty of action. Length, 525 feet.



THREE FINGERED JACK

Released December 30

## Three Fingers Jack

Three-fingered Jack, a habitue of the slums, falls in love with a lassie of the Salvation Army; incidentally she discovers that Jack was a thief. She saves him from jail and saves his soul. A play of heart interest. Length, 940 feet.

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story man" is on the job. Mrs. Bailey hears him and telephones the police. The burglar hears the phone rings, surmises he has been heard and beats a hurried retreat. The police arrive just as the deputation from the club are entering the dining-room window.

Our hero comes on the scene and after a desperate struggle capture the two thieves just as the police enter. There is no other way out of it but to turn the thieves over to the blue-coats. The clubmen appeal to Bailey but he is obdurate, and they are taken struggling away.

Bailey takes his trembling wife in his arms and she praises him for his bravery.

"HIS ONLY CHILD."—As was announced early last fall our Saturday release would be confined to Western pictures and high-class social dramas. This is the first big drama from our Chicago studios to be released on Saturday. It is a big subject and preaches a big moral.



Phillip Strong, a millionaire railroad magnate, is so thoroughly enwrapped in his business that he has little time for his motherless little son, who, consequently develops bad traits, is wilful and disobedient. Prompted by an abnormal curiosity, and pampered by his father, the youngster causes no end of trouble to the servants.

One evening Strong receives a telegram from the board of directors of the railroad of which he is president that a special meeting will be held in Milwaukee the next morning, and that his presence will be required. Strong is in his study packing his grip when his son comes into the room to bid him good-

by. Unaware that his son is in the room Strong removes a revolver from his grip and places it in a lower drawer of a cabinet. The boy has made a mental note of the hiding place and when his father bids him an affectionate goodbye he runs for the drawer and is about to remove the revolver when his nurse runs into the room and takes him off to bed.

The next day the youngster slips into the library and procures the weapon. It is accidentally discharged and the little fellow is severely wounded. The excited maid and frantic butler call the doctor and a telegram is immediately dispatched to the father.

Strong is at the director's meeting when the message arrives. Immediately he orders a special train made ready and after a record-breaking trip he arrives in Chicago, where an automobile whisks him quickly across the city to his home.

The doctor is working over the little one when Strong comes into the room. The boy has passed the critical period and is now peacefully sleeping. The doctor, however, makes it plain that great care will have to be taken to avoid a relapse and says he has arranged for a trained nurse to attend him.

Strong, now assured the boy will recover, returns to his work, oblivious to everything except that which pertains to the great business over which he presides.

Miss Norton, the nurse, is a very pretty little woman with an affectionate disposition and soon wins the love of her charge. Indeed, so attached do they become to each other that when the time draws near for her to leave, she dreads the parting. Strong has been too busy to notice the change that has come over his son, the boy has never expressed a desire to see him, until one day the crisis comes. The boy repulses his father, who has endeavored to take him in his arms and runs to his nurse. Incensed in his belief that the nurse has estranged his son from him, Strong calls Miss Norton into his study, writes her a check for services rendered and peremptorily discharges her.

When the nurse returns to say good by to the little boy he cries bitterly and denounces his father for taking his dear nurse away from him. After a moment the father comes on the scene and the boy pleads with him to let Miss Norton stay. Strong is finally won over.

"I must confess," he says apologetically. I have been foolish. I have worked hard, but I have worked for the boy, not for myself. Since his mother died, I—it's been nothing but steel rails and market quotations. The boy needs a mother—I beg your pardon, Miss Norton, I mean—Won't you stay with us, make your abode with us? We really need you."

After a moment she snatches the little fellow to her heart and answers: "Yes."

### GAUMONT.

(George Kleine.)

"A CLEVER SLEUTH."—Mr. Fox, the eminent private detective, sees an announcement in the paper of a burglary having been committed in the mansion of Mr. Astorbilt.

All the efforts of the police to locate the culprit proving futile, Mr. Fox determines to take the case in hand himself.

Accordingly he goes to Mr. Astorbilt's house where he finds the police engaged in a vain search for traces of the culprit.

As soon as the robber learns that Mr. Fox is on his tracks, he takes to his heels.

Tobacco, however, proved to be the undoing of the thief, for the astute Mr. Fox picks up a cigar-butt dropped by him, notes the rank odor of it and by this means, after a most careful search, succeeds in tracking him to his hiding place where he cleverly effects his capture.

"HUSH MONEY."—Mr. Crook, a man of neat appearance, makes it his business to frequent department stores where he extorts money from patrons by the following clever ruse:

He takes something off the counter, puts in in the pocket of a respectable old gentleman and goes away. After a few moments he returns and, addressing his victim, claims to be a store detective and says that he will have to arrest him for having stolen a certain article.

Of course, the gentleman protests his innocence, but upon the false detective making him turn out the contents of his pockets and produce the article in question, the poor fellow offers a sum of money to avoid further trouble and possible arrest.

Next Mr. Crook meets with a family consisting of the father, mother, son and daughters. He puts something in the son's pocket and levies blackmail on the father.

His third venture results differently. His victim sees him and has him promptly arrested.

"THE LEGION OF HONOR."—The scene opens in Germany at the time of the French Revolution. The French army is on German soil. Between the fighting of two battles, "Fan Fan" comes into the world. He is the son of a soldier and his wife, the canteen woman of the regiment. The infant is baptised in the chapel of a castle which has been taken by the French. The servant of the priest acts as God-mother. At the age of eight years Fan Fan drills like an old soldier before Napoleon Bonaparte. Six years later France is again at war in Germany. Fan Fan and his father, when leaving the camp, fall into



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## Advance Film Description

Week Dec. 26th, 1909, to Jan. 1, 1910

DEC. 28th

"A CLEVER SLEUTH" (Gaumont) Comedy, 623 ft.—Mr. Fox, the famous detective, catches a burglar after tracing him by means of a particular brand of cigar. A very ingenious and novel idea.

DEC. 28th

"HUSH MONEY" (Gaumont) Dramatic Farce.—361 ft.—Mr. Crook, a fake store detective, levies blackmail on the patrons of a Department Store. His plan is to slip merchandise into their pockets and then threaten to arrest them unless paid handsomely. The trick works well until he gets caught.

DEC. 29th

"BATTLE IN THE CLOUDS" (Urban-Eclipse) Drama.—658 ft.—War in the Air! Big feature film showing what we may expect. The ideas of Kipling and Julius Verne graphically depicted. Positively the most sensational film ever produced.

DEC. 29th

"THE PARK OF CASERTA" (Urban-Eclipse) Scenic.—201 ft.—Panorama of this exquisitely beautiful private domain of the King of Italy. Wonderful waterfalls, superb classical statuary and lovely scenery.

JAN. 1st

"THE LEGION OF HONOR" (Gaumont) Military Drama.—1009 ft.—A magnificent military feature drama of army life under Napoleon Bonaparte. Stirring heroic and patriotic scenes splendidly acted.

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an ambushade. They are taken before the commander-in-chief and staff of the enemy, who now occupy the same castle where Fan Fan was baptised fourteen years previously.

Fan Fan's father is led away to be shot, as he refuses to disclose the whereabouts of the French army. Fan Fan is imprisoned in the belfry-tower of the castle. Noticing the big alarm bell hanging over his head he barricades himself in and then rings the alarm bell, hoping that the French will hear it. His wishes are realized. The French close in, surround the enemy and route them.

Fan Fan falls mortally wounded in the tower, where his mother finds him later.

Napoleon decorates the young hero with the cross of the Legion of Honor and orders him to be buried, wrapped in two flags captured from the enemy.

### URBAN-ECLIPSE.

(George Kleine.)

"BATTLE IN THE CLOUDS."—An actual motion picture presentation of the ideas of Rudyard Kipling, H. G. Wells, Jules Verne and other powerful writers of imaginative fiction.

Astounding scenes of flight, attack, defense and instruction, with which are interwoven touching and thrilling love-story episodes.

The film introduces wireless electricity and many other inventions which are as yet only in the experimental stages.

Section 1. Preparation. The Aero camp—Loading Supplies—Start of the Airships—The Inventor of the Airship Destroyer—His love story—The parting—The alarm—The Aero Fleet in full flight—The Aerial Torpedo and its Inventor.

Section 2. Attack. In the clouds—Dropping live shells from the firing deck of an airship—The chase—High angle firing from a gun on an armored motor car—Total destruction of the car—Railway wrecked by the aerial fleet—Shelling the signal box—The heroic operator meets death at his post—The fight in the air—Airship versus aeroplane—Wreck of the aeroplane—The burning of a town by the aerial fleet—Thrilling rescue of his sweetheart by the inventor.

Section 3. Defense. The inventor, with the assistance of his sweetheart, sends his airship destroyed on its mission of vengeance. The torpedo steered through the air by wireless telegraphy—One flash and the airship is doomed—It falls, a mass of scorching fire, into the waters of a lake.

"THE PARK OF CASERTA."—The small agricultural province of Caserta on the Mediterranean contains unquestionably the finest of all the many wonderful artificial parks of that land of beauty, Italy.

In no country is man so aided by nature when he attempts to outdo her works of art. There it seems man needs but to drop the seed and leave all care to the warm sun and balmy, moist breezes of that beautiful clime.

Sure it is that in this loyal park, now for the first time shown to the world at large, man has been marvellously helped. For, though the sculptor and the landscape gardener have seemingly outdone themselves, it is the great wealth of foliage and blossom, with the depths of light and shadow thus made possible, which makes this park seem the most beautiful we have ever been privileged to visit.

Beautiful streams tumble in terraced cascades down the sides of picturesque hills at the base of which they lose themselves in mirror-like lakes which are surrounded by wonderful groups of statuary.

It is utterly impossible to enumerate here the wealth of art treasures which fill every portion of the park not set aside exclusively for the marvellous flowers and shrubs. A film worth the time of the busiest men.

### KALEM CO.

"A SLAVE TO DRINK."—"The sins of the fathers shall be visited upon the children, even unto the third and fourth generations," say the Commandments of Moses. In the next picture is depicted the power of heredity's blight. It is the story of a man's struggle to overcome an inherited love for drink. Although yet a young man, the enemy of his family had already sunk its claws firmly upon James Grant. A man of superior intelligence, his habits hold him down to the lot of a common laborer in a small saw mill on the St. Johns River. About two years before the opening of the picture he had met and fallen in love with Jenny, the daughter of a small farmer, living near the saw mill. Under the influence of her great love he has succeeded in throwing off the burden of his hereditary desires. For three months he has not touched a drop of liquor.

This picture is the first issue of the Kalem Company's new series of splendid pictures of the Southland, taken by their stock company amidst the beautiful tropical scenery of Florida.

Scene 1—As the picture opens there unfolds before our eyes a bit of typical Florida landscape. Although it is early winter the foliage is as dense and verdant

as if June was still here. Hanging in great clusters from the wide-spreading limbs of the massive live oaks the boary gray moss is swaying gently with each passing breeze. Here at the old gate, their favorite trysting place, where first their troth was plighted, Jenny is waiting for Grant. She glances anxiously out. Along the distant path Grant approaches. Jenny hears him and turns with a cry of joy. As Grant takes her in his arms she detects the odor of liquor on his breath. She recoils in horror. "Jim, you've been drinking again." In confused silence he shakes his head. "Oh, Jim, and after you promised me you would not, Jim, you've lied to me." In desperation she clings to him fiercely and begs him to keep up the struggle—to promise her again. Grant tried to excuse himself then he breaks down. He gives her the half-empty bottle and raising his hand pledges her never to touch liquor again. He kisses her good-bye and drawing his hand over his smarting eyes walks slowly away. Jenny stands watching him. Suddenly she becomes aware of the bottle in her hand. Her face grows tense with hatred for she sees in it the enemy that is threatening to destroy all her future happiness. She flings it angrily to the ground. Back to the old oak tree she turns and laying her head against the two loving hearts they carved so merrily on an earlier and happier day, she weeps silently.

Scene 2—It is noon at the mill where Grant is employed. Seated on a pile of lumber are several of his fellow workmen. They are just finishing their dinner. Dalton, one of the hands, a rival of Grant's for the hand of Jenny, draws forth a small flask of whiskey and offers it around. At this moment Grant passes on his way back to work. Dalton offers him a drink. He refuses, although his eyes glisten at the sight of the liquor. Dalton calls his companions, telling them of Grant's refusal. They laugh and urge him to drink with them. Dalton holds the open bottle temptingly under Grant's nostrils. At the smell of the liquor his throat goes dry and parched with longing, his tongue licks his trembling lips, his eyes gloat over it. His face relaxes. Slowly his hand reaches for the bottle. As his fingers close eagerly around it all resistance ends. He places it to his lips and drinks greedily. Poor Jenny. Her enemy has won in the first struggle.

Scene 3—Up the lane comes Jenny returning from a visit to the postoffice. Closely following her is Dalton. As she reaches the gate leading to her home he calls her. Reaching her side he invites her for a walk. She refuses. At this Dalton grows angry and after sneeringly accusing her of caring for Grant, he hisses an insult into her ear. Quick as a flash Jenny deals



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(TRADE



MARK)

OF PICTUREDOM

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MARK)

OF PICTUREDOM

him a savage slap across the face. He recoils snarling with anger, then recovering himself turns to leave her. At this moment Grant, who has been drinking at the village tavern, comes staggering down the lane. Dalton, seeing him, points him out exultingly to Jenny and bids her a mocking farewell. As he passes Grant he gives him a shove that sends him headlong. Staggering to his feet, Grant reels on in drunken stupor, while Jenny crouches down beside the gate fearful that she may have to speak to him. Her hand over her mouth least some sound may escape, she watches him pass with tense set eyes staring out in silent agony.

Scene 4—Recovering from his debauch Jim makes his way to the old gate. Weak and trembling he stands gazing moodily into space as Jenny approaches. At sight of him Jenny forgets all but her great love and goes to him with outstretched arms. Jim stands with sullen, hanging head paying no heed to her. Frightened at his conduct, Jenny begs him to tell her what is the matter. In broken tones he tells of his resolve to go away forever—that he cannot overcome his love for whiskey and will not drag her down. Desperate at the thought of losing him, Jenny clings to him and tells him she will marry him as he is. Sadly he shakes his head and turns to leave. But the thought of all she is to him and what the future will be without her, rushes over him and with a cry of love he crushes her to him raining passionate kisses down upon her upturned face. Growing stronger in his resolve he gently puts her away and strides out. Jenny, half fainting, sways and falls to the ground sobbing. Raising herself slowly she looks longingly after Jim, then kneeling with uplifted hands, she prays to the Almighty to save her Jim.

Scene 5—Through the deep tropical woods Grant strides rapidly. He moves forward determinedly, but his drooping shoulders and sunken head show the agony the parting with Jenny has cost him. As Grant emerges from the wood on his way back to his cabin he meets Dalton and a companion. They hail him and offer him a drink. In a few words he tells them of his resolve to go away, turn over a new leaf and never touch another drop of liquor. Dalton, anxious for Grant's downfall, again insists upon his drinking. With a sudden blow Grant knocks him down and strides on, leaving Dalton on the ground vowing vengeance, and his drunken companion staring after Grant in drunken bewilderment.

Scene 6—Back to Grant's humble little cabin by the riverside Dalton and his companion hurry by a short cut. Dalton is intent on his plan to work Grant's downfall and leave a clear field for his pursuit of Jenny. After sneering at Grant's humble home he tells his companion of the plan. Drawing a flask of whiskey from his pocket he leaves it on the crude

table. As they start to go another idea comes to him. He sprinkles a little of the liquor on the table and throws one of Grant's chairs back while the other is placed in such a position Grant cannot fail to seat himself at the table. Off they sneak as they hear the sound of Grant's approaching footsteps. Grant comes in slowly. Tired and weary from the strain of his farewell to Jenny he sinks into the chair and drops his head on his arms. Slowly the smell of the whiskey reaches his tired brain. He lifts his head and sniffs. Turning his eyes they rest on the whiskey bottle. The old look of longing comes into his face. His hands move towards it. But a last bit of self-control comes to his aid. No, he will not touch it. He starts for the cabin. But his old enemy is still fighting. The struggle is pitiful. With trembling lips Grant stares at the bottle. Just one taste. Slowly he approaches the table. Now the bottle is in his grasp and the battle is lost. As he is thirstily drinking he turns to see standing beside him a vision of Jenny watching him with sad reproachful eyes. In terror he waves her away and the vision disappears. Grant drops into the chair. Over his face comes a look of hopeless despair. Resistance is useless. Why not end it all? Yes, that's it; kill himself before he fills a drunkard's grave as did his father before him. Rising he enters the house and returns carrying his shotgun. Picking up the bottle of whiskey he goes out.

Scene 7—In a small clearing in the woods Grant has stopped. The fork of a young ash tree offers a favorable opportunity for the carrying out of his plan. The gun is suspended from the limb, a cord is placed around the trigger and kneeling down he tests his plan with a trial shot. Satisfied it will be successful he reloads the gun and returns it to its position. All is ready for the final act that will end his useless struggle against his hereditary enemy. But the enemy must give him strength for this final deed. Lifting the bottle to his lips he draws it in one last, long drink. Now the string is attached to the trigger and standing with bared breast before the muzzle he grasps the string firmly. Up, up, comes his hand for the final pull. There is a rustle in the thicket. A slight female form appears and like a flash Jenny has swept the gun aside and the bullet intended for Grant's brain goes flying through the tree tops. And now Jenny brings him to a realization of what he was about to do, of the cowardice of his act, and she pleads with him to go away and make just one more try for her sake. And the poor drunkard as he sees another ray of hope before him, listens to her words, and promises, with God's help, to make a man of himself. And so he stumbles away, leaving Jenny alone with her despair.

Scene 8—Back to his cabin Grant hurries. The new

light of strength is still in his face. He is busy packing his few belongings in a bundle. That finished he binds them securely with his belt. Now he is ready to begin his fight. But not without some word of farewell to Jenny. Tearing a rude sheet of paper he roughly scrawls a note telling her he is going away to make a man of himself and will not return until he has succeeded. Having finished he picks up his bundle, takes a last look at his cabin home and squaring his shoulders for the stern struggle he knows is before him starts out.

Scene 9—And now five years have passed. In a distant city with helping hands to aid him and with the treacherous tempter far away, Grant has indeed made a man of himself. He has become superintendent of the mill, a trusted employee, and now we see him approaching with the owner who announced to the other department heads that in recognition of Grant's faithful and efficient service he has determined to make him a partner in the concern. And all hands are delighted at the deserved honor. Grant no longer a slave to drink, is now in a position to return to his native place and to claim the sweetheart who has waited for him so faithfully through the long, weary years.

Scene 10—Up to the old gate, now broken and overgrown, comes Jenny. Her face is sad with the long years of waiting. She turns towards the two hearts carved long ago and now almost hidden. She thinks of the many happy hours spent by this old gate. The misery of these old memories is almost too much to bear. She leans against the old gate. In the distance appears Jim. He sees her and stops. It is a new Jim we see. Five years have changed him into an alert, handsome man, whose clear eye and strongly chiseled face show how well he has kept his resolve to conquer his enemy. Now Jenny leaves the gate and reaches for her basket. Softly Jim speaks her name. She turns in bewilderment. Can this be Jim? Her Jim come back to her! With a glad cry of joy she rushes to him and is folded in his arms.

LUBIN MFG. CO.

"THE NEW CHIEF."—Ever since the days of the Caliph of Bagdad, who went among his subjects in disguise, putting yourself in the other fellow's place has been a favorite recreation of new public officials. The new Chief Superintendent of the Municipal Refuges has heard of the many abuses which have crept into the city's charitable system and he determines to make his personal test disguised as a tramp. Refuge "A" is visited first and things happen following his visit. Word is passed along the line and the Superintendent of Refuge "B" warns his subordinates to prepare for a visitation. Weary Willie, an amiable



hobo, applies for a night's lodging. He treads softly, as experience has taught him to, and he is surprised and not a little alarmed at the cordial reception given him, for he is mistaken for the new Chief and after being registered is given the supper ordered by the Superintendent for himself. When the last crumb is swallowed Willie feels like a different man and a cigar completes his satisfaction. He grows critical and declines to sleep in the dormitory, demanding a better bed. He is accommodated with the Superintendent's own bed while the latter prepares to take a nap in a chair. As he sleeps the real new Chief enters and finds no one to receive him. He wakens the sleeping official and discloses his identity. Willie is rudely roused from his slumbers and thrown into the street, but we are left to guess what happens to the negligent Superintendent; which calls for no great tax upon the imagination.

**"THE PERSISTENT POET."**—Algernon Swinburne Higgs is a poet. He is a poor poet—most poets are poor—but Algernon is poor because he is a poor poet. He is not even able to pay his washwoman her trifling bill. Instead he reads her his new ode and drives her from the room. Putting on his hat he goes out to sell it, but he shoots the chute out of the first editorial office he enters and when he tries to make a second attempt he runs into an artist and as a result of the encounter the latter's drawing is smashed. Algernon pursues his way reading the poem to unwilling victims until he falls into the hands of the police. In court many of his victims appear against him and he is sentenced to three months on the rock pile. That

Hand leaves, Moore kicks his heels together for joy. Poor Hand, however, by the time the first payment is due, regrets very much taking the place and decides that his only hope of being relieved of the responsibility is to kill off Moore. When the latter comes for his rent therefore Hand invites him into a cafe hoping that he will drink himself to death. But the wine fails to effect Moore, although he has consumed a goodly portion of it, but Hand becomes hopelessly intoxicated and while he is in this condition his wife, who has been looking for him, happens in and gives him a good drubbing with her umbrella. Seeing that his plan has failed Hand thinks of an-



other; perhaps if he gets Moore interested in gambling the excitement might kill him. Again, however, Hand is the victim, as Moore wins every cent of his money and leaves the place as cool as a cucumber. At last, desperate, Hand draws a rope across the street, hoping to trip Moore and thus get rid of him. But not so, Moore sees the rope and jumps lightly over it and when Hand sneaks around to see what has happened to friend Moore he himself gets mixed up in the rope and goes sprawling on the ground. He gives his head such a bump that it brings on an attack of fever and during his ravings he meets Moore in a cafe and disguising himself as a waiter puts poison in his enemy's glass. When it takes effect he cuts off Moore's legs and arms, but to his horror the latter quietly join themselves to the trunk again and there stands his landlord before him asking for his rent. The last part of his nightmare is cold reality, however, and Hand pleads with Moore asking him to let him off and take the property back. Moore finally consents when Hand promises to let him marry his daughter.

**"MARVELOUS GARLANDS."**—We have all heard of the wonderful things they do in India such as making flowers grow before our very eyes. Well this film shows something quite as wonderful. We see the pretty flowers forming themselves petal by petal and when the wreath is complete we are astonished to see a pretty girl's head in the heart of each blossom. The coloring is beautiful and all sorts of flowers are shown; roses, daisies, carnations, etc. It is amusing to watch each petal with military exactness go right up to its proper place and we sit wondering just what kind of flower this particular one is to be. Sometimes it is hard to guess because so many tiny different parts go to make the complete flower as we know it.

**"OH, YOU DOGGIE!"**—Tom is a mischievous little fellow. There is not the slightest doubt about that. But he is such a cute little doggie and plays such awfully clever tricks that one could not have the heart to give him the punishment he richly deserves. In the first scene he is sitting in his mistress' room comfortably fixed on a steamer chair wrapped up in a blanket and even has a cute little night cap on his woolly head. His mistress is in great distress because she imagines her pet is not quite as well as he might be. Leaving him for a moment the sly little pup jumps up, throws off the blanket and goes trotting down the road. He meets two men carrying a big framed picture between them. And what should Tom do but jump right through it and is off before the men can give him a thrashing. Seeing a billposter perched on a ladder posting some bills, Tom runs up the ladder on to the man's shoulder making him drop his paste and then skips down the other side of the wall and falls right in the middle of an improvised table where some friends are enjoying a picnic. On he goes until he sees a laundry boy's tricycle and basket standing outside a door, he lifts the lid of the basket with his nose and jumps in. The boy, unconscious of the fact, takes Mr. Tom for a nice long ride, arriving at the next customer's, the boy stops and goes in and Mr. Tom jumps out and flies along looking for more sport. Some children playing ball in the road are much amused when Tom dashes up and hitting the ball with his nose while it's in the air sends it flying. He next rushes at an old woman sitting among the grass and flowers in a big field and pushes off her hat, which also takes her wig along and leaves her with her mouth wide open with horror. Tired now of skylarking he returns to his home and we get a good view of him sitting on the same steamer chair with his little red tongue hanging out and puffing like a steam engine.

**"A WELL EARNED MEDAL."**—This is a sweet pretty picture of simple country life in Brittany. The only son of a picturesque old couple has just become engaged to the love of his boyhood and the families and friends of the happy young pair are celebrating the occasion with a dinner. In the midst of their gaiety news comes that the brave young fellow must leave at once for Tonquin, China, and we see him starting out 24 hours later to join in the fight against the Chinese pirates and smugglers. His dear old parents and his heartbroken sweetheart wait patiently for news from their boy. A letter finally comes, hopeful and affectionate, bearing the glad news that the campaign will be of short duration and he will soon be able to join his dear ones once more. Way off in China, however, the French troops are firing their last cartridges, but John, who is doing sentinel duty, has been attacked by the enemy and falls with a treacherous spear in his back. As he lies dying in the hospital there comes to him visions of his home and the loved ones that he is never to see again. A few hours before he passes away he is presented with a medal for his bravery. One of his comrades, who has been ordered to convey the sad tidings of the brave boy's death to the little home in Brittany, takes with him also the medal bought so dearly. The grief



of the old couple and the young girl whom the dead man loved is more than touching. The shock proved too much for the old father, however, who drops dead soon after he hears the news, clasping tightly in his hand the medal his boy won on the field of honor.

**"CORSIKAN HOSPITALITY."**—In a quarrel over a trifling affair, a young Corsican kills his opponent. When the deed is done the youth flees for his life as he knows the officers of the law will soon be on his track. After an exciting race he seeks refuge in a house, which, as fate would have it, happens to be the home of his victim's fiancée.

In her high regard for the laws of hospitality the girl shields her guest from the curious officers, but when the latter have left and the man they are looking for has also taken his leave, the girl, with revenge burning in her heart, runs after the murderer of her lover and kills him with one shot from her gun.

**"A LIVE CORPSE."**—Poor Billie has been celebrating and when he comes home falls into a swoon from which it is impossible to arouse him; his physician therefore pronounces him dead. After spending some hours in weeping beside the dead body of her husband, Genevieve finally pulls herself together and sends a note to an old admirer of hers informing him of her husband's death and telling him she would like to see



him. The latter soon arrives and the widow and her visitor go into another room to have a heart-to-heart talk. In the meantime Billie comes to and finds the letter his wife wrote to her friend Jack telling him that she is free. Deciding to give the couple, who apparently are so glad to get rid of him, a good fright, he arises from his bed and approaching the two, who are now making love to one another, he captures them in a funeral wreath and, with the butler's aid, after beating them both with the floral tributes, throws them out of the house.

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**"A BAD BARGAIN."**—Mr. Moore, who is very much in need of money, puts an "ad" in the paper offering his house for sale and giving ill health as his reason for disposing of the property. The truth of the matter is that Mr. Moore was never better physically in his life, but financially his condition is desperate. A Mr. Hand finally makes a bargain with Moore for the property and the latter agrees to let him have it for \$6,000 a year during his (Moore's) lifetime, payable every three months. When the papers are signed and



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"BURED ALIVE."—At the opening of our story, we find two old prospectors, John Hanford and Jim Rowe, doing their best to accumulate a fortune by digging for gold. Now Rowe's son, Simon, is very much in love with Lucy, daughter of Hanford, but she is, as yet, undecided as to the status of her feelings towards her ardent lover.

After months of hard work, the old partners strike a rich claim, and in connection thereto, we must bear in mind that living in the vicinity to where this claim is located are two men of dissolute habits, who believe in the axiom that "the end justifies the means." By name they are Peter Horner and Jake Rooney. Their mode of living has been by the robbing of sluice boxes of poor Chinese prospectors.

Now, they hear of this "strike," and immediately proceed to scheme whereby they may secure some right or title to it. Horner makes violent love to Lucy, thinking that thereby he may locate just where the claim lies, and she almost reciprocates his pretended affection.

Then, our scene shifts. We see Horner and Rooney following the two miners. On their way they meet a Chinaman "washing gold." Desiring possession of that gold a fight ensues in which the Chinaman is bested. Thinking him "hors du combat" for good and all, the two men proceed farther until they reach the mine. Seeing the entrance thereto, they set dynamite and fuse in hopes of entombing the men within. This done they turn to leave and find that the "chinee" has followed them. Another struggle ensues in which the Celestial is thrown over a cliff, and the two men proceed to their cabin in hopes that Hanford and Rowe will die within the confines of their own claim.

The next day Pete, in order to allay suspicions, goes to the cabin of the two miners. There he meets Lucy and while endeavoring to assure her of his love for her, is confronted by the Chinaman with axe in hand.

It is then that Lucy learns of the treachery and deceit of her pretended lover, and while the Chinaman holds Pete at his mercy, Lucy speeds her way for the rescue of her father.

Now we find her meeting campers nearby; she explains her predicament. At once they go to the mine and after much labor succeed in rescuing the miners, who, bewildered and almost suffocated, proceed back to their cabin with Lucy, to behold the cowardly Pete still subjugated by the Chinaman.

During the attempted robbery of this claim, a Deputy United States Marshall has been searching for Horner and Rooney on other charges. He comes upon the scene and Horner and Rooney are both made prisoners, the Chinaman is given a small interest in the mine, and Lucy, made wiser by experience, gives hand and heart to Simon who has never failed to be constant as well as persistent in his love for her.

"A DAUGHTER OF THE SIOUX."—It's a bleak October morning in the early sixties; the scene is an open expanse of rolling prairie on the borderland of American civilization. The actors in the drama that we are about to witness are gathered together for a purpose unique to our minds, therefore we watch them closely and with intense interest. It was a scene common enough then, and we who live and enjoy the comforts of our present-day existence owe much to the men who faced death daily in the line of duty that this great region might become a land of peace and plenty. The scene in question was the disarming of a warlike band of Sioux by a United States officer, Colonel David Webb. The warriors are drawn up near an Indian village. A Gatling gun, one of the first of its kind, and called by the soldiers a "Civillizer," is turned on the village. The Colonel has just ordered

the corporal's guard to begin the work of disarmament. Two Lance, a fierce brave, refuses his weapon to the soldier who has reached for it. A scuffle ensues, the gun is accidentally discharged, wounding a trooper standing near. In a moment all is mad excitement; the Indians throw aside their blankets and open fire on the soldiers. A few quick, sharp orders, and the battle is on. The cavalry troops dash to the right, exposing the village and the warriors to the Gatling's gun fire. In a few minutes after the first shot rings out the "Civillizer" has spread death and destruction through the tepees, and the way is clear for a cavalry charge. The "Boys in Blue" have answered the bugle call. White Eagle and his band are rounded up, half his warriors are dead on the field, and he, with the rest, surrender. The Colonel's report reads: "There has been a sharp encounter but your order to disarm the Indians has been executed." Then we see enacted a strange scene, the after-effects of which make this story worth telling. Naoma, the wife of Two Lance, has been struck by a bullet from the Gatling gun, and lies by the side of her husband's dead body; near them stoically sit two children, a baby girl of three and a boy of six. The army surgeon is ministering to the wounded Indians, but a superficial examination shows him that Naoma is past human help. The Colonel stops beside the squaw and is touched by her agony. Namo reads the sympathetic look in his eyes; her dying thought is for her children and by signs she asks the Colonel to care for her little ones, soon to be left motherless. The Colonel is a bachelor and the appeal in the woman's eyes strikes a cord in his nature which responds. "It's a strange adoption, boys, but the poor woman lost her life through my order to turn that gun on the village. It's small amends, but I'll make it." Thus Lorna and Philip become the wards of Colonel David Webb.

Washington, D. C.—Fifteen years later: We are present at a reception given by Colonel Webb and his officers to the Colonel's wards, who have graduated from the government school at Carlisle. They are back with Colonel Webb, ready to take up their social duties as his children. Lorna is a beautiful Indian girl, tall, statuesque, and as graceful as a fawn. Young Beverly Graham, just out of West Point, has fallen madly in love with this dark-skinned princess, and has asked permission of the Colonel to propose for her hand. Their courtship is interrupted by the arrival of a messenger from army headquarters with a message for the Colonel. It proves to be an order for him to join his regiment at Fort Frayne and put down an uprising of the Sioux, led by no less a personage than the redoubtable "White Eagle." Lorna and Philip stand spellbound as they realize the purport of this message. They must accompany their adopted father while he goes to subdue, and perhaps destroy the people of their race, and Philip, who has enlisted, must fight against them. A few months later we are at Fort Frayne, in the heart of the Indian country; the Sioux rebellion has become formidable. Colonel Webb decides to send for more troops, and in order to convince the General in command of the department, he bluntly states that his force is too weak to cope with the situation.

"The Call of the Blood."—Lorna steals a copy of this dispatch and Philip deserts. An Indian spy, captured a few days before, is released by Lorna, and instructed to join "White Eagle" and to report the news of the fort's weakness at once. Beverly witnesses this act of ingratitude and is forced to arrest the woman he loves. She is brought before the Colonel. "I am not your child, why should I be in sympathy with you or yours. My heart is out yonder with my race; their cause is my cause; I am a daughter of the Sioux." The defiant girl is locked up, escapes, and joins the band,

"TABBY'S FINISH."—A gypsy camp with the different members of the tribe busily making baskets. One of their number has a saucepan of water boiling over the wood fire and calling to his wife tells her to go out and bring home a roast for their dinner. Taking her child the woman goes to the town and begs on the street. A pretty little girl, the only daughter of wealthy parents, passing with her nurse, is touched on seeing a girl of her own age forced to beg for food, she pleads with her nurse to go home and get something for the couple. After making up a big bundle of good things the nurse and child accompany the gypsies back to the camp. But what ingratitude on the part of the recipients of the child's kindness! The latter, while in the camp, recognizes the skin of her beautiful pussy hanging up to dry. While the little girl was absent her kitten had wandered away into the woods, where the gypsies caught it and being unable to stay their hunger until the kind little girl returned, they had skinned it and were making a savory stew for dinner. The poor little girl brokenhearted at the fate of her pet leaves the camp sobbing.

"TRIALS OF A SCHOOLMASTER."—A country school with its bright faced little pupils and patient anxious looking master. From a twinkle in the black eyes of two scholars sitting together in the front desk one knows that these two are not quite as sedate and demure as they would have one think. And so it is. As the teacher goes to the blackboard to demonstrate some lesson, these two rascals send a volley of spit balls at his head. At first he does not suspect them, but on the third volley he turns and grabs the taller of the two, who has justly won for himself the title of the bully of the little school. Next on seeing the teacher about to regain his seat the bully places his best and only top hat on the chair, which is smashed, of course, as soon as the teacher unsuspectingly sits down. One can see that the spoiling of his hat has a terrible effect on the poverty-stricken teacher who, to add to his troubles, has also had his only coat badly torn by the unruly boys. He presents a pathetic figure indeed as he sits in the empty school room after the boys have gone home trying with awkward fingers to mend the only coat he has to his back. He brushes the tears from his eyes as he counts his money and finds his store so low. In the next scene the school is out for a walk in a beautiful part of the country through which winds a picturesque river. The teacher tells the boys to have all the fun they want, but not to go too near the water. He then proceeds to read his paper, but the bully, seeing a good chance for playing a brand new trick on the long-suffering man, steals up quietly, and striking a match lights the newspaper he holds in his hands. As the flames and smoke burst into his face the teacher leaps into the air and throws the burning paper from him. He then brags the bully, who is trying to free himself from the teacher's grasp, tumbles headlong into the river. Without a moment's hesitation the brave man pulls off his coat and swims after the terrified boy. He succeeds in bearing him up until help arrives and when the two are brought on shore it is seen that the teacher is in a bad way, indeed; while the little urchin is none the worse for his ducking. A view is given of the humble little room of the Professor, where he lies helpless on his bed and whispers to the doctor that he can die in peace now as long as the boy is saved. He recovers, however, and the last scene shows the Mayor of the town presenting him with a medal for his bravery. And kneeling down beside him his old enemy, the bully, begs his forgiveness and presents him with a beautiful new broadcloth coat.



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and leads them herself to attack the weakened garrison. The Colonel's messenger gets back with help, however, and "White Eagle" is again defeated. The remnant of his war party, together with Lorna and Philip, are placed under guard and brought to the fort. Lorna pleads forgiveness from the Colonel, but he orders her into close confinement, awaiting trial for her defection. As Beverly steps forward to lead the misguided girl away, Philip, in a frenzy of hatred, jerks a revolver from the holster of a nearby officer, and turning, fires point blank at Beverly. Lorna has read his intention however, and by a quick turn, shields the officer and receives the bullet in her own breast. "It was for the life I loved; the law of the white man would never have looked with favor on our union, Beverly. There where dwells the great White Spirit we will be equal; there you can claim me as your own and then you won't be ashamed of the Daughter of the Sioux. Good-bye; forgive Philip, he is my brother."

And so closes a picture story of rare worth, told in the inimitable "Selig" way.

### VITAGRAPH CO.

"THE POWER OF THE PRESS."—In this drama, based upon an incident in real life, the Vitagraph Company presents a vivid example of the power of the press and the triumph of right over wrong. Bill Mawson, the Mayor of a small Western town, runs things for his own profit and with a high hand. He has had one enemy in "The Trumpet," a local paper, and has succeeded in driving the editor out of town. As he is leaning up against the bar of the only hotel in town, listening to the fawning of his toadies, John Marsden, the new editor, arrives and Mawson attempts to make friends and show the new editor that if he will be his tool he will be well rewarded. Marsden refuses and enters upon his duties and begins to denounce the Mayor and expose the bribery and corruption in every issue of the paper. Mawson is furious and starts a conspiracy to run the editor out of town or get him lynched. The Mayor's niece overhears the plot, and as she is indebted to Marsden for shielding her from the insults of some hoodlums, she slips away to the editor's office to warn him and urges him to fly for safety. Marsden disdains to fly and Nettie rides to police headquarters to get assistance.

Meanwhile Marsden places a revolver handy and goes about his work as usual. He hears footsteps and looks up. Before him stand several masked men, who order him to come with them. He draws a revolver and threatens to shoot the first man that advances, but they rush on him and he is overpowered,

but not before he has pulled the mask from the face of one of the men and recognized Bill Mawson, the Mayor. Marsden is hound and dragged out and marched to the outskirts of the town, where a tree and a coil of rope suggest what will happen to him if he does not desist from his attacks upon the political grafters. The question is put to him—"His silence or his life?" He refuses and the rope is put around his neck. Just as the end of the rope is being thrown over the limb of the tree, Nettie dashes up with the marshal and a posse of police. Nettie jumps from her horse and unhinds Marsden, who takes her



in his arms and graciously intervenes for the release of the discomfited Bill Mawson, who extends his hand and promises to mend his ways.

There is a touch of the recklessness of frontier life and a dash of the Wild West to this Vitagraph picture, which is a distinct departure from their usual line of comedy and classic drama. It is a story that will please the masses and is presented with a realism that is convincing and clear.

"CUPID AND THE MOTOR BOAT—A SUMMER IDYLL."—This fascinating sketch of love and bravery shows that Vitagraph producers can give the touch of realism while depicting the stronger passions without presenting anything that is morbid or suggestive. An old fisherman and his pretty daughter are shown gathering up their nets, which they place in a hoat, and row out to sea to set the nets.

While they are gone a handsome motor yacht arrives at the dock and the yachtsman throws a line to a tough-looking sailor who is loitering around. The owner of the yacht steps ashore and greets the sailor, who accepts a tip and casts envious glances at the well-groomed yachtsman. The sailor is allowed to look through a pair of field glasses which the yachtsman carries.

Meanwhile the fisherman and his daughter have set their nets and returned to the dock, where the old man is helped out of the boat by the yachtsman, who also assists the girl, and mutual glances of admiration are exchanged. The fisherman admires the trim-looking yacht, and both are invited on board, where



the engineer explains the motor to the old man, while his daughter is allowed to handle the steering wheel as a short trip is made around the bay. The girl is so delighted with the view obtained from the binoculars that she is asked to keep them, but modestly declines.

The trip over, the girl and her father bid good-bye and return to their cottage. She is accosted by the sailor, who is evidently in love, but he is dismissed. The yachtsman wishes to renew the acquaintance, so he wraps up the binoculars and sends them by a boy to the fisher lassie with the following note:

"Will you kindly accept this gift from the skipper of the Runaway. I hope to see you again."

Your sincere admirer."

The girl shows the note to her father and asks him if she should accept the gift, and he consents, seeing that it will give her pleasure. The sailor has followed to renew his love-making, and, seeing the bin-



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### NEW BIJOU AT SAN DIEGO.

Under the management of Mrs. M. B. Barber the Bijou theatre of San Diego, Cal., has been opened as a picture theatre. Mrs. Barber came to San Diego with the purpose of opening a picture theatre and the Bijou looked good to her, though the former managers had permitted the house to run down. But she has undertaken to build it up to its former standing and is putting on a good program of pictures and illustrated songs, giving three performances daily.

### BALDWINVILLE THEATRE SAFE.

After making an inspection of Dreamland Theatre at Baldwinville, N. Y., Mr. Joseph Hines, the President of that village, has given Manager Otis a clean bill of health. The only recommendation President Hines had to make was that the vestibule doors should be hung to swing both ways. This change Manager Otis agreed to make with one or two minor suggestions. The importance of the picture theatres in the small towns is scarcely realized by the big city picture men. They are the only places of amusement the small town folks have these days.

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### CLASSY INVITATION.

Thomas Saxe, manager of the Princess Theatre, Milwaukee, Wis., issued a handsomely engraved invitation for the opening performance of his house, which happened Thursday evening, Dec. 16. The name of the house was done in gold and the body of the invitation in steel plate. The invitation was accompanied by a card granting admission to two persons. If Manager Saxe's house and program is up to the high class of the invitation no one has anything on Milwaukee for picture theatres.

### TRADE SOUVENIRS.

The Film Index wishes to acknowledge the receipt of two very handsome trade souvenirs. The Vitagraph Company issues a calendar especially designed for the desk and done in pressed leather. Pathe Freres have sent out an expensive paper weight consisting of the Pathe "Rooster" rampant on a case of film set on an onyx base. Both are useful and appropriate.



# KALEM FILMS

ISSUE OF JAN. 7, 1910



LENGTH 950 FEET

## "THE DEACON'S DAUGHTER"

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Our issue of December 31,

## "A SLAVE TO DRINK"

was erroneously advertised in The Film Index of last week. Please note that "A SLAVE TO DRINK" is to be released on December 31st. A great temperance lecture told in moving pictures.

COMING JAN. 14, 1910

## The Romance of a Trained Nurse

An exquisite tale of real life, showing how sympathy so often leads to love.

And do not forget our coming feature for children—a new fairy story, entitled:

## THE MAGIC FLOWERS

*Kalem posters can be obtained from your exchange or by mail from the A. B. C. Co., of Cleveland, O.*

Free Descriptive Lectures Sent to all Theatre Managers



**KALEM CO., Inc.**

Eastman Kodak Building

235-237-239 West 23d Street

New York City

# S R O

When you start in the motion picture business, you want to get a "Standing Room Only" sign before you open your show if you start with an

## EDISON KINETOSCOPE

The Edison Kinetoscope is the one machine you can depend upon to pack the house to the doors, night after night, to bring back the same crowd constantly and build you up the steady, dependable patronage. The Edison Kinetoscope costs less to operate, demands fewest repairs, and is the most durable motion picture machine made.

Write to-day for booklet giving full particulars and copy of the Edison Kinetogram.

# EDISON FILMS

Release of January 4

## PARDNERS

Rex Beach's famous story dramatized by the author. A story of human interest whose scenes are laid principally in the Alaskan gold fields. An exceptional film. Photography of the highest order.

No. 6569

Code, VERZANO

App. length 995 feet.

Releases of January 7

## THE ENGINEER'S ROMANCE

Dramatic. A thrilling story whose theme is the defense of a railroad station against burglars by the station agent's pretty daughter, while her engineer lover is coming to her assistance on his engine. Intensely dramatic throughout.

No. 6570

Code, VERZAPFT

App. length 670 feet.

## ASHES

Sentimental. A lonely bachelor, seated before his fireplace, sees in the ashes the one love affair of his life enacted again. A pretty story, splendidly photographed.

No. 6571

Code, VERZAPFUNG

App. length 610 feet.

Release of January 11

## BEAR HUNT IN THE ROCKIES

(Descriptive)

No. 6572

Code, VERZAUBERT

App. length 975 feet.

Release of January 14

## A WARRIOR BOLD

(Comedy)

No. 6573

Code, VERZEEPEN

App. length 475 feet.

## THE PARSON'S UMBRELLA

(Comedy)

No. 6574

Code, VERZEGELEN

App. length 220 feet.

## TROOP "B," 15th U. S. CAVALRY BAREBACK DRILL SQUAD IN THE "MONKEY DRILL," AT FORT MYER, VA.

(Descriptive)

No. 6575

Code, VERZWHRBAR

App. length 285 feet.

# EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.  
New York Office, 10 Fifth Ave. Chicago Office, 90 Wabash Ave.

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England

Selling Agents { P. L. WATERS, 41 East 21st Street, New York  
GEORGE BRECK, 70 Turk Street, San Francisco, Cal.

DEALERS IN ALL PRINCIPAL CITIES





# A MERRY XMAS TO ALL!

Write us if you Want Any of the Good Things Brought as Above by the Reindeers of Santa Claus

# THE AMERICAN FILM SERVICE

"BEST SERVICE IN AMERICA"

Temporary Quarters: 120 E. Randolph St., Chicago

## CHICAGO LETTER

(Continued from page 1.)

handsome loving cup which has just been presented me. I assure you this cup shall always be cherished as a token of the true Western Spirit and friendship displayed by you all, and I sincerely thank you both for myself and for the Kalem Company, whom I have the honor to represent. I value very much the kind treatment that has always been extended me by the manufacturers and the film exchanges in Chicago and the Central West, and I feel that my mission has been one of pleasure rather than of hard work.

"Nearly two years ago, when I accepted the position of Western representative of the Kalem Company, I made up my mind that it was necessary to learn the business from the standpoint of the exchange man and the exhibitor. This course I have followed religiously, making frequent reports to my Company who told me to keep it up, saying that was what they wanted—first hand information from the people who use our pictures.

"With our licensed pictures we now appeal to the intelligent portion of the public and, that our appeal is successful, witness the high appreciation shown the elaborate issues of our friend, Selig, pictures that represent an immense expenditure of brains and money; the many excellent comedies of the 'Old Reliable,' the Essanay Company; George Kleine's importations of beautiful scenic and travel films that are invaluable to the trade; the great Biograph productions that stand without a peer; the inimitable production of the Pathe Freres that are without superiors for photography and technique; the Vitagraph output, popular with all; the feature subjects of the father of the motion picture business. The Edison Company; the production of the only Lubin and, if you will pardon my modesty, the always headliners marketed by the Kalem Company.

"Again thanking you from the bottom of my heart, I beg to offer the toast: 'Here's to the licensed manufacturer's importers, and the licensed exchanges of America: may they live long and prosper and may their best wish be the worst they receive.'"

Then followed narrations of the inside early history, of the moving picture business in Chicago, by Geo. Kleine, W. N. Selig and George K. Spoor, that would furnish the most interesting reading matter and fill fully half the space of an issue of The Film Index; also the exchange man's troubles and the thousand and one things that must be met and successfully combatted, so that his business may be protected and the exhibitors brought to see that his interests are not apart from the exchange's, but that they are mutual and inter-dependent. Through the entire festive speechmaking not a

single discord was sounded, and this pleasing feature of the occasion was happily touched on by A. D. Flintom, of the Yale Exchange, Kansas City, the only members of an outside exchange present.

Said Mr. Flintom, among other things in his graceful and well turned speech: "I feel, Mr. Toastmaster, after witnessing the cordiality and perfect harmony existing here in Chicago between manufacturers and exchanges, and between the exchanges themselves, as if I were suffering a decided loss by not being one of you."

The speechmaking over, there followed exchanges of wit, repartee and rapid fire story telling, of the "licensed" brand order, that kept the company in laughter and great good humor until an early hour. Just before dispersing, Mr. Van Ronkel moved a vote of thanks to Geo. Kleine for the genial and able manner in which he had filled the chair and it was carried amid a perfect whirlwind of applause.

The loving cup, of sterling silver, presented Mr. Wright bears on one rounded surface the words:

"An appreciation of worth and good fellowship from the licensed renters and M. P. C. A. (Motion Picture Credit Association) of Chicago, Dec. 15, 1909."

On the opposite surface is engraved the name, "William Wright."

Those present were: William Wright, Wm. M. Selig, George K. Spoor, George Kleine, J. B. Rock, John Hardin, E. H. Montague, F. C. Aiken, I. Van Ronkel, A. M. Kennedy, C. J. Hite, S. S. Hutchinson, R. C. Seery, Joseph Hopp, A. D. Flintom, and James S. McQuade.

## The Decorators Supply Co.

Anyone who makes a round of the principal moving picture theatres of Chicago will be struck by the beauty of design and the artistic variety of the fronts. In no city in the Union are there so many and expensive fronts as can be found in Chicago, not even excepting New York; and when their attractiveness is brought into question the Windy City moves still further ahead in comparison.

If one should inquire, he would learn that all of these handsome fronts as well as beautifully decorated interiors have been designed and finished by the Decorators Supply Co. of Chicago, and that the same Company does an extensive business in this line throughout this country and Canada. W. T. Foster, Secretary of the Company, informed me the other day that they had just finished the interiors and designed and built the fronts for two new modern theatres in Milwaukee—the Princess, on Third street, and the Mitchell, on Mitchell street—for the Saxe Amusement Enterprise Co. The Fairyland Theatre, in Kansas City, owned by Ike Schlack, is now being finished by the

Company. They have also finished recently the beautiful modern fronts and interiors of the Orchard Theatre, North avenue and Orchard street; the Monroe, at 55th and Monroe avenue, and the President Theatre, at 55th and South Park avenue, all of Chicago. Quite recently another theatre in Oklahoma City was completed by them. In all, about 150 modern theatres have had their fronts designed and built and their interiors finished this year by the Decorators Supply Co.

It has saved owners and prospective builders of theatres many hundreds of dollars by first communicating with this Company before making changes or starting in to build. Not only does the firm furnish the ornamental plaster work for the fronts and interiors, but they design and furnish drawings showing how to construct other parts of a theatre which come in connection with that work, so that a contractor or an intelligent carpenter can go forward with the construction, with the utmost accuracy. The firm has its experts, any one of whom will travel hundreds of miles, when called upon, to consult with owners who wish to change their buildings, or builders who want to put up a new theatre. All the houses of the Jones, Linnick, Schaffer Co., have had their fronts built and their interiors decorated by the Decorators Supply Co. The beautiful front of the Orpheum, on State street, is one of the most telling, standing advertisements of this firm, whose works on Archer avenue and Lime street cover an acre of ground.

## A Sunny Smile From St. Louis.

Arthur S. Kane, representative of the O. T. Crawford Exchange, of St. Louis, made a pleasant visit to Chicago last week, renewing acquaintance with numerous friends in the licensed business.

Mr. Kane states that fully a dozen new, modern picture theatres are going up in the residence district, costing all the way from \$20,000 to \$50,000 each. All these theatres will have attractive and beautiful fronts, with artistically decorated interiors, scientific sanitation and neat and comfortable seating equipment.

Mr. Kane is an ex-newspaper man of fine ability, the writer having known him eleven years ago when he was on the editorial staff of the Kansas City "Star." His rise in the moving picture business has been rapid and he is always welcomed in Chicago, where his good judgment and comprehensive grasp of the trade situation are held in high esteem by manufacturers and exchange men. As a mixer, brother Kane's smile and unadulterated bon homme never fail to reduce the iciest temperature to the most congenial conditions, which is saying much for a gentleman who hails from St. Louis.



# IMPERIAL FILM EXCHANGE

## THE PIONEER RENTAL BUREAU

Oh! yes; the Imperial Exchange at Washington, D. C., is a branch of the "Big House" in New York. Same methods—careful, conscientious and obliging. We let no chance to please you escape. The men in charge know their business and attend to it right up to the mark. That's why they are there. Tom Moore is the man to see if you want anything, and you can always see him when you call, whether you want anything or not. It's all the same to him if you are in the business, and he will give you a good reception even though you call just to say "howdy."

We especially invite Southern exhibitors to inspect the methods of the Imperial. If you can't give us your patronage you may learn something that will help you get good service. Glad to give you the information.

**If you want to know about ASBESTOS BOOTHS, ask any Imperial man. HE KNOWS.**

### TROY

229 River Street

Lee Langdon, Manager  
Frank Noeles Paul Page  
Representatives

WILLIAM F. STEINER, President  
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## WE CARRY A FULL LINE OF A. B. C. POSTERS

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Tom Moore, Manager

WILLIAM DEVERY, Secy. and Treas.  
J. S. LEVIN, Representative

### Rocky Bear, Sioux Chief, Dies.

William N. Selig, of the Selig Polyscope Co. recently received the following clipping from the Yankton, S. D., Times, which tells of the death of Rocky Bear, the Indian Sioux Chief who took part in the formation of the great Custer Massacre film, produced by the Selig Co.

Rocky Bear, a Sioux Chief of some note, died suddenly of heart disease at Yankton, S. D., last Saturday. His remains were brought here on Sunday morning's train and a sorrowing band of relatives and friends took the body to Pine Ridge for interment. Bucky Bear was with the bunch that gave exhibitions here week before last for the moving picture show of the Custer Massacre. The first of last week he was summoned to Yankton to the bedside of a sick brother, who died shortly after Rocky Bear's arrival, and in two days he followed his brother to the Happy Hunting Grounds.

### Pictures and Musical Numbers Draw Well.

F. W. Atwater, owner and manager of the Empire theatre, Marseilles, Ill., was a visitor last week. He celebrated the first anniversary of the opening of his house, Dec. 15, to packed audiences, afternoon and evening. He speaks most encouragingly of the conditions and prospects of business in his home town.

Manager Atwater drew particular attention to the great change that has taken place in the clientele of the picture theatre, his patronage at present comprising all the best people in his locality. Furthermore, he told me that his townspeople are now making it a point to see all the newest and latest subjects, looking out for their first appearance as eagerly as they do the first performance of a high class dramatic attraction. Mr. Atwater runs straight moving pictures and a fine class of illustrated songs, to which policy he attributes in large measures his success in bringing to his theatre the best cultured and most intelligent citizens in the neighborhood. In this connection he speaks with high praise of the Theatre Film Service from whom he is getting a quality film service that never fails to please his audiences.

Mr. Atwater is a musician of considerable ability and further strengthens his hold on his patrons by combining with his pictures and

songs musical numbers of a refined and popular nature.

### New Manager for Calumet.

J. E. Hennessey, formerly manager of the K. O. Co.'s Exchange in Denver, has been appointed manager of the Calumet Exchange, in the Masonic Temple this City, to succeed R. C. Seery, who resigned Saturday, Dec. 18. Mr. Hennessey is one of the wide-awake up-to-date exchange men who has made his mark by not only looking after the interests of his exchange, but after the interests of his customers as well. He has already tackled his job here with a gusto that promises big things for the Calumet.

### MOTION PICTURE MUSIC.

A very satisfactory attempt to fill a "long felt want" on the part of the pianist of the motion picture theatre has been made by Mr. Gregg A. Frelinger, at present pianist of the Arc Theatre, at Lafayette, Ind. Mr. Frelinger's work consists of a volume of over 100 numbers of descriptive music especially selected and can be adapted to any scene shown in the motion picture world. The numbers range from the comical to the sad and changes in the rendition are unnoticeable, harmony prevailing throughout. Characters and scenes alike are represented in the volume, which is considered by critics to contain the best music ever offered to the motion picture realm. Some of the characters and scenes described in notes and bars by the great composer are an aged colored man, aged persons, antique dance, powwows, religious scenes, reminiscence, repose, sneaky music, spectral music, soldiers in camp weird pantomime, drum and fife imitation and many others.

By his twenty years' experience in composition and theatrical work, Professor Frelinger is known to be one of the greatest descriptive pianists of the day, and it is predicted that he will meet with unlimited success in the sale of the new creation. The work has been highly endorsed by pianists of picture theatres and is now being used by several hundred. For particulars see Mr. Frelinger's advertisement in another column.

### FEATURE NUMBER FOR PICTURE THEATRES.

Miss Louise M. Marion is doing a series of illustrated poems that should become popular numbers for picture theatres, taking the place to a limited extent of the illustrated song. In her repertoire Miss Marion has a number of poems by Fred Emerson Brooks, which she has the author's special permission to use. Among these are "Uncle Ephraim's Heaven" and "Sherman's March," both beautifully illustrated from life models and celebrated paintings. Miss Marion has been very successful with engagements for lyceums, G. A. R. Posts and churches. Her work should fit nicely into the picture show program. She can be addressed at 321 West 23d Street, New York.

### SOCIETY PATRONIZES PICTURES.

Commenting upon the fact that Newport society folk have taken up motion pictures the Herald, of Yonkers, N. Y., declares that society in that city has regularly patronized the motion picture entertainment at the Orpheum theatre for some months. "So popular is this form of amusement here," says the Herald, "that the Orpheum management have found that it does not pay to extend the vaudeville program because it is pictures the people want to see."

According to the newspaper stories there is a line of automobiles lined up before the picture theatres at Newport and that beautifully gowned women pay their nickels at the entrance and applaud the pictures as enthusiastically as do the less aristocratic audiences.

### OPPOSING HIGH LICENSE.

The picture theatre men of Gettysburg, Pa., are making a strenuous fight against the high-license ordinance adopted by the Common Council of that city. The ordinance was adopted Dec. 7, and imposes a tax of fifty cents per night on all picture theatres in Gettysburg. This amounts to \$13.50 per month as against a previous license fee of \$2.00 per month. The picture men are outspoken in their opposition to the ordinance and will probably have recourse to the courts to prevent its collection.





Trade Mark.

# BIOGRAPH FILMS



Trade Mark.

GREETING—A Merry Christmas and Happy and Prosperous New Year to All

Released December 27th, 1909

## TO SAVE HER SOUL The Romance of the Little Choir Singer

This Biograph subject vividly portrays the lure of the Bohemian life. The little singer is in the organ loft of the little village church practicing her music, and her marvelous though untrained voice attracts the attention of the manager of a prominent music hall, who offers her an opportunity to shine. Despite the pleadings of the young curate, who really loves her, she goes, and is soon introduced into a new and dazzling circle. Her debut results in a triumph, and the curate, reading of it in the papers, decides to go and see her. Here he finds that her fate will be that of the oft-told story, and resolves to save her. He finds her after the performance attending a banquet given in her honor, and would have killed her that her soul might remain pure. She awakens to the horror of her condition and consents to return with him to the little village where all is honesty and peace. Length, 986 feet.

Released December 30th, 1909

## THE DAY AFTER

Seeing The Old Year Out

The first day of the year is the day of resolutions, and almost everybody gives free rein to their habits, until the stroke of twelve, when the new leaf is turned over. The awful remorse of the



THE DAY AFTER



TO SAVE HER SOUL

next morning makes us more determined to keep the resolve. Mr. and Mrs. Hilton celebrate seeing the old year out in a time-honored custom. Hilton is guilty of little indiscretions induced by the punch bowl, and the next morning he is afraid to meet his wife, but when she confesses that she had imbibed too deeply of the punch to notice anything, it is then his turn to play "Mr. Dignity." Length, 460 feet.

## CHOOSING A HUSBAND

Four jolly bachelors are each unknown to the other in love with Gladys, and she is unable to decide, as they are all rather attractive, so she tells each one she will give him an answer on the morrow. On the morrow she decides to test their sincerity and sets a trap. Her pretty sister receives them, while Gladys in hiding watches. Each falls a victim to little sister's artlessness, and is dismissed. In their rooms each confides the cause of his dejection and they indignantly revisit Gladys only to find that her old sweetheart, Harry, has returned from abroad and won out. Length 531 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted

Write for our Descriptive Circulars

# BIOGRAPH COMPANY, MOTION PICTURE PATENTS CO.

11 East 14th Street

New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

## Last 4 Weeks' Productions of Licensed Film Makers—Jan. 1.

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Dec. 30	The Day After.....	Comedy	460
Dec. 30	Choosing a Husband.....	Comedy	531
Dec. 27	To Save Her Honor.....	Dramatic	986
Dec. 23	In Little Italy.....	Dramatic	956
Dec. 20	A Trap for Santa Claus.....	Christmas Drama	989
Dec. 16	In a Hempen Bag.....	Dramatic	455
Dec. 16	The Test.....	Comedy	545
Dec. 13	A Corner in Wheat.....	Dramatic	953
Dec. 9	The Redman's View.....	Dramatic	971
Dec. 6	Through the Breakers.....	Dramatic	974

### EDISON CO.

Dec. 31	Fishing Industry at Gloucester, Mass.,	Industrial	975
Dec. 28	Tobacco Mania.....	Comedy	360
Dec. 28	The Fallen Idol.....	Comedy	360
Dec. 28	The Cap of Fortune.....	Fairy Story	270
Dec. 24	Faust, Grand Opera Series.....		1,000
Dec. 21	A Happy Accident.....	Christmas Story	475
Dec. 21	The Mischievous Elf.....	Fairy Comedy	500
Dec. 17	A Gift from Santa Claus.....	Christmas Comedy	920
Dec. 14	Fenton of the 42d.....	Dramatic	860
Dec. 14	The New Policeman.....	Comedy	100
Dec. 10	The House of Cards.....	Dramatic	960
Dec. 7	My Lord in Livery.....	Comedy	520
Dec. 7	What the Cards Foretold.....	Comedy	420

### ESSANAY CO.

Jan. 1	A Western Maid.....	Western Drama	785
Jan. 1	Why He did Not Win Out.....	Comedy	213
Dec. 29	Jack's Birthday.....	Comedy	728
Dec. 29	A Policeman's Revolver.....	Comedy	281
Dec. 25	The Heart of a Cowboy.....	Western Drama	959
Dec. 22	A Kiss in the Dark.....	Comedy	400
Dec. 22	Object: Matrimony.....	Comedy	635
Dec. 18	The Spanish Girl.....	Dramatic	975
Dec. 15	A Female Reporter.....	Comedy	464
Dec. 15	An Amateur Holdup.....	Comedy	442
Dec. 11	The Ranchman's Rival.....	Dramatic	1,000
Dec. 8	A Pair of Slippers.....	Comedy	601
Dec. 8	The Bachelor and the Maid.....	Comedy	315

### GAUMONT

Jan. 1	The Legion of Honor.....	Military Drama	1,009
Dec. 28	A Clever Sleuth.....	Detective Comedy	623
Dec. 28	Hush Money.....	Farce	361
Dec. 25	The Greek Slave's Passion.....	Dramatic	967
Dec. 21	The Stranger.....	Dramatic	935

Date.	Subject.	Class.	Length, Feet.
Dec. 18	Cambyzes, King of Persia.....	Historical Drama	486
Dec. 18	The Shepherd's Flute.....	Pastoral Fairy Story	528
Dec. 14	Nothing Is Ever Lost.....	Comedy	495
Dec. 14	The Life Buoy.....	Dramatic	446
Dec. 11	Daughters of Poverty.....	Dramatic	953
Dec. 7	Listen.....	Comedy	344

### KALEM CO.

Dec. 31	A Slave to Drink.....	Dramatic	950
Dec. 24	The Cardboard Baby.....	Fairy Story	855
Dec. 17	The Law of the Mountains.....	Dramatic	875
Dec. 10	Rally Round the Flag.....	War Drama	955
Dec. 3	The Geisha Who Saved Japan.....	Dramatic	955
Nov. 26	The Governor's Daughter.....	Dramatic	955

### LUBIN MFG. CO.

Dec. 30	Three Fingered Jack.....	Dramatic	940
Dec. 27	The New Chief.....	Comedy	495
Dec. 27	The Persistent Poet.....	Comedy	525
Dec. 23	Blissville, the Beautiful.....	Comedy	830
Dec. 20	The Policeman's Christmas Eve.....	Comedy	440
Dec. 20	Three Christmas Dinners.....	Comedy	495
Dec. 16	Romance of the Rocky Coast.....	Dramatic	825
Dec. 13	Jinks the Grouch.....	Comedy	740
Dec. 13	When Courage Fleed.....	Comedy	230
Dec. 9	If Iove Be True.....	Dramatic	975
Dec. 6	She Took Mother's Advice.....	Comedy	465
Dec. 6	He Wanted a Baby.....	Comedy	460
Dec. 2	The Cub Reporter.....	Comedy	945

### GEORGE MELIES.

Dec. 15	The Living Doll.....	Christmas Spectacle	1,000
Dec. 8	The Fatal Ball.....	Dramatic	1,000
Dec. 1	Fortune Favors the Brave.....	Fairy Story	600
Dec. 1	Seeing Things.....	Comedy	400
Nov. 24	The Red Star Inn.....	Dramatic	1,000

### PATHE FRERES.

Jan. 1	Tabby's Finish.....	Comedy	426
Jan. 1	Trials of a Schoolmaster.....	Dramatic	528
Dec. 31	Corsican Hospitality.....	Dramatic	390
Dec. 31	A Live Corpse.....	Comedy	610
Dec. 29	Oh, You Doggie.....	Comedy	187
Dec. 29	A Well Earned Medal.....	Dramatic	728
Dec. 27	A Bad Bargain.....	Comedy	630
Dec. 27	Marvelous Garlandes.....	Trick	295
Dec. 25	The Good Doctor.....	Comedy	590
Dec. 25	The Happy Widower.....	Comedy	384
Dec. 24	The Birth of Jesus.....	Biblical	525
Dec. 24	Agriculture in Hungary.....	Industrial	826

Date.	Subject.	Class.	Length, Feet.
Dec. 22	Contest for a Handkerchief.....	Comedy	459
Dec. 22	The Love Token.....	Dramatic	515
Dec. 20	The Death of the Duke of D'Enghien,	Dramatic	951
Dec. 18	Honey Industry.....	Industrial	331
Dec. 18	Hector, the Angel Child.....	Comedy	620
Dec. 17	The Lucky Number.....	Comedy	538
Dec. 17	A Strong Tonic.....	Comedy	433
Dec. 15	Punch and Judy.....	Juvenile	364
Dec. 15	The Ugly Girl.....	Dramatic	620
Dec. 13	The Tramp's Romance.....	Dramatic	541

### SELIG POLYSCOPE CO.

Dec. 30	A Daughter of the Sioux.....	Indian Drama	985
Dec. 27	Buried Alive.....	Dramatic	1,000
Dec. 23	The Christian Martyrs.....	Dramatic	950
Dec. 20	Through the Hood River Valley.....	Scenic	529
Dec. 20	A Modern Dr. Jekyll.....	Comedy	471
Dec. 16	The Indian.....	Western Drama	950
Dec. 13	Pine Ridge Feud.....	Melodrama	975
Dec. 9	The Engineer's Daughter.....	Dramatic	1,000
Dec. 6	The Heroine of Mafeking.....	Dramatic	1,000
Dec. 2	An Indian Wife's Devotion.....	Melodrama	470
Dec. 2	A Million Dollar Mix-up.....	Comedy	520

### URBAN ECLIPSE.

Dec. 29	Battle in the Clouds.....	Dramatic	658
Dec. 29	The Park of Caserta.....	Scenic	201
Dec. 22	Fiorella, the Bandit's Daughter.....	Dramatic	741
Dec. 22	From the Fighting Top of a Battleship, in Action.....	Topical	263
Dec. 15	The Red Signal.....	Dramatic	355
Dec. 15	Switzerland: Conquering the Alps.....	Scenic	605
Dec. 8	The Secret Chamber.....	Dramatic	623

### VITAGRAPH CO.

Jan. 1	Cupid and the Motor Boat.....	Dramatic	940
Dec. 28	The Power of the Press.....	Dramatic	977
Dec. 25	A Midsummernight's Dream.....	Comedy	891
Dec. 21	The Forgotten Watch.....	Comedy	413
Dec. 21	The Cook Makes the Madeira Sauce.....	Comedy	561
Dec. 18	Two Christmastides.....	Christmas Special	952
Dec. 14	The Professor and the Thomas Cats.....	Comedy	405
Dec. 14	A Merry Christmas and a Happy New Year.....	Comedy	586
Dec. 11	Gambling With Death.....	Dramatic	933
Dec. 7	A Lesson in Domestic Economy.....	Comedy	684
Dec. 7	A Day With Our Soldier Boys.....	Educational	302
Dec. 4	Life of Moses, Part I.....	Historical	981





# VITAGRAPH FILMS

"THE FILMS OF QUALITY"



Tuesday, December 28

## The Power of the Press

A REMARKABLE PICTURE STORY of thrilling interest that also carries an appeal to thinking people. The fearless young editor of the local paper in a Western town defies and overcomes a corrupt and criminal Mayor, and incidentally wins a charming wife. Magnificent photography and perfect scenery. Acting that is true to life. Approx. length, 977 feet.

Saturday, January 1

## Cupid and the Motor Boat

BRIMFUL OF EXCITING AND PICTURESQUE SCENES. A picture that is unique but truthful in story and action, with not a dull second in it. A dastardly attempt at murder is foiled by the victim's sweetheart, who makes a wild race to the rescue in a motor boat. The marine views in this film are superb, and the acting is of the high quality for which this company is justly famous. Approx. length, 940 feet.

THE FOLLOWING WEEK WILL HAVE TWO BIG RELEASES—Jan. 4, the second in the Great Biblical Series, "THE LIFE OF MOSES." Jan. 8, the magnificent production, RICHELIEU.



Handsome Colored Posters for All Subjects Made by the A. B. C. Co., Cleveland, Ohio

### THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street  
CHICAGO, 109 Randolph Street  
LONDON, 25 Cecil Court  
PARIS, 15, Rue Sainte-Cecile



# The Film Index

VOL. V. No 2

NEW YORK, JANUARY 8, 1910

WHOLE No. 194

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

## Motion Picture Production In High Development

**Methods and Results as Found at the Big Edison Studio In New York--Marked Advancement In Every Direction.**

IN this day of highly organized commercial forces "combination" and "competition" are not looked upon as synonymous terms. However this may be as a general proposition it certainly does not apply to the several concerns which are supposed to be "combined" under the Motion Picture Patents Company. We say "supposed to be combined," since that organization is commonly termed the "motion picture trust" and classed with the mercantile trust so usual these days. When one comes to analyse the picture trust one finds quite a different state of affairs—a combination that has aroused the liveliest kind of competition. Instead of restriction of product one finds each plant or studio working if not to the limit of its capacity, certainly to the limit of its ability to make good pictures. Instead of concentration of working forces to reduce expenses one finds a broadening of effort; a striving for the best in every branch of the art of picture making; a consequent increasing of the cost of manufacture, and a great improvement in the product.

The rule of the picture makers has not been "all the business will stand," but a far-seeing planning for the future. To this end big studios have been built, expensive properties purchased and the best of talent secured that the pictures might be better and more popular. This policy is well illustrated in the enterprise of the Edison Manufacturing Company which has assumed tangible form in the magnificent studio building in the Borough of the Bronx, New York city. Readers of The Film Index have been told about this studio in former issues; but the motion picture business is a constant growth and studios have grown with it, so those who may have seen the Edison studio a year ago would barely recognize it to-day from the exterior, while within things are constantly changing and possess renewed interest, even to the most blase picture man.

Here is an immense structure, for its kind, approximately a hundred feet square, specially adapted to the work of staging and photographing the indoor scenes of the Edison pictures. The studio proper occupies a little more than half of the building and is enclosed in glass to afford the most possible light. The rest of the building is taken up by offices, dressing rooms for the actors and dark rooms for the developing of negatives.

It is in the studio proper that the greatest activity is shown. Here may be found almost

every known theatrical effect, and appliance, except those which produce sound—a non-essential in the production of motion pictures. There are thousands of square feet of scenery, painted to represent almost every requisite of the picture maker, and their name is legion. There are interiors of palaces and of hovels with all the intermediate gradations and variations, ready to be set at a moment's notice. If the thing wanted is not at hand there are carpenters and scene painters with all the necessary devices to turn it out in short order. This equipment includes two immense scene painters



Mlle. PILAR MORIN.

Taken in scene from "Comedy and Tragedy."

bridges, as large as those of any theatre in the country.

Light being a great consideration in the production of pictures the Edison studio equipment in this line consists of forty high-power aristo lamps which make photographing possible at any hour of the 24.

Another interesting feature of the big studio is an immense tank under the studio floor, as big as the famous tank of the New York Hippo-

(Continued on page 5.)

## Montreal Picture Men Fight Provincial Law

**Seek the Right to Operate Picture Theatres On Sunday—Business Generally Excellent at All Houses.**

By A. Jacob Livinson.

BOTH in Montreal and Toronto there appears to be a feeling among the authorities that a stricter control of moving picture houses is more urgent at present than heretofore. From Toronto comes the news that the superintendent of the Provincial Police has notified the proprietors of moving picture shows that the majority of them have not yet conformed with the requirements of the law passed last session, and that the Government will intervene and demand the infliction of the heaviest penalties. Insufficiency of exits and lack of protection against fire are the principal charges made.

In Montreal the case is not so serious as yet, but as soon as the legislative machinery will be put in action some of the moving picture houses will certainly have to go to considerable expense in conforming to the new precautionary legislation. Mr. Chausse, the Building Inspector, has recently, after a long tour of inspection, made a report for the Fire Committee in which he has embodied some striking criticism; but perhaps one might be permitted to hold that his view at times might prove too serious. At all events vigilance seems to be the price of safety, and in trying to force the less public spirited of the moving picture houses to be better constructed and more efficiently protected against conflagrations, the Inspector is putting into practice a noble enterprise. Believing that Film Index readers would be interested in this matter, I herewith add an extract from an interview which Mr. Chausse gave to a local newspaper representative:

"Despite this," Mr. Chausse states, "there is nothing in the civic by-laws which will permit me to class moving picture places as regular theatres. These resorts are run under a special license or special tax for 'halls,' and it is in this where the whole trouble lies. I shall urge in my report that moving picture places, in the future, be treated as theatres. This will mean that I shall be able to compel them to make their buildings and scenery fireproof. The class of entertainment, which many of them are now giving, are to all intents and purposes theatrical performances; despite this I am powerless to take action against them as should be done. Our by-laws regarding 'halls and theatres,' were drafted over ten years ago. There were no moving picture shows at that time, and no enactments were passed regulating them.

"The whole condition of affairs, as it exists today, is serious in the extreme. Here are resorts which entertain many thousands of the population every

(Continued on page 4.)



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JANUARY 8, 1910

## QUESTION OF ADVERTISING.

For the purpose of arousing picture managers to the necessity of advertising their theatres in local papers The Film Index opened its columns to the publication of examples of picture theatre advertising. The idea has not been received with wild enthusiasm, the reason undoubtedly being that picture theatre managers are not wildly enthusiastic upon the question of local advertising. The question is one that not only merits, but demands attention, and picture men will have to learn, sooner or later that it is a necessity.

The life of any business or form of amusement depends largely upon the publicity it is given. Motion picture exhibiting is no exception. Fortunately the picture theatre manager has had the advantage which accrues to a distinct novelty and he has held that advantage longer than is usually the case with amusement novelties. But it will not last forever, and the time when he will be obliged to resort to extreme measures to attract the public to his theatre will surely come. Not only will it come, but its coming will be hastened by the withdrawal of favors by newspapers unless he does something to retain the friendship of the daily press. Here is an indication of what will happen, reprinted from an editorial in the Philadelphia Dispatch of recent issue:

One of the showiest of local moving-picture houses closed its doors last week with the announcement that, while the house had not lost money and was actually "paying," the management felt convinced that the moving-picture craze had about exhausted its vitality, and they simply decided to get out now rather than remain until the crash arrived, with the incident risk of "getting their feet wet."

The "Dispatch," while recognizing the utter plausibility of this argument, is disposed to look deeper than the reasons assigned for the causes leading to the closing of the Unique. Word has reached this newspaper that a somewhat daring and successful speculator who has within the past year become more or less heavily interested in the moving-picture field has mapped out a plan of campaign that involves the closing of a considerable number of his Market and Chestnut street competitors with a view to ultimate undisputed control of this branch of the amusement business. That receipts have decreased in many places of this class that enjoyed a more or less extraordinary vogue in the first flush of the craze for this form of amusement must be set down to the short-sighted and foolish policy of the men behind them.

Nine-tenths of the moving-picture shows now run-

ning are operated on the scale of a circus side show. The main street is depended upon to draw the crowds and the bid of the show itself is made, by poster and exterior display, solely and exclusively to transient patronage. The same absurd policy pursued in the management of a theatre would close its doors in a single season.

The remedy for the inertia now manifesting itself in the moving-picture field is—advertise!

In the first flush of the novelty surrounding motion pictures this was not necessary. Public curiosity was on edge. People wanted to see the remarkable application of movement to photography. The mere placard, "Moving Pictures," aided and abetted by the cheapness of the admission fee, acted as a magnet for the crowds.

That era has passed. The life motion picture is no longer a novelty. The theatre devoted to this class of amusement will have to make the same bid for place and patronage that is made by more staple enterprises.

It will have to advertise. It will have to make the public aware, through the medium of the press, of the excellence of its program. It will have to get out into the open and establish a regular clientele. Transient patronage will no longer avail. The competition is too keen. Many of the better grade of moving-picture theatres, recognizing this drift, have already started their campaigns for regular and staple patronage. The others must inevitably either fall in line or fall out. Management has come to be as essential to a moving-picture theatre as to any other class of amusement enterprise.

The Film Index does not share the ultra-pessimistic view that the motion picture will ultimately lose its hold on the public as an amusement feature. It possesses all the elements of permanency that mark the spoken drama, but when the novelty wears off it cannot be expected to do something that no other amusement feature has been known to do—continue to yield returns without publicity.

Up to now the picture theatre has enjoyed the benefits of a "boom"; but "booms" die out and those interested are compelled to get down to "brass tacks" or quit the game.

On another page we reprint the picture advertising carried in the St. Louis Times by some of the picture theatres of that city. It shows a step in the right direction; a disposition on the part of the theatre managers to keep their houses before the public. Further than that it keeps the newspaper in a receptive mood toward matters of interest to the patrons of picture theatres and enables them, with a clear conscience, to publish information regarding the pictures and the theatres without price.

It is not alone newspaper advertising that should have the attention of the picture theatre manager. There is the matter of posters—both lithographed and printed. Every theatre manager should make liberal use of this most attractive form of advertising. Realizing the necessity of publicity the manufacturers of pictures have, at great cost and risk, made it possible for the picture manager to get posters illustrating each subject. With the material at hand and at a small cost there is no excuse that the manager of a picture theatre can offer should his business fail for lack of publicity.

## WHAT'S THE USE OF KICKING?

A number of kicks against the introduction of vaudeville in the Keith & Proctor houses have been recorded in several trade papers recently, the gist of the contention being that K. & P. are missing the chance of their lives to become the great motion picture exhibitors of New York. However this may be it must be remembered that K. & P. have no further interest in pictures than the profits their exhibition brings. They calculate that they have a certain clientele to satisfy; if pictures satisfy it then pictures it shall have. But if the receipts begin to fall off when pictures compose the program, then try vaudeville.

It must also be remembered that K. & P. are primarily vaudeville men; that they know more about that form of entertainment than any other, also, that they have their choice of vaudeville and many acts under contract which they have trouble to place. In other words they are long on vaudeville and their houses in New York afford an outlet for the surplus stock of acts. This, we believe is the reason for the introduction of vaudeville in their motion picture programs.

There is also another consideration that must not be lost sight of: the K. & P. houses now running pictures are primarily vaudeville

houses and will never outlive that reputation. It is the experience of theatrical men that a house once devoted to vaudeville or burlesque, can never be successfully used for a higher form of dramatic art, and numerous are the disasters that have fallen to the lot of those who have attempted to disprove the tradition. Hence, it follows that it would be folly for K. & P. to attempt to raise their several vaudeville theatres to high-class motion picture houses. Evidently they knew this and will not attempt the experiment. Therefore, why kick.

That there is an opening in New York and every large city for high-class picture theatres every motion picture man firmly believes. Up to the present writing pictures have not properly reached what is called "the better classes" in the large cities, principally for the reason that they have not been presented to that class in an attractive manner. Particular people living in large cities will not patronize "10 cent" shows for obvious reasons. To interest them in pictures the pictures must be given the proper setting; the surroundings must be attractive and suited to that class. For that reason we repeat our oft printed statement that there is, in New York and other large cities, an opening for high-class motion picture theatres that will cater to particular people. Such a theatre must maintain a higher schedule of prices than prevails in the general run of picture theatres and it must be in position to present a selected program. A move in this direction will never emanate from the house of Keith & Proctor. If it does not come from some of the big theatrical managers, then it will have to wait till the big picture men find themselves compelled to make the move.

In the meantime quit kicking at K. & P.; they are doing the best they know how.

## MACHINE INSPECTION NEEDED.

Since the introduction of N-I film there has been a great hue and cry among exhibitors to the effect that the new film was inferior to the old style; that it broke easily and would not stand service. On account of the flood of complaints the Eastman Kodak Company makers of the film, made a careful investigation and discovered that the principal reason for breakage was wornout projecting machines, though they did take some of the blame to themselves and strengthened the stock as much as possible. This, however, did not remedy the trouble.

Recently one of the manufacturers was compelled to print a series of pictures on the old stock, principally to prevent the troubles complained of in the N-I stock. Imagine the manufacturer's surprise when the complaints were as numerous as in the case of the N-I stock. This was proof conclusive that it was not N-I stock that was to blame for film troubles, but the carelessness of the operators and the condition of the projecting machines.

A remedy has been suggested in the establishment of a system of machine inspection. The Film Index is informed that three film exchanges have, upon their own initiative, established such a system for their own protection. The example is worthy of emulation.

If exchanges do not undertake the matter upon their own hook, unquestionably something will have to be done to enforce such an inspection of machines that will guarantee better handling of film. The trouble is that there are too many old and wornout machines in use. Sprocket wheels are out of alignment and the sprockets are worn until they are more like hooks. A machine in this condition will soon chew the sprocket-holes off a strip of film and thus destroy it effectually. It is to the interest of the exchange men to give the subject attention.

## KNOCKING VAUDEVILLE.

City Building Inspector Withnell of Omaha, Neb., has issued an order forbidding vaudeville performances in picture theatres.

In San Francisco, Cal., the authorities have ordered stages removed from all picture theatres.

These acts are defended as safety measures. They are more defensible as acts in support of good taste in public amusements. The average vaudeville act put on at a picture show is fierce.



## KINEMACOLOR VS. HAND-COLOR.

Charles Urban, when exhibiting his kinemacolor pictures in New York a few weeks ago, announced with emphasis that he had nothing at that time to sell, but that he came merely to show us folk from Missouri that he really had the goods. With becoming modesty, which has ever marked its previous utterances, The Moving Picture World has permitted the inference to go forth unchallenged to the effect that Mr. Urban really came to prove to its satisfaction that he could photograph colors, and that his widespread invitation to the trade was merely an afterthought and quite aside from his real purpose. However that may be Mr. Urban and kinemacolor have come and gone leaving only an aching void.

Yet, this is a trial which we should bear lightly and with fortitude, for we still have the unexcelled hand-color pictures of Pathe Freres which are adaptable to the modern motion picture projecting machine and, for that reason, practicable. It is probably just as well that Mr. Urban did not attempt to sell something, or that no one really attempted to buy his something, at least not just yet. Mr. Urban is satisfied, G. D. A. S. S., or X. Y. Z. S., or C. Q. D. S., is satisfied, and we still have Pathe's manucolor pictures and are satisfied, so why worry?

## CINCINNATI SITUATION.

The film exchange men of Cincinnati, Ohio, are up against troublesome conditions. Mayor Galvin and Building Commissioner Kuhlman of that city have taken the position that it is extra hazardous for a film exchange and a motion picture theatre to be housed under the same roof and have intimated to the exchange men that if they do not find other quarters the licenses for the picture theatres which occupy the same buildings with them will be cancelled.

The exchange men have explained to the mayor that films have been perfected now so that they will not explode, and will not burn rapidly, and that within six months all of the old-style inflammable and explosive kind will be off the market. The mayor stated that if this is true great care should be taken meanwhile to watch the films in these exchanges so they will not catch fire, and ordered that a special watchman be provided for at each exchange and that sand bags and fire extinguishers be provided, also, so as to stop a fire quickly, if one should occur.

The mayor said it is not enough that the films have been perfected, so they will not explode or burn rapidly, and that the companies must move their film exchanges to buildings where there are no moving picture shows being operated. The companies agreed to do this, and to take the above mentioned special precautions to protect life and property, while other buildings are being sought and the transfer made.

Safety Director Small stated that it has been suggested that the companies find a building or erect one which may serve as a central film exchange for all the local concerns.

## A BIG MONEYED MIRAGE.

Someone has been seen' things. Have you heard or read the story of a \$2,000,000 deal that has been pulled off by the Film Import and Trading Company? It figures out \$2,000,000—on paper. This is how it's done: A contract—on paper—calls for 108 reels per week containing about 75,000 feet of film and costing approximately \$12,000, is said to have been made with Frank L. Talbot and W. H. McLaren of St. Louis and Mark L. Stone of New York. The contract is in force beginning Jan. 1, 1910, and is to run three years—156 weeks at \$12,000 a week; actually \$1,872,000. Sounds big. But who ever heard of an "independent" keeping a contract or being able to deliver the goods?

## AMUSIN' CUSSES.

Two writers connected with different "independent" film trade papers, are enlivening the holiday season by taking sundry hacks at each other through the columns of their respective papers. It's a case of Dutch vs. English, and if they keep on as they are now going the truth will be told about somebody. Truly, they are amusin' cusses.

## DOINGS AT WASHINGTON, D. C.

The Princess Theater, located on H. street, in the N. E. section of Washington, D. C., has been playing to standing room since their opening on November 20th. The Princess is owned by George W. Chamberland, and is the best of its kind in Washington. With a well equipped stage which is large enough for any act. W. C. Ellinger who is at the helm of the Princess is one of those managers who is always striving to please his patrons, and in this way has succeeded in hanging out the S. R. O. every night. The bill for week of December 27th: That Little French Girl, Millie Fina, lightning change artist; Harry H. Rush, King of Monologues; W. C. Martin, comedy slack wire act; and Baby Irene, character change artist. The film service is furnished by Tom Moore of Washington, change every night. This house is also run on a ten cent basis.

The Wizzard which opened on H street, N. E. on December 11th, was sold at auction last Monday. The first of opening the public noticed a large sign "Colored people 50c., reserved seats, \$1.00." Underneath it a cut of an S. & H. Green Trading Stamp with a sign "A ten cent S. & H. Trading Stamp with every admission. Next on the scene were a colored couple, he was out for a good time wanting to show his "gal" he was a sport. After reading the sign he went to the box office to purchase two reserved seats at \$1 each; learn-

Millie. Mardoca, the French opera singer; Reata in a new and novel musical act; and Polly Dayhoff, the dainty little dancer. The house throughout is furnished in French plate mirrors and gold. The lobby and front of The Virginia is said to have cost the Noonan people \$35,000 alone. It has played to standing room ever since it has been opened. They are using the films furnished by the Pearce & Scheck Co., of Baltimore, Md. The house is under the management of Billie Airey, formerly with Pearce & Scheck, who has been connected with the moving picture and vaudeville business ever since it sprung up in this part of the country. Jerry Meyers is on the advertising job, Walter Dean stage-manager, Jim Brooks electrician. The house is run on the 10 cent basis, changing pictures every day.

## BIJOU'S ANNIVERSARY.

### Herbert S. Streeter Celebrates His Second Year With Special Program.

On Thursday, December 23, the second anniversary of the opening of Herbert S. Streeter's Bijou picture theatre at Greenfield, Mass., was appropriately celebrated. Manager Streeter engaged an orchestra of six pieces for the event, and in addition to added pictures were several new singers and songs, previously unheard in Greenfield.



MR. EDISON IN MOTION PICTURES.

This Was the first Time the Inventor of the Motion Picture Camera Ever had one trained on himself. It was a Biograph Camera Just before the dinner on Dec. 20, and he appears to be in doubt. Mr. Dyer is seen Holding Mr. Edison up to the Ordeal, while Mr. Marvin Is Assuring him that it is not loaded with anything but film. "Pop" Lubin is smiling at a joke cracked by George Kleine to Mr. Selig and Mr. Kennedy in the Rear. Messrs. Smith, Rock, Long and Spoor are on the left of the group, and Messrs. Marion and Blackton on the right in front.

ing the sign was an ad. for the whites. Claiming he and his "gal" were insulted the pair began mixing things up which drew the police and reserves. The next night they were doing business with blacks only. This lasted till last Saturday when it closed in a shooting match, between the cashier's sweetheart and a "butt-in" who was trying to steal his black queen. The Wizzard was reopened under new management for colored people only. The Wizzard is a 5 cent house.

The Virginia Theatre, 608-610 Ninth street, N. W., Washington, D. C., one of the chain of houses of The John J. Noon Theatrical Enterprise, opened its doors to the public on December 10th, with the U. S. Marine Band as an extra attraction, in conjunction with the vaudeville acts of the following well known artists:

The success of the Bijou the past two years is due to Mr. Streeter's persistent effort to please the public. He gives each bill careful study, so as to select and produce subjects that will prove of interest to both young and old. The past year the Bijou has made a remarkable advance, having remodeled and installed a cozy stage complete with scenery and every accessory fitting them for vaudeville features which prove a popular innovation along with the pictures. Some first-class performers have appeared and others are promised. Mr. Streeter presents the work of the greatest manufacturers of motion pictures in the world, such as the favorite Biograph, Edison, Selig, Pathe and others, all to be seen every day at this home-like little theater which is brilliantly illuminated with the latest equipments.



# DON'T LET IT SLIP YOUR MIND!

WEDNESDAY, JANUARY 12th

## PATHE FRÈRES

Release the exquisite Film d'Art

# CAMILLE

From Alexander Dumas, Fils', masterpiece, "LA DAME AUX CAMELIAS"

LENGTH, 1033 FEET

A THRILLING, DRAMATIC AND ATTENTION COMPELLING PICTURE SURE TO BE  
THE BIGGEST DRAWING CARD YOU HAVE EVER HAD

*Insist Upon It at Your Exchange*

**New York**

**41 W. 25th Street**

**Chicago**

**35 Randolph Street**

**New Orleans**

**813 Union Street**

**PACIFIC COAST AGENCY—TURNER & DAHNKEN, 136 EDDY STREET, SAN FRANCISCO, CAL.**

*Get your Posters from the A. B. C. Co., of Cleveland, Ohio*

### MONTREAL PICTURE MEN FIGHT PROVINCIAL LAW.

(Continued from page 1.)

night, yet we cannot properly control them in regard to fire precautions. There is scarcely a big city in the United States that have not special laws regulating these resorts, and it is too bad that the same condition does not obtain in Montreal. The situation needs prompt action."

Another matter which looms high on the horizon of the M. P. proprietor just now and which has been so for some time past, is the question of the enforcement of the Sunday Observance Law, which among other things means that moving picture houses should be deprived of one of the most profitable days of their week's business. This matter has been before the courts for some time, and up to comparatively recently, the owners of M. P. houses had to pay the piper about \$100 as a fine weekly. However "a Daniel has come to judgment" in the person of Mr. A. N. Sharpe, proprietor of the Casino, of whom I shall have something of interest to relate in some future letter. Mr. Sharpe, through his lawyer, Mr. E. McEvoy, K. C., appeared before Justice Lafontaine and presented a petition asking that a writ of prohibition against the Police Magistrates' Court of the City of Montreal be upheld in order to stop the latter from causing the petitioner to part with two thousand nickels each week.

The petition alleged that the Sunday Observance Law, being a federal statute, the representative of the Provincial Attorney-General had no right to prosecute the proprietors of M. P. shows and the police magistrate had no jurisdiction to render judgment in these cases. On such grounds the petitioner asked that a writ of prohibition be served to Magistrates Leet, Bazin and Lavetot to order them not to hear any such cases till the legal point argued in that case be decided by the Superior Court. The permission was granted by Justice Lafontaine and the writ was upheld and subsequently enforced. The above transaction transpired some weeks ago, with the result that all those who have followed Mr. Sharpe's wise method have been free from paying the \$100 weekly for each offense or infraction of the Ob-

servance Law, as the Superior Court, being overcrowded with other cases, has not yet rendered judgment on the petition in question. It is nevertheless very evident that if the verdict should ever be unfavorable to the M. P. men they will have to pay in, in a lump sum what they previously paid in installments. It is equally evident that some of the smaller M. P. houses following in the footsteps of the richer M. P. houses and are also having "open Sundays" will in all probability be sent to the wall if the verdict is against the proprietors. The principle to be decided is a momentous one, and all the Montreal moving picture world is breathlessly awaiting the all important decision.

By-law 89, which it is alleged was in a coma for about eight years was lately revived by Police Captain Landriault. The by-law states that posters must be approved of by the Chief of Police before they are exhibited and those acting contrariwise are liable to a fine. One of the M. P. houses was fined on this charge, but the other fellows won't give, in future, Mr. 89 a chance to get a swat at them, if they can prevent it.

I would like to bring to the notice of M. P. manufacturing concerns that on the 10 days following the 25th of January, 1910, there will be held in this city a winter carnival which promises to eclipse all former ones. As the scenes and attractions surrounding such a festival are unique, I believe that a splendid and most profitable film might be photographed. I would gladly supply further information on this subject to managers desiring same.

The moving picture business has been nothing but excellent, and all the managers I have seen have no complaints to make. In fact, this point is clearly demonstrated by such a theatre as "Starland," which has lately changed ownership at a big profit to the former owner. The present proprietors have gone to a considerable expense in improving the place, and what will prove to be one of the most attractive fronts in town is now nearing completion. The "Parisiana" on St. Catherine Street has also changed ownership and has been completely remodeled; it's doing a thriving business. The Gaiety Theatre has been enlarged and both the seating and stage capacity have received judicious attention. So I could

go down the whole list of M. P. houses and by them show that the business is everywhere O. K.

To dampen this ardor there is a move in the City Council to raise the M. P. theatre license to \$500. I need hardly waste words to say that those affected are up in arms against any such a move. Film Index readers will hear from me on this point as this new regulation materializes.

The Gaumont agency, under the management of Mr. Ratisbourne, expects to move into its new commodious office shortly. The Kleine Optical Company, Mr. Cooper manager, is at present occupying its new headquarters, situated on one of the principal commercial thoroughfares in the city. I don't magnify or exaggerate the real thing when I say the Kleine office is one of the neatest and best equipped offices of its kind either in Canada or the United States.

### ENTERPRISING 'FRISCO EXCHANGE.

The Theatre Film Service Company of San Francisco has recently come under the sole ownership of Mr. A. J. Clapham, and it is safe to prophesy that now that this enterprising gentleman has attained the goal that he has long sought for, there is no limits to the heights to which this exchange will soar under his capable management. The remarkable growth of this firm in the short time it has been in existence, under the capable captaincy of Mr. Clapham, makes it safe to predict remarkable things for its future.

About fifteen months ago at the solicitation of Mr. Clapham, the Theatre Film Service Co. of Chicago established its Pacific Coast Branch at San Francisco, which grew so rapidly that in July, 1909, the branch was incorporated as a separate corporation with the following officers and directors: A. C. Roebuck, Pres.; F. C. Aiken, Vice-Pres.; A. J. Clapham, Treas.; S. S. Hutchinson, Secy. Just recently, on Nov. 5th, Mr. Clapham purchased the entire interests of his associates.

This exchange is one of the leading renters West of Chicago and its success is attributed solely to its management by Mr. Clapham. He has a personality that makes him extremely popular among the exhibitors of the Pacific Coast and his fair minded and progressive policies, have won him much business.



big studio; several pictures illustrating the art of the scene constructors. (Unfortunately these three pictures were made but half the size intended and do not give as good an idea of the detail as they otherwise might.) Another picture is of the exterior of the studio. On account of trees in front this picture had to be taken from the rear of the building, though a "back door" view it gives a better conception of the bigness of the building. The views of the Rex Beach picture, "Pardners," is especially timely, as that picture is among the Edison releases for this week.

While at the studio on this occasion scenes for the first Richard Harding Davis picture, "Nolen's Folly," were being taken. This promises to be a thrilling subject, full of action.

What can be accomplished in studio snow scenes is shown in one of the scenes from "Pardners." It looks frigid enough to give one the shivers. On the other hand one would never suspect from looking at the studio picture of the scene from "The President's Special," that it was an interior view of a railway telegrapher's office, but that is what the eye of the camera sees. The scene was taken under the glare of a battery of electric lights which are cut off from the camera by a screen.



SCENE FROM "PARDNERS,"

Illustrating Interior of Mining Camp Saloon.

The picture of the scene from "My Milliner's Bill" shows how the interior of a room is built up on the studio floor. Here is where the camera man gets in his fine work, taking only that part of the picture that is to be reproduced on the film. It is also a part of the training of the performers to "play in the picture."

The Film Index is permitted to present for the first time an engraving from a photograph of the Edison Stock Company. All the members are represented in this group except Mr. Charles Ogle, who joined the company since the picture was taken. Great interest is being manifested by the patrons of motion pictures in the personality of the artists who appear on pictures—a fact that will be found to be a great asset for the picture maker someday. In the spoken drama the personality of the actor is a great drawing card and there is no reason why the same rule should not be applied to pictures. Eventually it will be so.

#### COMING EDISON FEATURES.

On January 18, the Edison Company will release a novel and thrilling melodrama entitled, "In the Nick of Time," in the production of which they were ably assisted by Company "K," 22d Regiment, Corps of Engineers, N. G. S. N. Y. The story of the film deals with the defalcation of a bank cashier, and the action includes a run on the bank, an exciting auto ride, the blowing up of a bridge with dynamite, the building of a Pontoon bridge by the engineering corps, over which structure an auto dashes to safety and the relief of the banks, a cross-road fight between the occupants of the auto and guilty cashier, with the inevitable happy ending of all melodramas. For dash and go, and genuine dramatic situations this picture is bound to appeal to all lovers of romance and spirited action. There is not a moment in the film when the action lags, and the introduction of a martial atmosphere makes the film more interesting. The novelty of witnessing the erection of a pontoon bridge will appeal to any audience and will insure great popularity for this film. The Edison Company feels greatly indebted to the 22d Regiment, Company "K," Engineer Corps, for their able assistance in carrying out the plot and workings of this melodrama.

## INTERESTING EVENTS IN CHICAGO

**M. P. Theatre Ordinance Adopted.—American Film Exchange In New Offices—Selig and Essanay Announce Big Doin's For the New Year.—Film Brevities.**

By James S. McQuade.

**R**ETROSPECTION at the present time is really a pleasant indulgence for everyone in the licensed ranks—manufacturer, exchange and exhibitor—for the year that has closed has been distinctly one of great progress. Quite a number of exhibitors during the past two weeks, while in conversation with me, have grown reminiscent and have referred enthusiastically to the stride made in the quality of licensed film during the year. They have pointed with emphasis to the higher average intelligence of their audiences and to the growing tendency to keep posted on all the feature releases of each week, which carries with it the promise of several visits to the picture theatre during the week instead of an occasional one, as was formerly the practice.

"All the pictures have improved immensely and I can scarcely tell you how much encouraged I am over the outlook for 1910," said the veteran, Geo. H. Hines. "The Moving Picture Patents Co. certainly deserves the credit and every manufacturer as well, for no effort or expense has been denied to make the licensed output the best ever."

#### Wonderful Progress by Essanay.

While in the Essanay Company's office the other day, I succeeded in getting A. M. Kennedy, the business manager, in reminiscent mood. "You know our comedy reputation was fully established a year ago and about last March we introduced a gradual change of policy by producing an occasional dramatic film," said Mr. Kennedy. "The opening of our new factory, shortly afterwards, stimulated our dramatic efforts because of the increased facilities offered, and we soon produced such sterling feature pictures as "Gratified" and "Justified," etc. We then had but one weekly release and our subjects in comedy, Western drama and dramatic grew in such favor that we were obliged to adopt the two release policy weekly some time ago. As was stated then, while confirming our efforts chiefly to comedy and Western subjects, we did not relax our efforts in the dramatic field, but centered them on the production of drama of a higher standard and of a strictly feature type.

"We invite special attention to our latest dramatic feature film, 'The Adventuress,' to be released Wednesday, Jan. 5. We believe that our progress in the art and technique of picture making will be amply illustrated in that film.

"A prominent exchange in a recent letter to us about the Western release of Essanay, almost invariably turned out on Saturdays, says: "We wish to congratulate you on the splendid Western Saturday films that you are releasing. These certainly are original and will win you business in every exchange."

#### A Great Military Picture.

The Essanay people are concentrating attention just now on a great military feature that will be released Jan. 15. It is entitled "United States Army Maneuvers—Ft. Leavenworth, Kans." An article on the taking of this picture, which appeared in the Kansas City "Times," was reprinted some time ago in The Film Index. For six days the largest and best equipped army post in the United States was at the disposal of the Essanay camera squad. Regiments of cavalry, infantry and artillery, numbering 7,000 men, were in action. Over 6,000 feet of negative were run off during the maneuvers, all of it good, but the 1,000 feet selected for this great reel is described as superlative in quality.

Geo. K. Spoor in speaking of this film said: "We consider it, and I believe justly so, the greatest feature film ever released by Essanay." It would seem, therefore, that the Essanay people are prepared to surprise the New Year before that youth has fairly opened his eyes.

#### Chicago's New Building Ordinance.

The Building Committee of the City of Chicago, with sub-committees, has been engaged for nearly a year in draughting amendments

to the building ordinance and the results of their labors will be placed before the Council about Monday, January 10. The deliberations of the committee have covered a wide scope and every kind of structure has received attention.

Only that portion of the discussion which affects moving picture theatres will be touched on here, and as the amendments to the present building ordinance, if passed by the Council, will have far reaching effects on the picture trade in Chicago a brief review of the amendments will be of interest to exhibitors and others.

#### Rigorous Permits For M. P. Houses.

All moving picture, or moving picture and vaudeville houses, built after January 1, 1910, will be required to have the enclosing walls constructed of masonry. The building for each room must at last front on one street and a main alley or on two streets. No M. P. theatre will be allowed in a frame building, nor underneath any living or sleeping room, nor underneath rooms used in connection with a hotel or lodging house, whether the building be of masonry or not. Balconies and galleries will not be permitted in an M. P. house. No more than ten seats will be allowed in a row between aisles, nor more than six between an aisle and side wall. There must be at least 32 inches from back to back of seats and all seats must be 20 inches in width at least. All doors leading into the theatre must open outward. The exits must not be hidden by curtains or draperies and must be well lighted during each performance, with signs showing their locations. The use of calcium lights will be strictly prohibited in the theatre.

In M. P. houses where vaudeville is used asbestos fireproof curtains must be installed; also fire-appliances, as specified, must be kept on hand ready for use at all times. When the stage is over 72 square feet, with inflammable material such as scenery, a standpipe of specified diameter and hose must be kept in condition on the stage. The Fire Marshal will have supervision of these preventives against fire and no system will be accepted without his approval.

#### Picture Machine Booth Requirements.

The walls, floor and ceiling of the machine booth shall be built of 4-inch hollow tile or 4-inch solid concrete, supported on iron beams or columns. The operating door must be metal clad and swing outward. Each booth must have also a metal smoke, or flue pipe, 18 inches in diameter, extending from the ceiling to 3 feet above the roof of the machine and terminating in the open air.

#### Effective About Feb. 1, 1910.

As has been stated the Council will consider the amendments about Jan. 10, and as it will take considerable time to consider the voluminous report of the Building Committee, it is not expected that the amended ordinance will be passed until sometime around Feb. 1.

#### The Store Theatre Must Go.

The trend of opinion among city officials seems to be towards the elimination of the small store theatre. At least no more can be built and the new type of M. P. theatre will mean better locations, so as to comply with the frontage clause of the ordinance, and a larger capital for investment in the theatre building and its furniture and appointments. One thing is assured: the moving picture business had never as good a future as now, and it is bound to go ahead despite ordinance which, at first sight, might be viewed as working hardships.

#### Big Selig Projects.

Harry Gordon, the versatile head of the Selig advertising department, got out on rush notice a catchy advertisement for the big firm on the day preceding Christmas, and it was mailed far and near to Seligites.



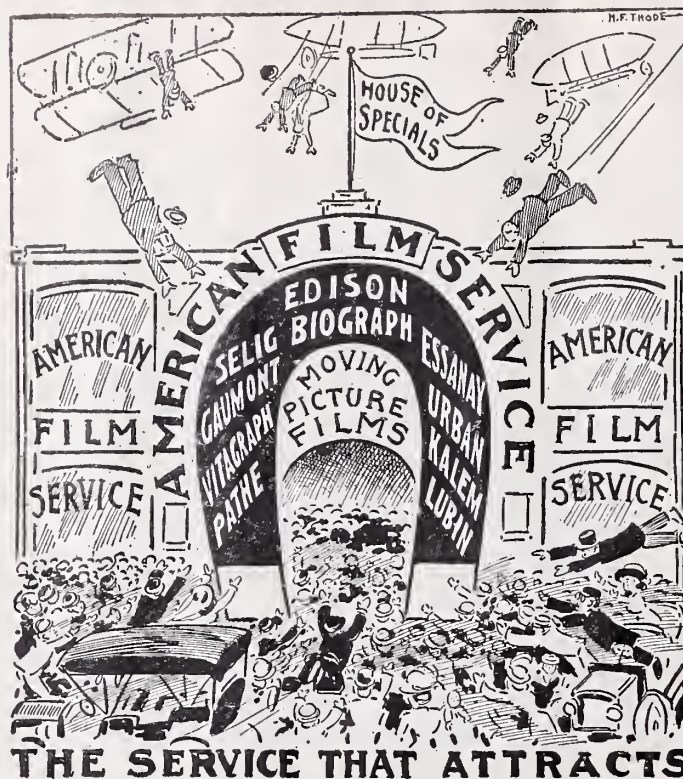
# AT LAST WE HAVE MOVED

After JAN. 1, 1910, we will be in our new commodious quarters.

Exhibitors are invited to visit us, whether you take Service from us or not.

Come in and get acquainted with our methods.

Start the New Year right by using our **FEATURE SERVICE.**



## American Film Service

*"Best  
Service in  
America"*

**NEW OFFICES, BANK FLOOR, 77 CLARK STREET, CHICAGO**

The advertisement was in the form of a proclamation, issued by His Royal Highness, the King of Picturedom, to his subjects throughout the world. Among other important announcements in the "Royal Edict" are the disclosures that Frank Baum has become "a royal subject and will fly the Selig colors" in a mammoth production of "The Wizard of Oz," which will require "500 of the King's warriors and the Royal Zoo"; also that M. B. Curtis will pay homage by reducing to picturedom "Sam'l of Posen," and that Hobart Bosworth has also joined the Selig standard and will produce some of the biggest Western melodramas ever thrown on a screen.

The printed and the pictorial matter appears on one side of a miniature hanger, a neat border in two colors, formed of Christmas toys of all kinds, gixing an appropriate and showing effect to the "proclamation." On the other side of the hanger Santa Claus is shown bearing a wealth of gifts. The hanger folds up for mailing with the printed matter inside, and presents on one surface a neat, wood color panel, on which appears the legend, "Coming Events Cast their shadows before."

### New Offices for American Film Service:

I. Van Ronkel, secretary and treasurer of the American Film Service, when seen the other day fairly astonished the writer. That is, his ego did not cause me wonderment but his changed appearance did. Of late "Van" has inclined to an unkempt, hirsute disarrangement altogether inconsistent with the "best service in America," which he claims in licensed film circles. In other words "Van's" hair has been fouled, not because he has been trying to vie with Paderewski, but because the cramped conditions of his old quarters have been interfering with the luxuriant crop on his scalp filament and with the operation of the gray matter beneath his Delphic dome.

Now all is changed, as "the other day" showed. "Van" has "spruced up." His eye has the gleam of a prospector who has discovered a new "lead"; and in this instance that means new quarters, new offices and a private retreat for the head of the American Film Service.

"At last we move!" exclaimed Mr. Van Ronkel with the joyous exuberance of a boy who has unexpectedly escaped detention in class room and who gulps in the healthful air, mouthfuls at a time.

"Is it possible?" I asked.

"All things are possible to the licensed exchange man who is good" was the reply. "We are going to move."

All of which helps to spread the news that the American Film Service will occupy the new quarters on the bank floor, at 77 Clark street, Saturday, Jan. 1.

The plan of the offices has been carefully laid out by the A. H. Revell Co., of this city, J. C. Nielsen being the architect. The arrangements will be the most convenient and modern in the city. Every department will adjoin the spacious waiting room, each having its window and sign, so that visitors and customers can transact their business with the least friction and the greatest possible dispatch. At the information window a caller will be instructed so as to enable him to transact his business speedily, and all the drawbacks of the old quarters will be succeeded by a system that will run things as smoothly as though they were operated on ball bearings.

### Geo. K. Spoor "Fined."

I just missed, by a few minutes, an interesting and enjoyable incident that occurred in the general offices of the Essanay Company on Christmas Eve., when Geo. K. Spoor was presented with a gold watch by his employees. When Mr. Spoor was summoned from his private office to the large main office, he was surprised to find his army of faithful and devoted workers assembled there, factory and office forces having all combined to do him honor.

Edgar B. Miller made a happy little presentation speech on behalf of his colleagues, who accentuated the force of his words by a rousing cheer. When it came Mr. Spoor's turn to reply, it was with difficulty that he mastered his emotion, the unexpectedness of the affair and its heartiness having taken him fairly off his feet.

The watch has a solid gold hunter case, with twenty one jewels and best Waltham movement. On one side, the case has an Indian head in

relief, the trade mark of the Essanay Company, and on the other the letters, "G. K. S.," are engraved. When I saw Mr. Spoor, he was as proud of his Christmas gift as is a manly boy over his first pair of knee pants.

### Chicago Film Brevities.

Joe Hopp, president of the Standard Film Exchange, was presented with a handsome, leather-upholstered, solid oak office chair by his numerous employees on Christmas eve. Every employee contributed something to the gift which was intended as a general expression of good will.

New offices for the Standard Film Exchange will be in readiness sometime in January. The present quarters in the Unity Bldg., 79 Dearborn street, are too contracted and roomier quarters are being sought. Due notice of the change of address will appear in these, and the advertising columns.

J. B. Ritchie, proprietor of the Virginia theatre, on W. Madison near Halsted street, arranged for a first run service with the Standard Film Exchange Monday, Dec. 27, at a cost of \$125.00 weekly. Previously Manager Ritchie had been using "independent" junk at an outlay of \$15.00 weekly. He opened to splendid business and the crowds continue to come.

Manager R. N. Rabby, of the Elite theatre, 47th street and Indiana avenue, was a caller at the Chicago office last week. Four weeks ago Mr. Rabby purchased the Elite from an "independent" exhibitor and immediately installed a licensed, quality service, booking his film with the Geo. K. Spoor Exchange. His business is improving rapidly and he is gradually securing the people who discontinued going to the theatre on account of the inferior "independent" service.

H. E. Smith, proprietor and manager of the Palmer theatre, in Roseland, 111th street and Michigan avenue, was a caller last week. Mr. Smith uses straight moving pictures and songs in his locality, which is a high class residence section, and is well satisfied with business and the future prospects. His service is supplied by the Theatre Film Service and gives great satisfaction.



## FILM SERVICE CONVENTION DATES

### Secretary Miles Announces Time and Place for the Annual Meeting

Secretary Herbert Miles of the Film Service Association has authorized The Film Index to announce that the regular annual meeting of the Film Service Association will be held at the Imperial Hotel, New York City, on January 28, 29 and 30—Friday, Saturday and Sunday.

In selecting New York for the place of meeting, the committee concluded that this city was the logical place for the meeting on account of its being the headquarters of the Motion Picture Patents Company, with the officers of whom the exchange men might desire to consult during the convention. There are many matters relating to the conduct of the exchange business in which the Patents Company are especially interested; but with the convention at some distant point it would not be possible to dispose of them with the same facility.

The claims of Western exchange men for the selection of Chicago, or some other large Western city, were taken into consideration and would have been acted upon favorably but for the reason given.

On account of the many important matters to be considered, a large meeting is assured.

### LIFE OF MOSES.---Part II.

#### Vitagraph Company Releases The Second Reel of Its Bible History Subject

The second reel of the Vitagraph Company's pretentious Bible Historical series, The Life of Moses, was issued January 4. The first reel left Moses after his adoption by Pharaoh's Daughter. In the second he has reached manhood and, revolts against the abuse of his people by the taskmasters, kills one of them, for which act he is compelled to flee the country, taking refuge in the land of Midian. The story carries

#### VITAGRAPH NOTES.

The date for the third reel in the Life of Moses series, has been fixed for Jan. 25, the two concluding reels to follow in February so that all five will be in the hands of the exchanges before Lent. The Vitagraph Company, is expecting great results from this series, so there are numerous ways in which it can be used by exhibitors to their advantage especially during Lent. In large houses the entire five reels may be run in one day, preferably Sunday, or they can be run on successive days, one each day. By advertising the series, it is thought that large increases of business can be attracted to the houses so employing them. It has also been suggested that the series will be found available for exhibitors in churches.



him through his exile during which he marries the daughter of Jethro.

After an elapse of forty years he returns to Egypt at the command of God, who appears to him in the "Burning Bush," for the purpose of freeing the Hebrews from bondage. The second part closes with the demand of Moses upon Pharaoh for the release of his people, a dramatic scene vividly portrayed in the accompanying illustration.

As in the previous reel the scenes are historically correct and costumed according to the best available authorities on the subject. In this the Vitagraph Company had the learned assistance of Dr. Madison C. Peters, D. D., under whose close supervision and direction the series of Bible pictures are being made.

This subject should command more than ordinary attention from exchange men and exhibitors. With proper advertising and an accompanying lecture it should greatly increase the receipts of any picture theatre.

During the present month of January, the program of releases by The Vitagraph Company, shows the largest number of big feature subjects ever issued by this company in the same period of time. It is one of the indications of the constant progress being made by this enterprising company.

The Vitagraph Company, is now issuing its own lithograph posters, and as they are of especial design, differing in the appearance from the posters of other firms they will undoubtedly be welcomed by exhibitors.

"The Twelfth Night," magnificent Shakespearean film announced for January 25, will not be issued until sometime in February, the date being advanced to make way for the third reel of The Life of Moses.

Vitagraph employees are looking forward with lively anticipation to the dinner, dance and entertainment, which the company tenders them Saturday night, January 8. Every Vitagraph employee received a fat turkey for Christmas, and a group photograph was taken of the event.

### WRIGHT ON THE JOB.

William Wright, for sometime the Western representative of the Kalem Company at Chicago, Ill., has entered upon his duties as General Sales and Advertising Manager for the same concern, with headquarters at the company's offices, 235 West 23d street, New York City. Mr. Wright spent Christmas at his old home near Boston. He comes to New York brim full of good ideas for the promotion of the popularity of Kalem pictures, but wishes his old friends in Chicago and the West to know that he has not forgotten them and that he will take every opportunity to pay them a visit.

### POWERS WILL NOT RETIRE.

The Film Index is in receipt of a communication from Mr. P. A. Powers to the effect that the report that he was about to retire from the business of making pictures is unfounded. Mr. Powers cites as evidence of his intention to stay in the game, the fact that his company has just installed a \$10,000 Cooper-Hewitt lighting system in its studios. Mr. Powers also states that he is prepared to give a practical demonstration of the Bianchi camera at any time.

### PUT A CHAIN ON BROWNE.

But it was solid gold, with a Knight of Pythias charm attached, being presented to Mr. Frank L. Browne, manager of the Pastime theatre, Boston, Mass., as a Christmas present by the employees of that house.

### AMONG THE EXHIBITORS.

The Novelty Theatre, better known as "Morgan's," at 213 West Fayette Street, Syracuse, N. Y., has been enlarged to double its original size by the addition of the adjoining store room. When completed it will be one of the finest.

The Airdome, Orange, Texas, has been fixed up for winter shows and reopened. Manager Thomas is putting on some great programs.

The "Little Elite" picture theatre, Moline, Ill., is to be abandoned by its present managers, who will transfer their show to the Northwestern Hall. Larger quarters were necessary to accommodate increasing patronage.

M. D. Haight, of Hartford, Conn., is looking for a location for a picture theatre in Ware, Mass.

Lester Loper has opened a picture theatre at Elmer, N. J.

L. E. Radcliff and H. C. Hoffman have opened a picture theatre at Carrollton, O.

James W. Beasley and his son, James T. Beasley, have opened a picture theatre at Attica, Ind.

R. H. Marquette has opened a picture theatre at Summit, Mo.

The B. O. Club has installed a picture show in the club hall, Summit, Mo.

Lester McGuire has leased the opera house at Carroll, Iowa, for a picture show.

Thomas Jefferson has opened the Crescent Theatre on 135th Street, between Lenox and Fifth Avenues, New York. For several years Thomas was chief usher to A. L. Erlanger at the "syndicate" offices in the New Amsterdam Theatre building, New York, and is well known to theatre managers throughout the country.

Norwich, N. Y., has two new picture theatres. The Happy Hour is located in the Academy of Music hall and the Octograph Company has leased the Burr opera house for its show.

The Gem Theatre was opened at Grand Forks, N. D., Dec. 11.

Sands & Hilderbrand of Wheeling, W. Va., have purchased the picture theatre at St. Clairsville from Paul Zauplus.

The Lyric theatre at Sault Ste Marie, Mich., opened under new management Dec. 6.

The Comedy theatre at Suffolk, Va., has been opened by Walter Rowles with pictures.

Daly Brothers, picture theatre managers of Paterson, N. J., propose to build a \$25,000 picture theatre in that city. The location is now being prepared for the new building on Smith and Main streets.

Charles M. Nellis, of Meriden, Conn., has turned his barber shop into a picture theatre. It will seat 100 persons. It will be known as the Gaiety.

George H. Carley has purchased an interest in the picture theatre at Cooperstown, N. Y.

C. U. Dakin has purchased the Gem Theatre at Hood River, Ore., from William Davis.

F. A. Salmon has opened a picture theatre at Tekamah, Neb.

Northrup & Gordon have opened a new picture theatre at Cobleskill, N. Y. It seats 270 persons and is a very attractive little house.

P. B. Kehoe has opened a picture theatre at Fort Myers, Fla.

Motion picture theatre men of Texas towns are making a fight for Sunday shows.

B. Z. McAninch, manager of the Detrich opera house at Anadarko, Okla., has installed a picture show in the old McAninch theatre.

A. L. Reeves, who conducts two picture theatres at Danielson, Conn., has taken the Bijou at Willimantic, Conn.



# MANUFACTURERS' BULLETINS

Advance Descriptions  
of Licensed Subjects

## CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, JAN. 3, 1910.

**BIOGRAPH**—The Rocky Road, dramatic, 990 feet.  
**LUBIN**—Their Chaperoned Honeymoon, comedy, 850 feet.  
**PATHE**—The Marriage of the Cook, comedy, 502 feet.  
A Victim of Circumstances, dramatic, 459 feet.  
**SELIG**—The Smuggler's Game, dramatic, 1,000 feet.

TUESDAY, JAN. 4, 1910.

**EDISON**—Pardners, by Rex Beach, dramatic, 995 feet.  
**GAUMONT (KLEINE)**—The Wreck at Sea, dramatic, 626 feet.  
The Avenging Dentist, comedy, 319 feet.  
**VITAGRAPH**—Life of Moses, Part II., biblical, 868 feet.

WEDNESDAY, JAN. 5, 1910.

**ESSANAY**—The Adventuress, dramatic, 525 feet.  
How Hubby Made Good, comedy, 473 feet.  
**PATHE**—The King's Command, comedy, 561 feet.  
Overzealous Domestic, comedy, 410 feet.  
**URBAN-ECLIPSE (KLEINE)**—Tragedy at the Mill, dramatic, 612 feet.  
Shanghai of To-day, scenic, 351 feet.

THURSDAY, JAN. 6, 1910.

**BIOGRAPH**—The Dancing Girl of Butte, dramatic, 984 feet.  
**LUBIN**—The Tattooed Arm, dramatic, 850 feet.  
**SELIG**—The Highlander's Defiance, dramatic, 625 feet.  
Alderman Kraut's Picnic, comedy, 370 feet.

FRIDAY, JAN. 7, 1910.

**EDISON**—The Engineer's Romance, dramatic, 670 feet.  
Ashes, comedy, 610 feet.  
**KALEM**—The Deacon's Daughter, melodrama, 950 feet.  
**PATHE**—Modern Highwayman, dramatic, 600 feet.  
An English Boxing Bout, sporting, 298 feet.

SATURDAY, JAN. 8, 1910.

**ESSANAY**—His only Child, dramatic, 997 feet.  
**GAUMONT (KLEINE)**—On the Bank of the River, dramatic, 604 feet.  
A Seat in the Balcony, comedy, 371 feet.  
**PATHE**—The Last Look, dramatic, 587 feet.  
His Opponent's Card, comedy, 367 feet.  
**VITAGRAPH**—Richelieu, historic drama, 992 feet.

### BIOGRAPH COMPANY.

"THE ROCKY ROAD."—The truth of the expression: "It is a long lane that has no turning" has often been verified, but in this instance the road terminates in a cloud, the darkness of which is impenetrable. The story shows the relentlessness of justice and the cryptic prepotence of Providence. Coincident as the episodes may appear they are evolved with a convincing consistency rarely found in dramatic stories of this type, making it, on the whole, one of the most heart-stirring and thrilling productions ever made by the Biograph. Ben Cook had been a man of intelligent energy, but meeting with reverses went the way of so many others, that is, became addicted to drink. Falling lower and lower, we first see him a drunken loafer. In return for his wife's tearful entreaties he gives abuse, and finally desertion; leaving his native town for parts unknown. Landing in a strange village, he seeks and obtains employment in a sawmill, where he resolves to brace up. Meanwhile, his poor wife learning from her husband's companions of his flight, becomes unbalanced in mind, and taking up her little three-year-old child starts out in search of him. On she wanders, cold and hungry, meeting a kind-hearted Italian on the way, who compassionately gives her an old shawl to wrap about the child. Further on she falls exhausted

beside a haystack. Here the hallucination of hearing her husband's voice calling seizes her and she leaves the child to go in answer to the imagined call. The child is found later by an old farmer, who adopts it. The poor woman staggers on until she falls helpless in the road. She is found by a benevolent couple who take her in and care for her, she performing light housework in return for their kindness. Years later Cook, through his close application to work, has become manager of the mill, and is enjoying the best of fortune. A search for his deserted wife had proved fruitless, hence he assumed her dead. One day while out in his auto, it becomes temporarily disabled, and he rests up at a farmhouse, where they are celebrating their daughter's eighteenth birthday. The meeting with the daughter incurs mutual love at first sight. Later they are betrothed and the wedding day set. It is now the day of the wedding and Cook is speeding to the house to meet the wedding party when his machine passes the place where his wife has lived all these years. She recognizes him and dashes after him, but, of course, is far distanced. Continuing, she comes to the house shortly, after the party of which she knows nothing, has left. She asks for a drink, and while waiting sees her husband's picture in a frame on the table. To her queries the maid tells her in detail about the little foundling, the adoption, the birthday party, and now the wedding, which may at this moment be taking place. It is for her the awakening. She realizes the horror of the situation, and asking the direction to the church dashes madly out, hailing a passing wagon begs the man to drive in haste to it. The ceremony has just begun when she rushes in. Oh God! What a terrible revelation. She has just strength enough to make the truth clear when she falls into her husband's arms dead. Thus, in a flash he is made to feel the weight of the hand of Divine Justice in the horror and mortification of the situation.

"THE DANCING GIRL OF BUTTE."—Some of the most important triumphs in the world's history were attained through an accident, and very often the whole course of one's future is induced by a slight mishap. Such, indeed, was the experience of the hero and heroine of this Biograph subject. Bella is a dancer in a music hall at Butte. She is pretty, lighthearted, and yet possessed of a refined nature that commands a respect not looked for in such surroundings. Strolling through the city park one morning, she steps on an uneven spot in the path and turns her ankle. Her cry of pain brings to her aid Howard Raymond, who assists her to her home. Bella's demure manner and pretty face appeal to Howard, and he realizes it is a case of love at first sight. Bella, herself, is deeply impressed with the young man the accident has caused her to meet. However, she realizes her position and dissipates all serious thoughts on the matter. Howard, who is a newspaper artist and an enthusiast in all respects, tells his fellow artists of his love for the unknown girl. They being used to his impetuosity, simply smile. On this occasion he is in earnest, and hastening back to the girl's house, he surprises her in her dance hall attire. This she explains by making him believe she is a member of a traveling dramatic company. Well, it is the old story. The accident was simply a trick of Cupid to bring two hearts together, and they are betrothed. They exchange photographs, and when he shows her picture to his friends they recognize in it the dancing girl. So they go to the girl and ask her to give him up. This she is loath to do, admitting that while she has danced at the hall, the work was detestable. Finding her unwilling to repulse his suit, they tell Howard of her calling which he does not believe, and knocks one of them down for what he regards an insult. The girl, however, in honesty enters and admits the truth, taking the artist to the place where she works. What a blow to the poor fellow, and he turns from her with a crushed heart. Cut to the quick by his repulsion, she tells him that although she has been forced to earn a living in this fashion, she is through with it all, and while her soul is still pure she will leave it. The sincerity of her tone softens the young man, and turning, takes her in his arms. His friends smile derisively and leave the hall. Two years later the artist's two friends are sitting in the park, when a young couple pass pushing a perambulator containing a baby. One of them exclaims: "Look! Raymond and the dancing girl. Well, I'll be blowed!"

### EDISON MFG. CO.

"PARDNERS," by Rex Beach; especially arranged for Edison production by the author.—It is almost unnecessary to give any description of this film, as it follows closely the widely read story as written by Mr. Beach. For those who are unfamiliar with the narrative it might be well to say that the picture deals with the fidelity and loyalty of Bill Joyce, a rough, rugged character in the mining camps of Alaska, who has formed a partnership with a young tenderfoot of the East, Justus Morrow.

Through the machinations of a magazine writer and photographer, R. Alonzo Struthers, who has misrepresented Morrow's actions in the North, a breach is caused between him and his beautiful wife, Olive Troop Morrow, an actress in the States. Struthers has been entrusted by Morrow with letters to his wife, which Struthers deliberately fails to deliver and, instead, shows a forged photograph to Mrs. Morrow, which is so compromising to her husband that she institutes divorce proceedings. Morrow is heartbroken when, after receiving no mail for a whole year, he finally receives a summons in the divorce suit. The thought of separation from the woman he loves and from his baby boy crushes the heart of the man, who has been sustained throughout his long, weary struggles in the gold-fields by the thought that the wealth for which he was striving would insure his



little family a happy future. From this time forward his rugged "pardner" devotes his energies to righting Morrow's wrongs. How he succeeds is unfolded by the picture.

No more beautiful scenery has ever been presented in a moving picture. It is not only a wonderful piece of photography, but the scenes involved will prove entirely novel to moving-picture audiences, as they largely represent the magnificent mountains and streams of Alaska. The picture is a splendid reproduction of Mr. Rex Beach's extraordinary story, and his literary style is vividly portrayed by the Edison players.

"THE ENGINEER'S ROMANCE."—Jim Black, a handsome young locomotive engineer, is in love with Mary Stevens, the pretty telegraph operator at Clay Junction. Mary's father is the section foreman at that point. One morning after her father has left on the handcar with his men to repair some track at a distance, Mary, with her two little sisters, is left in charge of the station. Some rough characters, seeing her isolated position and suspecting that there is money in the safe, determine to rob the place. One of them enters the station and engages Mary in conversation. She mistrusts him because of his suspicious movements and locks the safe. While he is in the station the train dispatcher informs Mary that Jim Black will be at Clay Junction in a few minutes and to order him to proceed immediately to Rockland Siding, ten miles away, for special service. The stranger leaves the station.

When Jim arrives at Clay Junction Mary tells him of her fears. He tries to allay them—looks about for strange men—they have gone. After kissing his sweetheart Jim jumps on the engine and starts for Rockland Siding. The ruffians, seeing that the coast is clear, try the door of the station and find it bolted on the inside, but this does not deter them. They attack the door with a crowbar, the resistance offered serving only to excite their fury. Mary sends a desperate call for help to Rockland Siding, where Jim has just arrived and is about to start out with the passenger train. After sending the message she flees to the upper apartments of the building with the children, bolting each door behind her to impede the progress of the robbers, who, after gaining admittance to the station, are unable to open the safe with the combination. Jim, his fireman and conductor are conversing with the agent at Rockland Siding, when he (the agent) hears the ticker inside the station giving an



emergency call. He darts into the office, receives Mary's message and calls Jim and the conductor into the room. The question is, what is to be done? Jim is in an agony of suspense, when the thought flashes into his mind, "Give me the right of way to Clay Junction." The agent wires desperately to the train



dispatcher. The answer comes, giving Engineer Black the right of way.

The rest of the picture shows, alternately, the thrilling adventures of Mary and the children as she tries to baffle the ruffians, and the equally thrilling progress of Jim Black's engine as it bears him and his companions to the rescue, which is effected in a highly dramatic manner and in the nick of time.

"ASHES."—A middle-aged bachelor in his apartment, or den, lights his pipe and, after looking fondly at a photograph on the mantel, sits smoking in his arm-chair near the open fireplace. As the logs smoulder his fancy wanders to the one love story of his life. The face of his first and last sweetheart looks out of the rising smoke, and the scene dissolves into the incidents of the love story which pass before his mind. As the simple, pretty and pathetic story is



unfolded and finally dissolves into the bachelor's den again, the fire dies out and the lonely bachelor stands looking into the ashes, which typify his life's story.

#### ESSANAY FILM MFG. CO.

"THE ADVENTURESS."—This short one-scene dramatic subject is a film of unusual merit. We think it is the best one-scene subject we have ever released, judging from the excellent story, which, by the way, is taken from an actual episode, the interpretation by an all-star cast, and perfect photography. It is a picture that thrills and holds one in breathless suspense from beginning to the end.

The story is founded on real episode, a chapter in the life of a great English army officer. The scene of the story is in a compartment in an English railway train.

The English railway carriage is differently constructed than the more capacious American car. The

car is divided into several compartments, the exits through doors on the side, while the conductor or guard collects the tickets from the outside. Travel on English railways is, perhaps, not so comfortable as on the more elaborate American trains, but the distances are not so long.

The afternoon train, leaving the Great Northern depot in London for Epsom Downs, a famous English race track, is about ready to leave. A fashionably dressed woman, followed by a boy carrying her hand-bag, enters a compartment in one of the carriages. She makes herself comfortable and begins cutting the leaves of a periodical. A moment later, a gentleman, tall and portly, enters and seats himself in a corner near the door. The guard collects the tickets. The gentleman, who is smoking a cigar, turns to the lady and politely asks her if the cigar smoke is offensive. "Not at all," she answers and endeavors to continue the conversation by asking him to please open the ventilator. He does so, bows and returns to his paper.

The woman, after some difficulty, starts a conversation. He is on his way to Epsom Downs to attend the afternoon's races. He brings out his purse and shows her his racing ticket, at the same time exposing a pretentious roll of bank notes.

The woman sees the money and immediately lays plans to separate him from it. He is dumbfounded when she unceremoniously demands him to hand over the money. "If you don't," she says, "I will call the guard and make it appear that you have attempted to assault me." He laughs indifferently and enraged by his supreme self-confidence, pulls down her hair, tears her waist and, running to the door, screams and pounds on it furiously. The gentleman remains immovable.

The guard enters and finds the woman crouching on the floor, an accusing finger pointed at the gentleman. The guard whistles and a detective enters. The gentleman is questioned. He stoutly denies having touched the woman. The detective points out the



woman's torn tresses and generally disheveled appearance. The gentleman, who through the scene, had remained in a quiet obliviousness behind his paper and his cigar, takes the weed from his mouth and holds it up for their inspection. The ashes of the half-burned cigar have not been disturbed, convincing proof that he could not have left his seat.

The detective nods his satisfaction and turns to the woman. He scrutinizes her face carefully, then draws a photograph from his pocket. "Kate Morrison!" he exclaims, comparing the face with the photograph, "London's most famous confidence woman. Come, the police want you, milady!"

A moment later the woman is dragged from the compartment and our friend of the cigar, flips off the ashes and diffidently returns to his paper.

"HOW HUBBY MADE GOOD."—Isn't it provoking when one settles down in one's comfortable arm-chair and house slippers, with the evening paper and a good after-dinner cigar to be suddenly called to the office by some belated "country customer." It is usually a most pressing appointment and wife is led to believe that millions are involved in the deal.

In this instance the "Boys" at the club call up our friend, Bailey, and tell him his presence is needed to fill a vacant chair at draw-poker. Bailey turns from the 'phone, mutters something "big deal," "country customer," etc., and hurries out of the house before wife can register an opinion.

An hour later the 'phone rings and a gentleman's voice inquiries if Mr. Bailey is at home. Mrs. Bailey informs the gentleman that her husband is at his office. "But," says the gentleman, "I have just left the office. There is no one here but the janitor."

Mrs. Bailey, bubbling with indignation, calls the club. The conversation between she and her spouse is an heated one, containing the old time-worn phrase: "Wretch," "scoundrel," "but my dear," "back to mother," "divorce," etc.

Bailey returns to the boys and tells them that inasmuch as they got him into the trouble they've got to get him out of it. One suggests that two of them disguise as burglars, enter the Bailey house, frighten Mrs. Bailey, and let Bailey do the hero stunt, thus winning Mrs. Bailey's admiration. No sooner said than done.

But, in the meantime, a real, legitimate "second-story man" is on the job. Mrs. Bailey hears him and

telephones the police. The burglar hears the 'phone rings, surmises he has been heard and beats a hurried retreat. The police arrive just as the deputation from the club are entering the dining-room window.

Our hero comes on the scene and after a desperate struggles capture the two thieves just as the police



enter. There is no other way out of it but to turn the thieves over to the bluecoats. The clubmen appeal to Bailey, but he is obdurate, and they are taken struggling away.

Bailey takes his trembling wife in his arms and she praises him for his bravery.

"HIS ONLY CHILD."—As was announced early last fall our Saturday release would be confined to Western pictures and high-class social dramas. This is the first big drama from our Chicago studios to be released on Saturday. It is a big subject and preaches a big moral.

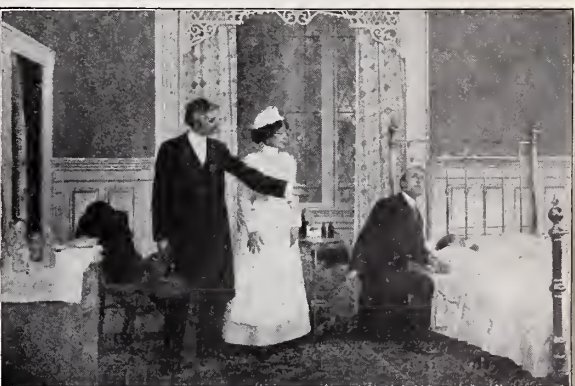
Phillip Strong, a millionaire railroad magnate, is so thoroughly enwrapped in his business that he has little time for his motherless little son, who, consequently develops bad traits, is wilful and disobedient. Prompted by an abnormal curiosity, and pampered by his father, the youngster causes no end of trouble to the servants.

One evening Strong receives a telegram from the board of directors of the railroad of which he is president that a special meeting will be held in Milwaukee the next morning, and that his presence will be required. Strong is in his study packing his grip when his son comes into the room to bid him good-bye. Unaware that his son is in the room Strong removes a revolver from his grip and places it in a lower drawer of a cabinet. The boy has made a mental note of the hiding place and when his father bids him an affectionate goodbye he runs for the drawer and is about to remove the revolver when his nurse runs into the room and takes him off to bed.

The next day the youngster slips into the library and procures the weapon. It is accidentally discharged and the little fellow is severely wounded. The excited maid and frantic butler call the doctor and a telegram is immediately dispatched to the father.

Strong is at the director's meeting when the message arrives. Immediately he orders a special train made ready and after a record-breaking trip he arrives in Chicago, where an automobile whisks him quickly across the city to his home.

The doctor is working over the little one when Strong comes into the room. The boy has passed the critical period and is now peacefully sleeping. The



doctor, however, makes it plain that great care will have to be taken to avoid a relapse and says he has arranged for a trained nurse to attend him.

Strong, now assured the boy will recover, returns to his work, oblivious to everything except that which pertains to the great business over which he presides.

Miss Norton, the nurse, is a very pretty little woman with an affectionate disposition and soon wins the love of her charge. Indeed, so attached do they become to each other that when the time draws near for her to leave, she dreads the parting. Strong has been too busy to notice the change that has come over his son, the boy has never expressed a desire to see him, until one day the crisis comes. The boy re-



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pulses his father, who has endeavored to take him in his arms and runs to his nurse. Incensed in his belief that the nurse has estranged his son from him, Strong calls Miss Norton into the study, writes her a check for services rendered and peremptorily discharges her.

When the nurse returns to say good by to the little boy he cries bitterly and denounces his father for taking his dear nurse away from him. After a moment the father comes on the scene and the boy pleads with him to let Miss Norton stay. Strong is finally won over.

"I must confess," he says apologetically. I have been foolish. I have worked hard, but I have worked for the boy, not for myself. Since his mother died, I—it's been nothing but steel rails and market quotations. The boy needs a mother—I beg your pardon, Miss Norton, I mean—Won't you stay with us, make your abode with us? We really need you."

After a moment she snatches the little fellow to her heart and answers: "Yes."

### GAUMONT.

(George Kleine.)

"THE WRECK AT SEA."—Mary, the beautiful daughter of an old fisherman, is secretly in love with a poor young sailor. Arthur, a rich farmer's son and heir, sees her and, falling in love with her, asks her father for Mary's hand in marriage.

The old man is attracted by Arthur's riches and gives his consent.

The poor girl goes to break the bad news to her lover, who decides to go to sea and endeavor to forget her. Directly Mary is married to the rich farmer's son, though needless to say it is not a love match as far as she is concerned. Soon after, there is a storm and a shipwreck on the coast.

Among the corpses of the dead brought ashore is that of Mary's poor sailor.

Mary is among those present and recognizes the features at once and is quite overcome with grief. This distresses her young husband so much that he loses his reason.

"THE AVENGING DENTIST."—A pair of burglars enter the home of a dentist by way of the parlor window. There they lay their plans. One enters the adjoining room which is the dentist's office and engages that gentleman in conversation regarding the condition of his teeth. While this is going on, his confederate proceeds to gather together the valuable portable trinkets in the parlor.

Unfortunately for the arrangements of the two burglars, the dentist's servant discovers their presence

and becomes familiar with the whole scheme, without their being aware of it. He quietly informs his master.

The dentist, having secured one of the burglars in his operating chair, proceeds to pull out his teeth. After this, he and his servant capture the other burglar and make him disgorge his illgotten plunder.

The pair of thieves are then forced to rearrange the valuables just as they were originally. As soon as they have done this they are allowed to depart, which they do in a most shamefaced manner.

"ON THE BANK OF THE RIVER."—Helen and Mynette are two ill-matched sisters who keep house together.

While Mynette industriously cooks, washes and sweeps, Helen lolls in a comfortable chair and twangs a guitar.

This leads to a quarrel, resulting in Helen being turned out of doors to shift for herself. Mynette has no pity for her when she returns to the house after experiencing rude rebuffs and getting very little money for her musical efforts.

Poor Helen faces the cold world once more, but this time she meets Mr. Ellsworth, a wealthy artist, who takes it upon himself to introduce her into society as a musical genius.

Success is now her portion. In the meantime, things have gone badly with Mynette, who, failing to pay her rent, is threatened with eviction by her heartless landlord. Just as the auctioneer arrives to sell her furniture to satisfy her creditors, the now prosperous Miss Helen steps in, pays the landlord and rejoices the heart of Mynette by restoring her home and property to her.

The story is full of pleasing detail, the scenery is charming and the acting is excellent, all combining to make up a most attractive motion picture.

"A SEAT IN THE BALCONY."—Here is fun, and plenty of it.

Percy is a smart young man who, strange to say, has never seen a play.

He hangs around the lobby of a big theatre, where a very successful show is being enacted and manages to get hold of a return check from a gentleman, who, having seen the first act, is unexpectedly called away on business. Percy seats himself with much satisfaction in the second row of the balcony in the excellent seat to which his check has entitled him. Now the fun commences. The opening scene of the second act being very comical, Percy rolls in his chair, roaring with laughter and in his exuberance slaps the bald head of an old gentleman in front of him.

Then as the plot thickens and the scenes depicted become melancholic, sentimental Percy weeps and

howls, shedding tears of sorrow on the unfortunate bald head in front.

As the story continues, Percy is more and more wrought up and makes things uncomfortable for those below and around him. The "gods" in the gallery join in the general excitement and pelt Percy and his neighbors with peanut shells, paper bags and general refuse. Finally, the ushers evict the cause of all the uproar and Percy learns a lesson in proper behavior when in a theatre.

Words cannot do justice to the ludicrous scenes depicted in this original comedy film. It must be seen to be appreciated.

### URBAN ECLIPSE. (George Kleine.)

"TRAGEDY AT THE MILL."—The scene of the story is laid in France at the time of the wars of the First Empire. A detachment of Hussars is quartered at a mill. The commander loses no time in falling in love with the miller's daughter. As the love affair develops, a peasant, who is also in love with the girl, attacks the officer when off his guard and wounds him seriously.

The crime is discovered and the Hussars pursue the murderer, who escapes into the woods. Upon reaching the banks of the river, the fugitive endeavors to cross it, but his strength fails him, the current carries him away and his body is mangled in the mill-wheel.

"SHANGHAI OF TO-DAY."—Progress in Western civilization has advanced with marvelous rapidity in China since the Russo-Japanese war and the film here presented gives a perfect idea of existing conditions in Shanghai to-day. The picture shows a modern Chinese soldier in a "Joss" house—First we see the European quarter—Traffic of all sorts; jinrickshas, automobiles, cabs and street cars—A mixture of East and West—The Bund or river front—The Chinese town—Picturesque pagodas—Youngsters at play—Streets of the native quarter with their traffic—Long strings of jinrickshas awaiting passengers—Chinese industries—An itinerant restaurant—Serving refreshments—Cooking and eating food.

### KALEM COMPANY.

"THE DEACON'S DAUGHTER."—We now offer for your pleasure one of the Kalem Company's carefully presented studies of human character; the pathetic story of Estelle, the minister's daughter who, dissatisfied with the peaceful life of the parsonage, listens to the importunities of a worldly-wise stranger and goes out into the world to win fame and fortune, only to



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# KALEM FILMS

ISSUE OF JAN. 14, 1910

## THE ROMANCE OF A TRAINED NURSE



LENGTH 930 FEET (Approx.)

### THE ROMANCE OF A TRAINED NURSE

is a great dramatic tale of love decried and love triumphant. It is the story of the sorrows of a crippled young man turned to happiness by the heart of a true woman—a striking contrast of a young woman who is a flirt and a flyaway and one who is as true as steel. Taken in Florida, by the Kalem Company's great stock company of all star actors, the same cast which produced our coming success of Jan. 7—

### THE DEACON'S DAUGHTER

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We are more than gratified at the flood of letters we have received from exhibitors complimenting us on the first of our new series of Children's Pictures, "The Cardboard Baby." And we are still more pleased that the second of the series is greater in every way than the first. It will be issued Jan. 21, and is called

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# LUBIN FILMS



THEIR CHAPERONED HONEYMOON

Released Monday, January 3, 1910.

## THEIR CHAPERONED HONEYMOON

Jack Shafer gets married and his Aunt Emaline decides that Jack is entirely too young to go roaming about the country on an unchaperoned honeymoon, and, anyway, Aunt Emaline likes to travel. She wires the new Mrs. Jack that her nephew insists that she travel with them, and, like a dutiful little wife, the latter assents. It is just as easy to tell Jack that his wife wants a companion and it is not until they have started on their wedding journey that they discover the imposition. Then they try to run away, but Aunt Emaline is on the alert and she hests every move until they lock her in her hotel room and head for home. But even then they have time only to lock the door before Aunt Emaline is pounding for admittance and not until they pour a couple of buckets of water upon her from an upper window does Aunt Emaline realize that she is not welcome. It is a screaming farce, played with the spirit and dash that have made the Lubin comedies in world-wide demand. Length, about 816 ft.



THE TATTOOED ARM

Released Thursday, January 6, 1910.

## THE TATTOOED ARM

A dramatic story tersely told that holds the attention from the opening scene until the happy ending. Two kiddies are out to spend a whole half dollar. The hoy decides to have his initials tattooed on his arm and ends by having those of his little playmate beneath them. He persuades her to submit to the ordeal as well. With childish solemnity they accept this as their pledge of love. On the way home a discharged workman abducts his employer's son in revenge, and when the police hunt becomes too active he ships Jack as cabin boy on a schooner in the Australian trade. The ship is wrecked and Jack is captured by a savage African tribe. It is fifteen years before he effects his escape and is able to work his way back home as a common sailor. Meanwhile the girl, grown to womanhood, has become a trained nurse. Jack is assaulted and robbed by thugs and is carried to the hospital for treatment. There he is recognized by the tattoo marks and the pledge of childhood is renewed. Capital acting, novel settings and a story that grips combine to make this an unusual subject. Length, 860 feet.

**LUBIN MANUFACTURING COMPANY, 926 - 928 MARKET STREET PHILADELPHIA, PA.**

return, after years of suffering, a deserted wife, to the quiet haven of the parsonage. Woven in with her checkered story is the charming love romance of the minister's young curate and her gentle sister Ruth.

Scene 1.—The opening picture shows us the broad side verandah of the parsonage. The old minister has seated himself out in the yard where he can hark in the warmth of the sun. Down at his feet is Ruth, his youngest daughter, a slight gentle slip of a girl of sixteen. The old minister is helping her with her rhetoric lesson, stopping every moment or two to stroke her head. Along the path from the gate comes Estelle, the minister's elder daughter, a dashing, handsome girl, and with her the curate attached to the parish. The curate is very much in love with Estelle and they are accepted sweethearts, although Estelle is merely attracted by the young curate's handsome face. Now she is annoyed by something and the curate is trying to pacify her. His attention attracted by Estelle's angry voice the old minister rises as they approach. He inquires what the trouble is. Estelle tells him nothing. With a sigh the curate enters the house. The minister remonstrates with Estelle for her show of temper and as his wife calls him, he leaves the two daughters together. Now Estelle pours out to Ruth her dissatisfaction with the quiet, peaceful life of the parsonage and tells how she longs to go out into the world and become a dancer. Seizing the horrified Ruth by the waist she whirls her around in a mad dance. At this moment there appears coming up the path a tall gentlemanly man evidently a stranger to the town. Ruth flees to inform her father. The stranger compliments Estelle upon her dance and is telling her she should be on the stage, when the old minister descends the steps. Morton, the stranger, displays the card of the man he is seeking. The old minister informs him he is going in the wrong direction. At this Estelle volunteers to show the stranger the house. The old minister assents. As they start down the path together the curate comes from the house. The minister tells him of the stranger and exhibits the card. As he goes up the steps Estelle returns from the gate. At sight of the curate her chin goes up in the air and she crosses to the empty bench. The curate stands with a resigned look on his face.

Scene 2.—The course of the curate's love has not been running smoothly lately. Seated out in the garden he is endeavoring to prepare his sermon. But his mind constantly wanders to Estelle and the stranger. Across the lawn comes Ruth. She seats herself on the hassock near the curate. Gentle little Ruth loves the young curate, although he has never suspected it. She is ever near him ready to do him any little service in her power, now replacing his paper when he brushes them from the table, now giving

him a glass of water. Down the path from the bouse comes Estelle. The curate's eyes light up and he leaps to his feet. She tells him she is going for a walk. And may he accompany her? No, she prefers to go alone. Down towards the gate she goes. The curate looks after her then returns to his seat. With his chin in his hand he watches her depart, while back of him stands Ruth, her eyes filled with comprehending pity. At their trysting place down the lane, Morton is waiting impatiently for Estelle. Ah, here she is. He greets her eagerly and pours compliments into her ear. He attempts to kiss her. Estelle prevents the caress. But she is not adverse to taking the walk with him that he is begging for, so off they stroll together. For an hour they wander through the pine trees. Across their path is the trunk of a young pine the wind has hurled down. Morton invites Estelle to sit. From his pocket he draws a handsome necklace and holds it towards her. At first instinctively true to the teachings of her father, she refuses it, but Morton insists and clasp it around her neck. As he pours protestations into her ear Estelle believes him and gives him the kiss he is pleading for. Now Morton's infatuation for her leaps all bounds. In impassioned words he tells her of his love, begs her to come with him to the city. Clasp her in his arms he craves her to him. But his vehemency frightens Estelle. Wrenching herself free she flees from him. He stands for a moment, calling her back, then hurries after her.

Scene 3.—Back to the parsonage comes Morton and Estelle. Morton has been forgiven for his impetuosity, although Estelle refuses to go with him to the city. As he is bidding her goodbye he holds her hand then tenderly kisses it. This is seen by the curate who is approaching. Upon Morton's departure he remonstrates with Estelle. She answers angrily. He appeals to her in behalf of their engagement. Estelle now thoroughly enraged draws the engagement ring from her finger and holds it towards him. The curate gently refuses to take it. But Estelle throws it to the ground. At this moment the old minister comes slowly across the lawn. He greets Estelle fondly and calls her to a seat on the arm of his chair. Happening to glance up, he notices the necklace she is wearing. He asks where she got it. She refuses to tell. The old minister sternly demands an answer to his question. Estelle finally falters Morton's name. At this the old man's face hardens with stern anger. He holds out his hand for the necklace. Estelle now thoroughly aroused storms in anger, but finally gives it to her father. He orders her to go to the house. But Estelle sobbing passionately throws herself in a chair. The old minister crosses to the curate, who has been a silent, suffering witness to the scene and begs him to come to the house. As they move away

the curate turns in silent love to Estelle, but the old minister leads him on. After they have gone Estelle lifts her head. She is still violently angry. Across her face comes a look of determination. Drawing paper and pen to her she writes to Morton, telling him she will go with him out into the world and become a great dancer. To-night at twelve he must come for her.

Scene 4.—That night at twelve Morton comes cautiously up to the front gate of the parsonage. Glancing about he whistles cautiously. Down the walk comes Estelle carrying her satchel. Morton greets her fondly. Estelle glances back longingly towards the silent house, but Morton picks up her grip and they move silently away. The next morning the old minister is out in the garden before breakfast, walking up and down slowly, thinking of the scene he had with Estelle, his favorite daughter, the day before, when Ruth comes rushing excitedly from the house. She holds out to her father a note telling him she found it pinned to the pillow in Estelle's room. It is Estelle's farewell note to her father. The old man, with a moan of anguish, sinks into a chair. At this moment the curate comes up and inquires what the trouble is. Ruth hands him the note. He reads it and stands stunned and grief-stricken. As Ruth is consoling her father the wife arrives. To her question of inquiry the old minister points to the note with trembling finger and brokenly bids her read it.

Scene 5.—It is midnight, just one year after that night, Estelle stole away from the silent, peaceful parsonage. What a contrast is presented. In a suburban cafe where the fastest set amongst the Bohemians of the great city are accustomed to meet for their late revels a champagne party is in progress. Scattered about are numerous overturned and empty bottles. At one of the tables an artist, whose genius, before dissipation dragged it down, gave promise of great things is drinking with one of the city's celebrated demi-mondes. Two other habitués of the cafe arrive. Now across the garden comes Morton and Estelle. Gowned in a long clinging frock Estelle offers a striking picture, but already the story of the life she is leading is beginning to be told in the lines of her face. Boisterous greetings mark their arrival and her health is drunk as the queen of the party. A dance is proposed and to the passionate strains of a wild Hungarian waltz the party whirl about in a delirium of drunken hilarity.

Scene 6.—Back at the parsonage the life of the family has fallen into still more quiet and peaceful routine under the saddening influence of the absence of the elder daughter. In the garden Ruth is swinging idly backward and forward humming a little ditty. Up behind her the young curate steals and sends her



THE MASTER MARK

(TRADE

MARK)

OF PICTUREDOM

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SELIG

Something to Make the Picture Fans Sit Up  
and Take Notice

## The Smugglers' Game

Length 1000 ft.

Code word, Game

Release Date January 3

LIKE A HUGE PLUM PUDDING, FILLED  
TO BURSTING WITH ALL THE RICHEST,  
RAREST AND MOST DELICIOUS INGRE-  
DIENTS FOUND IN THE SELIG LARDER.

SELIG POLYSCOPE COMPANY

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TWO ON ONE REEL.

Release date Jan. 6.

## THE HIGHLANDERS' DEFIANCE

Code word, Defiance.

Length 625 ft.

Another one of those great big  
war pictures.—The Selig Kind.

## And ALDERMAN KRAUT'S PICNIC

Length, 370 ft.

A Riot of Legitimate Laughter, Wholesome Humor, and  
Effervescent Mirth.

THE MASTER MARK

(TRADE

MARK)

OF PICTUREDOM

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swinging up into the branches of the tree. Laughing at her cry of fright he stops the swing and releases her. As they start forward he invites her to take a seat on the empty bench. In the year that has passed the curate has learned to know his own heart and he realizes it was not to the dashing Estelle the deepest feelings of his heart were given, but in gentle Ruth he has found his true soulmate. In a few simple fervent words he tells Ruth of his love. Ruth glances up shyly into his face, her eyes shining with devoted love, then she turns to him and is folded in his arms.

Scene 7.—Two years have passed. Out on the porch Estelle and Morton are having noon breakfast. Even Estelle's splendid heritage of health, given her by her healthy, wholesome girlhood in the parsonage, was unable to stand the strain of dissipation. She is now an invalid. The maid enters with a letter for Morton. Estelle sees the address is written in a woman's handwriting. Snatching it from his hand she demands the name of the sender. Laughing tauntingly, he tells her to read it, and goes into the house for his coat and hat. Estelle opens it and reads of Morton's plan to leave her for another woman. She reels at the shock. At this moment Morton returns ready for his trip. Coolly disregarding her passionate appeals he throws a roll of bills in her lap. She orders him from her sight. He goes laughingly sneering. Estelle, left alone, realizes how desolate is her plight. Sick and alone with no one near her that cares whether she lives or dies. Across her brain, satiated with the dissipations of city life comes the thought of the quiet, peaceful parsonage. It seems like Heaven to her. She will go back. Back to the patient loving ones she left so eagerly three years before.

Scene 8.—Out in his garden the old minister is reading. Except for a more pathetic stoop to his shoulders the three years have passed lightly over his head. As he looks up he sees Ruth being slowly led down the path by her husband. This is the first time the young mother has left the house. The minister helps her to a chair. His wife follows with the baby. The old man stoops beside the sleeping baby, then after a word of congratulation to the proud young father, returns to the house with his wife. Ruth begs for a drink of water and the curate goes for it. Left alone she closes her eyes, a happy smile on her face. From the arbor beyond comes Estelle. She has come home. But the sight of Ruth's happy sleeping face is too much for her to bear and she starts to go. At this moment Ruth awakes, sees her and calls her. The curate, as he is returning with the water, sees Estelle. Dropping the glass he rushes towards her, calling excitedly to the old minister and

his wife that Estelle has returned. The mother folds her lost daughter to her arms, but the old father's face darkens with anger. He cannot forgive Estelle for having disgraced them. Estelle drops to his feet and kisses his hand. At the well-remembered touch of the fingers of his best-loved daughter the old man's face relaxes slightly. The struggle is a bitter one, but finally he turns and holds out his arms in forgiveness. Estelle rushes into them while the remaining members of the now reunited family with happy tears filling their eyes, look on in thankful silence.

## LUBIN MFG. CO.

"THEIR CHAPERONED HONEYMOON."—Mothers-in-law are the dread of the newly married. One reason that Daisy Durham accepted Jack Shafer was that he was an orphan and no mother-in-law threatened to share her rule. But Jack has an aunt who has been more than a mother to him and she decides that two young people were not to be trusted galivanting about the country all alone. By explaining to Daisy that Jack insisted, she silences objection and then she tells Jack that Daisy is afraid and wants a chaperone. Jack says something that is not "yes," but all the same Aunt Emaline rides to the station in the bridal coach and assumes personal conduct of the honeymoon by tipping the obsequious porter a penny when Jack is happy enough to give the man a dollar. Arrived at the journey's end Jack and Daisy seek to run away from Aunt Emaline for each has found that the other does not want her along. But they can't lose Auntie. They run away and head for home, but Daisy drops her purse and in stopping to get it Jack is left behind and takes a train on another road that makes a little better time and get him to the city at the same hour. Aunt Emaline is on the train, too, though Jack does not see her. The result is that they all reach the Shafer's new home about the same time. Daisy and Jack see Aunt Emaline coming and run into the house, locking all the doors. Aunt Emaline begins to have a doubt in her mind as to whether she really is welcome and this doubt becomes a certainty when Jack pours a couple of buckets of water over her from the upper window.

"THE TATOED ARM."—Jack Trevor's father in a generous mood gives him a dollar and Jack hurries over to Evelyn Bradford's house to show his prize. Evelyn has been Jack's little sweetheart through all of her short life and what is his is hers as well. The children start out to spend the money and wander down on the water front to see the ships. In one

chandler's shop an old seaman has set up his tattooing instruments and Jack decides to have his initials on his arm. He likes the effect so much that he persuades Evelyn to have her arm decorated with her initials and his own and with childish solemnity they plight their troth. Jack's father is a manufacturer and a discharged workman, to be revenged for his fancied wrongs, abducts the boy. Evelyn valiantly fights for her little comrade but in vain and in attempting to beat off the abductor her knee is sprained. The police inquiry slowly draws the net about the workman and Jack, disguised as a girl, is taken abroad a ship bound for Australia. The man pays the captain to take the lad as cabin boy and all track of Jack is lost to the detectives. Evelyn becomes a trained nurse and though the young intern makes ardent love to her she remains true for the time to the betrothal of baby days. But no word has come from Jack in fifteen years for he was cast away on the African coast and captured by savages. She yields to the young surgeon's plea, but even as she accepts the surgeon's love they are interrupted by an accident case. A sailor has been assaulted by footpads and his arm and head have been injured. The surgeon dresses the wound in the head while the nurse prepares to bandage the arm. She starts back as the tattoo marks are disclosed and she realizes that it is Jack come back at last. The old love floods back into her heart, and the surgeon, appreciating the situation, takes back the ring he gave her to mark their engagement and hands it to Jack to replace upon the tiny finger as the sign of his own happiness.

## PATHE FRERES.

"THE MARRIAGE OF THE COOK."—An impecunious old fellow pays his cook's wages long overdue with some no good stock. The cook's beau, the coal man, finds out one day that this stock which the master has given the cook, has taken an unexpected rise. At the very same time the master himself reads of this in the daily paper, and being in such terrible straits for money decides that there is nothing else for him to do but to marry the cook. Which he does, but after the ceremony her faithful friend, the coal man, tells her why her master married her, so she leaves the latter, not forgetting to take her fortune with her; which she finally thinks but right to bestow together with her hand upon the ever-faithful coal man, leaving her desperate master to get out of his troubles as best he can.

"A VICTIM OF CIRCUMSTANCES."—A poor fellow who has had just a tiny drop too much is endeavoring to find his way home when he falls over the prostrate





# Essanay Films



THREE NOTABLE FILMS THIS WEEK AND NEXT

## "THE ADVENTURESS" "ELECTRIC INSOLES" "FORT LEAVENWORTH"

THIS WEEK

Release of Wednesday, Jan. 5

### "THE ADVENTURESS"

Length, Approx. 525 ft.

A great dramatic feature. And

### "How Hubby Made Good"

Length, Approx. 473 ft.

Comedy—"The Essanay Kind"

Release of Saturday, Jan. 8.

A big drama from our Chicago studios

### "HIS ONLY CHILD"

Length, Approx. 997 ft.

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TO.

NEXT WEEK

Release of Wednesday, Jan. 12

Comedy—"A la Essanay"

### "ELECTRIC INSOLES"

Length, Approx. 502 ft.

and

### "THE OLD MAID AND THE BURGLAR"

Length, Approx. 498 ft.

Release of Saturday, Jan. 15.

The greatest military picture ever taken.

Essanay Photography.

### "U. S. Army Maneuvers, Fort Leavenworth, Kan."

Length, Approx. 1000 ft.

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body of a man who has been robbed and left for dead by some midnight marauders. The poor drunken fellow when he sees the man lying there thinks he also has been celebrating and kneeling down beside him tries to arouse him. His fingers, however, suddenly comes in contact with something wet and color leaves his face as he recognizes it as blood and looking around sees that his coat is covered with it. Realiz-



ing in a moment what has happened he becomes seized with terror and immediately endeavors to conceal himself somewhere, for should he be seen in this condition he will surely be thought a murderer. He is a pitiable object, indeed, as he being a painter by trade the telltale marks of red stand out with greater distinctness on his white suit. Finally, unable to bear the agony any longer, he decides to go into a cafe and get something to drink. As he sits at one of the tables he glances furtively from side to side endeavoring to cover the stains on his coat with his hand. The waiter brings him something to drink and as he is gulping it down two other men come over to him and, noticing from his queer behavior, that something is wrong, soon see the blood stains and in a short time deliver the terrified man up to the police. When he is arranged at court, where all the people that were in the cafe are gathered to witness against him, the body of his supposed victim is brought in on a stretcher. Just as the magistrate begins to speak the form on the stretcher rises and pointing his finger at one of the men who discovered the blood stains on the painter's coat in the cafe, cries that he is the one who stabbed him. Then falling back he breathes his last. The policeman immediately

seizes the accused man. When they endeavor to explain to their other prisoner, however, that he is now free, and that it was all a mistake, to their astonishment he laughs loudly, and, pushing them aside, makes a dash at the magistrate endeavoring to strangle him and still shrieking with laughter. It is easily seen that the occurrences of the night have been too much for the man's brain, which has been completely turned in consequence.

"THE KING'S COMMAND."—King Henry IV of France, anxious to repay the miller and his daughter for the hospitality they extended to him and his courtiers on the occasion of their visits to his mill, wrote a note to the captain of a regiment camping nearby telling him to marry the bearer of the note to the handsomest officer of his regiment. He then gave the letter to the miller's daughter and she hastened away with it, little thinking what it contained. On her way, however, she meets a country bumpkin who is very much in love with her and whose attentions flatter the unsophisticated girl not a little. The young girl's father, the old miller, does not approve of the youth's attentions to his daughter and forbade the latter to have anything to do with him. This meeting, therefore, was a great piece of luck and the



blushing young country bumpkin persuaded the girl to give the note to some body else to deliver and they could then have a little while together, as her father, knowing she was on an errand for the King, would not expect her back for some time. Just as they were talking along comes a ridiculous little roly-poly of an old woman. The latter, a romantic creature, was only

too glad to be of service to the young lovers and hurried away to the camp with the missive. When the commander read the King's message he immediately sent for the officer whom he considered the handsomest in the regiment. His chest thrown out with pride at the thought of being the best looking of the bunch, a big six-footer steps forward, salutes and awaits orders. When the King's letter is read to him and he catches a glimpse of the bearer of same, he earnestly protests saying he is not by any means the best-looking officer in the regiment, that there are many fairer than he. But his superior officer will not listen to his pleadings but sends for the chaplain to marry the pair. When the little roly-poly hears of her good fortune she is unable to contain herself, but hops up and down with joy, to the great amusement of the other officers.

The poor bridegroom-to-be, however, looks most dejected. It is the very first time in his life he regrets being so good looking. While all this is happening the King happens to hear that the miller's daughter did not deliver the note herself, and becoming uneasy starts out with his men for the camp. He arrives just too late, however. The knot has already been tied. When the King sees the bride he has the greatest sympathy for his officer and taking a medal from his own neck he places it on the breast of the newly-made husband as a reward for his obedience to his King.

"THE OVERZEALOUS DOMESTIC."—Milly, the maid, about to leave for the country with her employers is bidding her best beau (a stunning policeman), a long good-bye when her master suddenly comes in upon them. The frightened maid hustles her beau into her trunk. The trunk is locked and carried off by the expressman before she can liberate her loved one and he makes the trip to Villa Buttercup without incident. When he arrives here the maid can hardly wait until she gets the trunk open, but just as she is unstrapping it two burglars enter the room and pushing her aside unlock the trunk themselves, hoping to find something of value—which they do, but not of the kind they expected, for out jumps the imprisoned officer of the law fresh as paint after his journey and arrests the robbers without further parley. The maid gets nothing but words of praise from her employers for her thoughtfulness in bringing a policeman in her trunk along with other useful articles.

"MODERN HIGHWAYMAN."—If one is looking for action, plenty of it, and of the thrilling kind, this film will prove more than satisfactory. From the moment the modern highwayman comes on the scene



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# EDISON FILMS

Release of January 11

### BEAR HUNT IN THE ROCKIES

An actual bear hunt on the Big Muddy, near Marble, Colorado, arranged and directed by Frank Dickens, the well-known hunter and guide of that region. All the exciting features of the hunt vividly portrayed. Photographically perfect.

No. 6572 Code, VERZAUBERT App. Length 975 feet.

Releases of January 14

### A WARRIOR BOLD

A film that will convulse. Major Bradley, exhilarated by liquid refreshments on his birthday, causes havoc with his cane in illustrating a military movement. He eventually lands in court, which he demoralizes in the same manner.

No. 6573 Code, VERZEEPEN App. Length 475 feet.

### THE PARSON'S UMBRELLA

A clever short film showing how a resourceful colored parson, whose umbrella had been "borrowed," not only got his own back but about all his congregation boasted of besides.

No. 6574 Code, VERZEGELEN App. length 220 feet.

### TROOP "B," 15th U. S. CAVALRY BAREBACK SQUAD IN THE "MONKEY DRILL"

Showing the daring feats of horsemanship that "Uncle Sam's" boys daily perform. An unusual and thrilling film.

No. 6575 Code, VERZEHBAR App. Length 285 feet.

Release of January 18

### IN THE NICK OF TIME

(Melodramatic)

No. 6576. CODE, VESCIMUR. App. Length, 975 ft.

Releases of January 21

### THE COQUETTE

(Dramatic)

No. 6577. CODE, VESCOVADO. App. Length 495 ft.

### THE LUCK OF ROARING CAMP

(Bret Harte's Story)

No. 6578. CODE, VESCOVESSA. App. Length, 490 ft.

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JAN. 4th

## Advance Film Description

Jan. 2 to 8, 1910

"THE WRECK AT SEA" (Gaumont), Drama, 626 ft. A beautiful, tragic drama of the sea, dealing with the lives of the simple fisher-folk. A most excellent subject, set in Nature's own surroundings.

JAN. 4th

"THE AVENGING DENTIST" (Gaumont), Comedy, 319 ft. A very amusing and instructive subject, showing how a dentist handled a pair of burglars who broke into his house.

JAN. 5th

"TRAGEDY AT THE MILL" (Urban-Eclipse), Drama, 612 ft. This superb picture story treats of a soldier's love affair at the time of the first French Empire and ends with an exciting tragedy. Extremely thrilling throughout.

JAN. 5th

"SHANGHAI OF TO-DAY" (Urban-Eclipse), Scenic-Travelogue, 351 ft. A most interesting subject, illustrating the wonderful progress that has been made in civilizing China. It is highly educational and intensely interesting.

JAN. 8th

"ON THE BANK OF THE RIVER" (Gaumont), Drama, 604 ft. A most romantic story, similar in plot to Aesop's well known fable of "The Grasshopper and the Ant," but in this instance the "Grasshopper" succeeds where the "Ant" fails. A most pleasing film charmingly worked out.

JAN. 8th

"A SEAT IN THE BALCONY" (Gaumont), Comedy, 371 ft. Fun in a theatre. Percy is so carried away with excitement at the show he witnesses that he throws the entire house into an uproar. This will convulse your audience and delight everyone.

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he keeps everybody on the jump and his acting is so wonderfully realistic that the spectator finds himself gasping with excitement at his daring feats and readiness when danger threatens. In the opening scene this up-to-date burglar is waiting at a turn in the road for an automobile speeding towards him. When it is a few feet away he jumps out and raising his pistol brings it to a stop and causes the terrified occupants to deliver up to him all their valuables. With wonderful thoughtfulness he makes the chauffeur empty his can of gasoline so as they will have no power to go for help. He then jumps on his motorcycle and in a twinkling has disappeared from sight. As soon as they see the last of him they rush down the road calling for help and finally a policeman comes along who telephones the news of the daring robbery to police headquarters. The police patrol with seven or eight officers is immediately sent out to run down the highwayman. In the meantime the latter has stopped to get something to drink and is looking over his loot when one of the officers comes up to him. He throws the latter and leaves him lying unconscious, he speeds away on his motorcycle. The patrolman arrive on the scene and one of the most exciting chases ever produced by the cinematograph takes place. At one place on the road the burglar jumps off his motorcycle and takes to the woods, but the officers are right after him and jumping out of their machine rush through the underbrush close on his heels. A thought comes to the pursued, however, and turning suddenly around he rushes out to



the road and jumps into the waiting automobile and with his pistol at the chauffeur's head tells him to drive like mad.

His cleverness in eluding his would-be captors up to this time is, however, of no avail as they finally overtake him and are doubly severe with him on account of the trouble they have had in capturing him.

"AN ENGLISH BOXING BOUT."—This is a splendid film. Full of the excitement of the ringside. Willy Lewis, the famous English pugilist, is matched against Costello. The bout runs for four rounds and every round is a marvel of speed, skill and endurance. From the beginning Lewis takes the aggressive, and it is evident that he is the superior man of the two. Costello is game, however, and takes terrible punishment, being sent to the floor in nearly every round, taking full advantages of the count every time he goes down. At the beginning of the fourth round Costello is evidently groggy while Lewis is as fresh as a daisy. After sparring for a while Costello leads with his left for Lewis's jaw, but Lewis ducks and comes back hard in Costello's wind. He goes down while the referee counts nine. When he regains his feet the battle is nearly over. He faces Lewis and feebly tries to block Lewis's hammer-like blows. Finally with a vicious right-hand upper-cut Lewis lifts Costello clear off the floor and lands him down and out against the ropes.

"THE LAST LOOK."—This is a powerful subject showing how an unusual occurrence discovered the perpetrator of a foul murder. A wealthy man highly thought of in his community had a worthless nephew who was constantly worrying him for financial assistance. The old man had done everything for the ungrateful boy; had put him in fine positions which he invariably threw up, as work had ever been distasteful to him. The uncle had now come to the end of his patience, and after a particularly disgraceful occurrence in which his son had taken part, decided to cut the boy off without a cent, but to leave his entire fortune to a Home for the Aged. He told his nephew of what he had done and the worthless scamp decided then to get possession of this will and destroy it. We see him therefore in the dead of the night stealing into his uncle's house and taking the will out and lighting a match to it, burns it up. Just at this moment his uncle appears at the door of the room with a lamp in his hand and the boy on seeing him leaps towards him and tells him with a single blow. In the morning when the corpse is found by the servant the authorities are called in and no one is more noisy in his grief than the worthless nephew. On examining the body the coroner sees that the eye bears the impression of some human figure and looking more closely he sees it is that of a young man. Deeply interested, he sends for the different members of the dead man's household and on seeing the nephew he immediately recognizes him as the one whose fig-



ure is imprinted on the dead man's eye. (The spectator is here shown the eye at close range with the figure of the murderer imprinted on it). When the youth sees that he is caught he breaks down, confesses all and is carried away by the officers of the law.

"HIS OPPONENT'S CARD."—After a very gay and hilarious dinner party two of the most convivial members accidentally collide with one another on leaving the house and both being in rather pompous mood and feeling that their dignity has suffered by the encounter each offers the other his card challenging him to a duel. They then continue their zigzag journey homeward. One, however, does not get much further than a nearby lamp-post and is taken up by two policemen, who, finding his opponent's card in his pocket, take the helpless fellow to the number given thereon and notwithstanding his protestations, leave him there, much to his discomfort. Well the end of it all is that he is politely thrown out the window when he is discovered by some of the family, but even under these trying conditions he still endeavors to maintain his dignified bearing, being a man possessed of a very proud spirit.

#### SELIG POLYSCOPE CO.

"THE SMUGGLER'S GAME."—California is the country of best things, a semi-tropic land of enchantment, marred only by the threatening Yellow peril, carrying with it that demon cycle—opium—that lays the weird image of death in its wake and furnishes the plot of this great picture, one that is full of color and action, inspiring in its theme, thrilling in its situations. The characters are clean cut and vivid. The story has both weight and great sympathetic and absorbing interest. It goes in to no large arguments nor does it preach, or battle with a problem.

We find Tom Lawton married to a trusting and devoted woman, who, in her implicit faith, is ignorant of the fact that her husband is at the head of a gigantic organization in the unlawful traffic of opium, with quarters in the notorious Joss House of King Yen Lo of Frisco. Lawton engages as his house servants Chinese, in order that he may carry on his work with a surer degree of safety.

One day as he was walking through a public park he chanced upon Margarie Ward, to whom he previously made overtures and who, not being aware that



he is married, is cordial in her treatment and falls an easy victim to his pretended admiration.

John Mason, a suitor for Margarie's hand, meets them on one of the lawns and plainly shows his keen disappointment that a man, known to him as was Lawton and his reputation, should force, as the thistle and the thorn, force its way into undefiled innocence, and he vows to place Lawton in his proper light. Accordingly he calls on Lawton the following day. Desperate that he may be exposed Lawton attempts to put Mason out of the way. The wife comes upon the scene and plainly shows her first waning faith in her husband, but is cowed before his threats. The servants hurriedly notify the thugs in the Joss House and preparations are made to remove and confine Mason in the Smugler's Den on Ponco Island in the Frisco Bay. An old sea captain is summoned and soon a bargain is struck whereby, within a few mo-

ments he has the tug Arrow under steam, and the trip across the bay has begun. The wife, through threats, is compelled to be a party on the boat. She overhears a conversation between the captain and her husband, in which they said Mason would easily be lost sight of at the bottom of the bay. In an unguarded moment she hastily unties Mason, that he may defend himself, but he is unable to rally from the stupor.

Discovering the attitude of his wife, Lawton again threatens her. The scene quickly changes to the arrival at Ponco Island, the home of the Smugglers, where escape seems a forlorn hope. The ringing of the warning bell is a signal for consternation; however, the new arrivals prove to be only the Orientals with a new shipment of opium.

The time for payment and division of spoils is at hand, attended with the usual dissatisfaction and argument. The sea captain and Lawton become involved in an altercation and part company. For revenge Mason is, with much difficulty, rescued by the sea captain and taken aboard the Arrow and returned to Margarie, she being convinced of the true character of Lawton. As soon as Mason is sufficiently revived, he, together with Margarie and his rescuer, returns to the smugglers' den with officers, that they may rescue the wife, who is a prisoner in the den, and place Lawton within the pale of the law. The capture is effected, Margarie and Mason are reunited and the broken-hearted wife is taken back to her little home, where sunshine and flowers will hide the clouds under which she was an unconscious victim.

"THE HIGHLANDER'S DEFIANCE."—When England found that war with the Boers of South Africa was inevitable, she realized that her very first necessity was the assembling of volunteers from the numerous colonies; for to withdraw her vast army



from all parts of her empire was not only impracticable, but in many respects unsafe.

Our story deals with the lives of two Scotch lads, Hector Macdonald and Laren Macdougall. The call for volunteers had reached their out-of-the-way home in Scotland and they determined to answer to the call. Their forefathers had served the Queen, and one of Her Majesty's proudest regiments, the famous Gordon Highlanders, had been recruited in their own country.

In our first scene we see the Scotch lads breaking the news of their determination to their sweethearts. Two weeks later they bid goodbye to their fair lassies aboard the warship that is to bear them on their long journey to South Africa. It is then that the colonel of the regiment in which they have enlisted grants Macdonald and Macdougall a great favor, little thinking how soon and under what strange circumstances the lads will repay him for his kindness.

Six Months Later.—We find the colonel and his staff inspecting the enemy's earthworks through their field glasses. They are accompanied by troopers, among whom are our friends Macdougall and Macdonald. As the colonel stands apart with glasses raised, there comes the ominous "spit" of a Mauser bullet and the colonel's arm drops useless to his side. With a yell a company of Boers rise from ambush and dash towards the helpless man, intending to make him prisoner. With full realization of the situation the two Scottish lads, full of enthusiasm, spring to their commander's aid and immediately open fire on the Boers, and then with the rapidity born of intense excitement, they carry the colonel over the brow of the hill beyond the view of and much to the surprise of the advancing enemy. And that surprise is accelerated by the sudden and unexpected appearance of a half regiment of English Cavalry, who drive them from the field.

In recognition of the heroic efforts of our two Highlanders, their colonel requests and is granted commissions for them both, in token of appreciation of the work they have done in braving the enemy's fire.

Our scene changes. We are on the mountain known as "Spion Kop." Three companies of Gordon Highlanders have been left to hold the side of Steep Hill while the artillery is planting batteries above their heads. Cronje has outwitted the English commanders and made a flank movement and our little band of Highlanders find themselves isolated, retreat cut off,



# LICENSED EXCHANGE DIRECTORY

Complete List of Film Rental Bureaus Working Under License from the Motion Picture Patents Company. Tells You Where to Get the "Good" Pictures

Birmingham Film Supply Co.,  
2008½ Third Ave., Birmingham, Ala.

Theatre Film Supply Co.,  
2104 First Ave., Birmingham, Ala.

Mitchell Film Exchange,  
120½ Main Street, Little Rock, Ark.

Clune Film Exchange,  
727 South Main Street, Los Angeles, Cal.

Kay-Tee Film Exchange,  
224 Pacific Electric Bldg., Los Angeles, Cal.

Tally's Film Exchange,  
554 South Broadway, Los Angeles, Cal.

Miles Bros., Inc.  
790 Turk Street, San Francisco, Cal.

Novelty Moving Picture Co.,  
420 Turk Street, San Francisco, Cal.

Theatre Film Service Co.,  
76 Second Street, San Francisco, Cal.

Turner & Dahnken,  
136 Eddy Street, San Francisco, Cal.

Colorado Film Exchange Co.,  
32½ Charles Building, Denver, Colo.

Denver Film Exchange Co.,  
713 Lincoln Ave., Denver, Colo.

Kleine Optical Co.,  
16th and Larimer Sts., Denver, Colo.

American Film Service,  
120 East Randolph St., Chicago, Ill.

Calumet Film Exchange  
Masonic Temple, Chicago, Ill.

H. & H. Film Service,  
Monadnock Block, Chicago, Ill.

Kleine Optical Co.,  
52 State Street, Chicago, Ill.

George K. Spoor & Co.,  
62 North Clark Street, Chicago, Ill.

Standard Film Exchange,  
79 Dearborn Street, Chicago, Ill.

Theatre Film Service Co.,  
85 Dearborn Street, Chicago, Ill.

H. Lieber Co.,  
24 West Washington Street, Indianapolis, Ind.

Iowa Film Service,  
229 Commercial Building, Des Moines, Iowa

Pittsburg Calcium Light & Film Co.,  
421 Walnut Street, Des Moines, Iowa

Imported Film & Supply Co.,  
840 Union Street, New Orleans, La.

S. Nye Bass,  
823 Union St., New Orleans, La.

Miles Brothers,  
412 East Baltimore Street, Baltimore, Md.

Pearce & Scheck,  
415 East Baltimore Street, Baltimore, Md.

Howard Moving Picture Co.,  
564 Washington Street, Boston, Mass.

Kleine Optical Co.,  
657 Washington Street, Boston, Mass.

Miles Bros., Inc.  
Washington and Dover Streets, Boston, Mass.

National Vaudette Film Co.,  
71 Griswold Street, Detroit, Mich.

Twin City Calcium & Stereopticon Co.,  
709 Hennepin Avenue, Minneapolis, Minn.

Western Film Exchange,  
201 Miner's Bank Bldg., Joplin, Mo.

Yale Film Exchange Co.,  
622 Main Street, Kansas City, Mo.

O. T. Crawford Film Exchange Co.,  
Gayety Theatre Bldg., St. Louis, Mo.

Western Film Exchange,  
725 Century Bldg., St. Louis, Mo.

Montana Film Exchange,  
41 North Main Street, Butte, Mont.

Pittsburg Calcium Light & Film Co.,  
1318 Farnam Street, Omaha, Neb.

Actograph Co.,  
69 No. Pearl Street, Albany, N. Y.

Buffalo Film Exchange,  
272 Washington Street, Buffalo, N. Y.

Actograph Company,  
107 East 17th St., New York City

American Vitagraph Co.,  
116 Nassau Street, New York City

Greater N. Y. Film Rental Co.,  
116 East 14th Street, New York City

Imperial Film Exchange,  
44 West 28th Street, New York City

Kleine Optical Company,  
19 East 21st Street, New York City

Miles Bros., Inc.,  
259 Sixth Avenue, New York City

Peoples Film Exchange,  
126 University Place, New York City

P. L. Water,  
41 East 21st Street, New York City

Alfred Weiss Film Exchange,  
219 Sixth Avenue, New York City

Pittsburg Calcium Light & Film Co.,  
501-503 Central Building, Rochester, N. Y.

Motion Picture Supply Co.,  
Cox Building, Rochester, N. Y.

Moving Picture Service, of Syracuse,  
427 South Salina Street, Syracuse, N. Y.

Imperial Film Exchange,  
229 River Street, Troy, N. Y.

Lubin Film Service,  
140 West 5th Street, Cincinnati, Ohio

Pittsburg Calcium Light & Film Co.,  
132 East 4th Street, Cincinnati, Ohio

Lake Shore Film & Supply Co.,  
314 Superior Avenue, N. E., Cleveland, Ohio

United Film Exchange,  
414 Superior Avenue, N. W., Cleveland, Ohio

Ohio Film Service,  
20 East Broad Street, Columbus, Ohio

Kent Film Service,  
218 Nicholas Building, Toledo, Ohio

Monarch Film Exchange,  
11 No. Robinson Street, Oklahoma City, Okla.

Amalgamated Film Exchange,  
142½ Fourth Street, Portland, Ore.

C. A. Cahuff,  
Fourth and Green Streets, Philadelphia, Pa.

Electric Theatre Supply Co.,  
47 No. 10th Street, Philadelphia, Pa.

Lubin Film Service,  
21 So. 8th Street, Philadelphia, Pa.



# Licensed Exchange Directory—Continued

**Swaab Film Service Co.,**  
338 Spruce Street, Philadelphia, Pa.

**Columbia Film Exchange,**  
416 Ferry Street, Pittsburg, Pa.

**Duquesne Amusement Supply Co.,**  
104-5 Bakewell Building, Pittsburg, Pa.

**Pennsylvania Film Exchange,**  
Film Exchange Bldg., 4th Ave., Pittsburg, Pa.

**Pittsburg Calcium Light & Film Co.,**  
121 Fourth Avenue, Pittsburg, Pa.

**Pittsburg Calcium Light & Film Co.,**  
108 South Main Street, Wilkes-Barre, Pa.

**Mitchell Film Exchange,**  
83 South Main Street, Memphis, Tenn.

**J. D. Wheelan Film Co.,**  
339 Main Street, Dallas, Tex.

**J. D. Wheelan Film Co.,**  
509 Travis Street, Houston, Tex.

**Progressive Motion Picture Co.,**  
408 Eccles Building, Ogden, Utah

**Trent & Wilson,**  
330 Brooks Arcade, Salt Lake City, Utah

**Spokane Film Exchange,**  
Pantages Theatre Building, Spokane, Wash.

**Amalgamated Film Exchange,**  
3d and Madison Streets, Seattle, Wash.

**Imperial Film Exchange,**  
434 Ninth Street, N. W., Washington, D. C.

**Western Film Exchange,**  
2d and Sycamore Sts., Milwaukee, Wis.

## FILMS HOWARD MOVING PICTURE CO. FILMS

REPAIR WORK A SPECIALTY. Agents for MOTIOGRAPH, POWER'S and EDISON MACHINES, SUPPLIES and SUNDRIES

564 WASHINGTON STREET, BOSTON, MASS.

Established 1894

(Opposite Adams House)

Inc. 1908

## THE BEST MOVING PICTURE MACHINE TRUNK

is the "BAL" Fibre Trunk, not only because it is the **LIGHTEST** and **STRONGEST** manufactured for the purpose, but also because the convenience of the operator and the serviceability of the trunk were the two principal points taken into consideration. Send for Catalog I.

WM. BAL, Inc., 210 West 42d Street, New York City

### AN EDITORIAL VIEW.

#### On Picture Shows and the Moving Picture Man of Memphis.

In the issue of the Memphis, Tenn., News-Scimitar for Sunday, December 12, the editor of that paper gave up four columns on the first page to a mighty clever review of Mr. F. Montgomery's enterprises in that city. It reads as follows:

"This is an age of the actorless theatre and the horseless carriage," someone has said—someone with a sense of humor and a fondness for puns. However, the same mystic power which makes one possible is also responsible in a measure for the other.

The day of the actorless theater is a happy one the world over and a tremendous factor for good or evil. The popularity of the moving picture show is best attested to by the fact that right here in Memphis we have three absolutely first-class theaters that are attended by thousands every week.

Where is there a man, woman or child in Memphis who has not been in one or all of the Majestic theaters or who has not heard of Montgomery?

But who is Montgomery?

Less than two years ago Montgomery decided to share his fortunes with those of Memphis. He had made a thorough study of the picture show business since its infancy. He had studied the wants of the people. He found the moving picture show enterprises here in a state of bordering "innocuous desuetude." The early curiosity of the people in the moving films had given way to disgust and indifference. The one or two picture shows that were struggling along hardly too in enough money to pay the landlord his rent.

But what was the reason? Ah, there was a reason, a big one.

The picture show men were satisfied with anything that made a scene. There was lacking the elevating features, the nobler characteristics, the truly interesting entertainment. Here is where Montgomery showed his indomitable courage, good judgment and laudable enterprise.

He bought the Majestic No. 1 at Main and Washington and effected a complete revolution there. He searched the country over for the best pictures to had. He wanted those that not only amuse, but taught the beautiful lessons in life. He wanted those that stirred the nobler emotions, that touched the heartstrings. Did he get them? Ask anyone who has attended his Majestic theaters and the answer will invariably be "Yes."

Encouraged by the reception accorded his first theater, Montgomery established Majestic No. 2 at 146 South Main street and then the Majestic No. 3 next door to Bry's, each a haven of joy and a rendezvous for those who want to be entertained in a pure, wholesome and unquestionable manner.

In a short time Montgomery lifted the moving picture theater in Memphis from the slough of despond and ridicule to the highest plane of popularity and respect. The general public has come to expect that "if it's at the Majestic, it's good." The

other day in speaking to The News Scimitar of his triumph in Memphis, Montgomery said:

"I would rather have the confidence of the people among whom I live than all the money of Rockefeller. That sounds platitudinous, doesn't it, but I mean every word of it. I have spent over \$8,000 in two years telling the people what I am trying to do for them at my Majestic theaters and I shall spend even more than that in the next two years to keep them thoroughly posted.

"The secret of the great drawing power and success of my theaters is that I always try to give the people what they want, and give it to them first.

"Whenever I secure something of a highly educational order for my theaters I would rather have the people see it absolutely free of charge than to miss seeing it."

That's Montgomery to a T. Always aiming to be first. Always ready to supply the people with that which they want most.

Only during the past week Montgomery secured an attraction of an intensely interesting and instructive character in a series of lectures by J. D. Hazlett, all highly and beautifully illustrated. This is an attraction that the average person would expect to pay not less than 50 cents to see and hear, and to think it can be had for the small sum of 10 cents at the Majestic. This attraction itself cost a big sum to bring to Memphis and were it not for the desire of Montgomery to not only amuse, but also to educate, such an attraction would never be seen here at such an advantage.

Another effort on the part of Montgomery that portrays the aggressive and progressive spirit of Montgomery was the turning over of his Majestic theater No. 2 last year to the Episcopalian Lenten services free of charge. He even went so far as to secure some beautiful Biblical pictures illustrative of the thought of the occasion. These he presented to the assembled worshippers free of charge after the service. Other churches and charitable organizations have never failed to get his assistance.

It is good to get acquainted with Montgomery and his Majestic theaters, because the contact has an elevating and beneficial influence.

Every Memphian owes it to himself to visit the Majestic theater and see the wonderful pictures. They're good. They're wholesome. They're elevating. Especially at this time will these pictures greatly help to cultivate the yuletide spirit of "Peace on Earth, Good Will Toward Men."

### SPRINGFIELD PICTURE THEATRES.

Springfield Sun Finds the Town Well Supplied With Good Class of Houses.

Remarking the condition of the motion picture theatres in Springfield, Ohio, The Sun, of that city says that the town is "especially well supplied with motion picture shows, there being five in all, Dreamland, Fairyland, Edisonian, Hippodrome and Wonderland, all located on Main street between Limestone and Center streets. These little playhouses provide much amusement for vast crowds at the nominal price

of five cents, the total amount of money received by these places of amusement during a single day being over \$2,000.

"Hundreds of people attend these theaters daily, going from one to another until all of the pictures have been seen. The managers of these show houses change films at least once a week and sometimes oftener, so that one is not likely to see the same picture twice. Great care is taken in securing the films run and nothing but first run and moral pictures are shown.

"This class of play houses are conducted on a firm basis and all of them are well patronized. For several years, however, every one who ventured in the business found it a losing investment and for a time it seemed that the picture shows in Springfield would never become a popular thing. But when Mr. Teach came here from Dayton and started the 'Dreamland' he opened it with such a vim that the people seemed to like it and from that time on others have sprung into existence with equal success.

"It can be plainly seen that Springfield people do not have to suffer for a lack of some place to go when seeking amusement in the way of theatres."

### DON'T FAIL TO GET THESE SLIDES.

The Henry B. Ingram Company, Inc., of 42 West 28th street, New York, has just issued a set of slides for a song written by Mr. Joseph Carl Breil, and published by Gustave Von Meckle that are a marvel of artistic work. The song: "If You But Knew," is one of Mr. Breil's best productions if not the very best, and Mr. Ingram has certainly excelled himself on the illustrations. In one illustration a sea nymph is rising out of the waves and we must say that this is one of the most beautiful pictures we have ever seen. Every slide in the set is replete with surprises and the slide bureaus that fail to secure this set will not have their slide collection complete.

### The SIGN OF SUCCESS

Moved Into Larger Quarters

NOW LOCATED IN THE

FILM EXCHANGE BUILDING

PENNSYLVANIA FILM CO., Pittsburg, Pa.

Buying Weekly Output

Supreme Quality Service





Trade Mark.

# BIOGRAPH FILMS



Trade Mark

Released January 3d, 1910

## THE ROCKY ROAD

A Story of Fate's Capriciousness.

This Biograph subject probably tells the most powerful story ever depicted in motion pictures. The husband through association becomes addicted to drink, deserts his wife and child and goes to a distant village. The wife learns of his departure from his former companion, and her mind becoming unbalanced, takes up her child to follow.

The husband secures a position in a sawmill and determines to brace up. All trace of his wife and little child is lost to him. Meanwhile, the mother and child become separated and the child is adopted by a prosperous farmer, while the mother receives succor in another section. Some years after the mother meets his daughter, and being unknown to him, they are betrothed. The wedding is just about to take place when the mother appears and prevents it.

Length 990 feet.

Released January 6th, 1910

## THE DANCING GIRL OF BUTTE

Romance of a Western Dance Hall

The Biograph here presents a story of real life, showing how a mere accident may change the course of a life. While strolling through the park turns her ankle. Her misfortune brings to her aid a young newspaper artist. It is love at first sight. He knows nothing of her occupation, and when his friends reveal to him her calling he is inclined to repulse her. This she takes with resignation, but she makes it clear that while she was forced to do this work, it was repugnant and expresses a determination to leave it all while her soul was pure. So sincere do her words sound that the young man relents, and takes her to his heart. Later we find them strolling through the same park the happy parents of a young and hopeful.

Length, 984 feet.



THE ROCKY ROAD.



THE DANCING GIRL OF BUTTE.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted

Write for our Descriptive Circulars

**BIOGRAPH COMPANY, MOTION PICTURE PATENTS CO.**  
 11 East 14th Street New York City  
 GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

## Last 4 Weeks' Productions of Licensed Film Makers—Jan. 8.

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Jan. 6	The Dancing Girl of Butte.....	Dramatic	984
Jan. 3	The Rocky Road.....	Dramatic	990
Dec. 30	The Day After.....	Comedy	460
Dec. 30	Choosing a Husband.....	Comedy	531
Dec. 27	To Save Her Honor.....	Dramatic	986
Dec. 23	In Little Italy.....	Dramatic	956
Dec. 20	A Trap for Santa Claus.....	Christmas Drama	989
Dec. 16	In a Hempen Bag.....	Dramatic	455
Dec. 16	The Test.....	Comedy	545
Dec. 13	A Corner in Wheat.....	Dramatic	953

### EDISON CO.

Jan. 7	The Engineer's Romance.....	Dramatic	670
Jan. 7	Ashes.....	Comedy	610
Jan. 4	Pardners.....	Dramatic	995
Dec. 31	Fishing Industry at Gloucester, Mass.,.....	Industrial	975
Dec. 28	Tobacco Mania.....	Comedy	360
Dec. 28	The Fallen Idol.....	Comedy	360
Dec. 28	The Cap of Fortune.....	Fairy Story	270
Dec. 24	Faust, Grand Opera Series.....		1,000
Dec. 21	A Happy Accident.....	Christmas Story	475
Dec. 21	The Mischievous Elf.....	Fairy Comedy	500
Dec. 17	A Gift from Santa Claus.....	Christmas Comedy	920
Dec. 14	Fenton of the 42d.....	Dramatic	860
Dec. 14	The New Policeman.....	Comedy	100

### ESSANAY CO.

Jan. 8	His Only Child.....	Dramatic	997
Jan. 5	The Adventuress.....	Dramatic	525
Jan. 5	How Hubby Made Good.....	Comedy	473
Jan. 1	A Western Maid.....	Western Drama	785
Jan. 1	Why He did Not Win Out.....	Comedy	213
Dec. 20	Jack's Birthday.....	Comedy	728
Dec. 20	A Policeman's Revolver.....	Comedy	281
Dec. 25	The Heart of a Cowboy.....	Western Drama	959
Dec. 22	A Kiss in the Dark.....	Comedy	400
Dec. 22	Object: Matrimony.....	Comedy	635
Dec. 18	The Spanish Girl.....	Dramatic	975
Dec. 15	A Female Reporter.....	Comedy	464
Dec. 15	An Amateur Holdup.....	Comedy	442

### GAUMONT

Jan. 8	On the Bank of the River.....	Dramatic	604
Jan. 8	A Seat in the Balcony.....	Comedy	371
Jan. 4	The Wreck at Sea.....	Dramatic	626
Jan. 4	The Avenging Dentist.....	Comedy	319
Jan. 1	The Legion of Honor.....	Military Drama	1,009

Date.	Subject.	Class.	Length, Feet.
Dec. 28	A Clever Sleuth.....	Detective Comedy	623
Dec. 28	Hush Money.....	Farce	361
Dec. 25	The Greek Slave's Passion.....	Dramatic	967
Dec. 21	The Stranger.....	Dramatic	935
Dec. 18	Cambyzes, King of Persia.....	Historical Drama	486
Dec. 18	The Shepherd's Flute.....	Pastoral Fairy Story	528

### KALEM CO.

Jan. 7	The Deacon's Daughter.....	Melodrama	950
Dec. 31	A Slave to Drink.....	Dramatic	950
Dec. 24	The Cardboard Baby.....	Fairy Story	855
Dec. 17	The Law of the Mountains.....	Dramatic	875
Dec. 10	Rally Round the Flag.....	War Drama	955
Dec. 3	The Geisha Who Saved Japan.....	Dramatic	955

### LUBIN MFG. CO.

Jan. 6	The Tattooed Arm.....	Dramatic	850
Jan. 3	Their Chapioned Honeymoon.....	Comedy	850
Dec. 30	Three Fingered Jack.....	Dramatic	940
Dec. 27	The New Chief.....	Comedy	495
Dec. 27	The Persistent Poet.....	Comedy	525
Dec. 23	Billsville, the Beautiful.....	Comedy	830
Dec. 20	The Policeman's Christmas Eve.....	Comedy	440
Dec. 20	Three Christmas Dinners.....	Comedy	495
Dec. 16	Romance of the Rocky Coast.....	Dramatic	825
Dec. 13	Jinks the Grouch.....	Comedy	740
Dec. 13	When Courage Fled.....	Comedy	230
Dec. 9	If Iove Be True.....	Dramatic	975

### GEORGE MELIES.

Dec. 15	The Living Doll.....	Christmas Spectacle	1,000
Dec. 8	The Fatal Ball.....	Dramatic	1,000
Dec. 1	Fortune Favors the Brave.....	Fairy Story	600
Dec. 1	Seeing Things.....	Comedy	400
Nov. 24	The Red Star Inn.....	Dramatic	1,000

### PATHE FRERES.

Jan. 8	The Last Look.....	Dramatic	587
Jan. 8	His Opponent's Card.....	Comedy	367
Jan. 7	Modern Highwayman.....	Dramatic	600
Jan. 7	An English Boxing Bout.....	Sporting	298
Jan. 5	The King's Command.....	Comedy	561
Jan. 5	Overzealous Domestic.....	Farce	410
Jan. 3	The Marriage of the Cook.....	Comedy	502
Jan. 3	A Victim of Circumstances.....	Dramatic	459
Jan. 1	Tabby's Finish.....	Comedy	426
Jan. 1	Trials of a Schoolmaster.....	Dramatic	528
Dec. 31	Corsican Hospitality.....	Dramatic	390
Dec. 31	A Live Corpse.....	Comedy	610
Dec. 29	Oh, You Doggie.....	Comedy	187

Date.	Subject.	Class.
Dec. 29	A Well Earned Medal.....	Dramatic
Dec. 27	A Bad Bargain.....	Comedy
Dec. 27	Marvelous Garlands.....	Comedy
Dec. 25	The Good Doctor.....	Comedy
Dec. 25	The Happy Widower.....	Comedy
Dec. 24	The Birth of Jesus.....	Biblical
Dec. 24	Agriculture in Hungary.....	Industrial
Dec. 22	Contest for a Handkerchief.....	Comedy
Dec. 22	The Love Token.....	Dramatic

### SELIG POLYSCOPE CO.

Jan. 6	The Highlander's Defiance.....	Dramatic
Jan. 6	Alderman Kraut's Picnic.....	Comedy
Jan. 3	The Smuggler's Game.....	Drama
Dec. 30	A Daughter of the Sioux.....	Indian Drama
Dec. 27	Buried Alive.....	Drama
Dec. 23	The Christian Martyrs.....	Drama
Dec. 20	Through the Hood River Valley.....	Scene
Dec. 20	A Modern Dr. Jekyll.....	Comedy
Dec. 16	The Indian.....	Western Drama
Dec. 13	Pine Ridge Feud.....	Melodrama
Dec. 9	The Engineer's Daughter.....	Dramatic
Dec. 6	The Heroine of Mafeking.....	Dramatic

### URBAN ECLIPSE.

Jan. 5	Tragedy at the Mill.....	Dramatic
Jan. 5	Shanghai of To-day.....	Scene
Dec. 29	Battle in the Clouds.....	Dramatic
Dec. 29	The Park of Caserta.....	Scene
Dec. 22	Fiorella, the Bandit's Daughter.....	Dramatic
Dec. 22	From the Fighting Top of a Battleship, in Action.....	Topical
Dec. 15	The Red Signal.....	Dramatic

### VITAGRAPH CO.

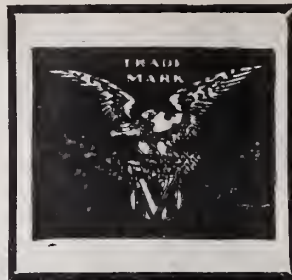
Jan. 8	Richelieu.....	Dramatic
Jan. 4	Life of Moses, Part II.....	Biblical
Jan. 1	Cupid and the Motor Boat.....	Dramatic
Dec. 28	The Power of the Press.....	Dramatic
Dec. 25	A Midsummernight's Dream.....	Comedy
Dec. 21	The Forgotten Watch.....	Comedy
Dec. 21	The Cook Makes the Madra Sauce.....	Comedy
Dec. 18	Two Christmastides.....	Christmas Special
Dec. 14	The Professor and the Thomas Cats.....	Comedy
Dec. 14	A Merry Christmas and a Happy New Year.....	Comedy
Dec. 11	Gambling With Death.....	Dramatic





# VITAGRAPH FILMS

"THE FILMS OF QUALITY"



Tuesday, January 4

SECOND SERIES OF  
THE LIFE OF MOSES

## FORTY YEARS in the LAND of MIDIAN

THE FILM SENSATION OF THE YEAR.—The second reel of this great Biblical series, produced under the personal supervision of the eminent Rev. Madison C. Peters, D.D., will be found even more magnificent than the first, which has already called forth enthusiastic praise from press, pulpit and public. Approximate length, 868 feet.

**NOTE**—Beginning Jan. 4, 1910, with the issue of the second series of The Life of Moses, **Forty Years in the Land of Midian**, and with each reel thereafter, we will supply direct our own elaborate 4 color lithograph, 10" each—in lots of 10 or over, 6c. each.

Saturday, January 8

## RICHELIEU

AN ELABORATE MOTION PICTURE CLASSIC.—Adapted from the world famous play and produced on a scale of magnificence that marks it as one of the greatest of the great films issued by this company. The acting is of the very highest quality of dramatic art, and the film will prove to be a veritable motion picture classic. Approximate length, 992 feet.



TWO GREAT FILM ISSUES IN ONE. WEEK

THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street  
CHICAGO, 109 Randolph Street  
LONDON, 25 Cecil Court  
PARIS, 15, Rue Sainte-Cécile



# The Film Index

VOL. V. No 3

NEW YORK, JANUARY 15, 1910

WHOLE No. 195

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

## Kalem Actors' Pictures for M. P. Theatre Lobbies

**Handsome Theatrical Frames That Will Add  
Tone to Picture Houses and Give Class to  
Exhibition Business—Facts About Kalem  
Stock Company.**

**P**RODUCERS of motion pictures have long realized that one of the great obstacles to the establishment of the business has been lack of class and tone. In the first instance the pictures themselves were cheaply and hurriedly made, and the places in which they were exhibited were of the most tawdry character. The entire setting was bad and not calculated to attract favorable attention from discriminating people. To overcome these adverse conditions the producers began to make better pictures. Then the exhibitors began to build better theatres, and within the short space of a year great steps in advance have been taken toward better picture entertainments, with the result that a better class of patrons have been gained.

Notwithstanding the great improvements that have been made there are still many more to be made before the picture theatre reaches its proper position alongside the "legitimate" theatre in the matter of general appointment and attractiveness. At the very threshold of the picture theatre one is struck with the "cheapness" of its appearance. First, there is the "Coney Island" front—a temporary plaster facade, ornamented to the limit and daubed with all colors of the rainbow. Next comes an array of "delicatessen" signs, done by hand with a paint brush and lamp black on a large sheet of wrapping paper, frequently enhanced by the presence of a few lurid burlesque or melodramatic posters, left on the printers' shelves by theatrical attractions that have long since ceased to exist, and now adapted to the use of the picture theatre because they are lurid and cheap. These things do not create a good impression upon the patron of the theatre; neither do they lead the general public to believe that the picture theatre is an institution, that it has come to stay, that it is getting better every day and that it will eventually divide honors with the dramatic theatre.

Showmen of long experience recognize the value of exteriors. They know how to dress up an attraction according to its merits. If it is a temporary amusement venture, upon which they expect to get a bit of easy money quickly, then they resort to "carnival" methods. Gaudy fronts to attract the crowds, lurid posters and the hundred other devices, including the "barker" and the "shilliber." On the other hand, when the experienced showman gets hold of a high-class attraction he does everything pertaining to it along high-class lines.

Motion picture people believe that the picture show is a high-class attraction and deserves to be handled accordingly, and that brings us to the subject, a proposition from the Kalem Company, which is a decided step in the right direction.

Acting upon the belief that the public is as deeply interested in the personality of the actors and actresses who appear in the pictures as in those who appear upon the dramatic stage, the Kalem Company have adopted the well-known device of the dramatic producer of displaying the pictures of the members of his company in an artistic frame in the lobby of the theatres played by the company. The purpose is two-fold; in the first place the artistic frame with its group of photographs is a splendid ornament for the theatre lobby and will give class to the front of the house. Should the plan be followed by the other producers of motion pictures, the lobby of a first-class picture theatre will become a veritable picture gallery.

Probably the most important result of thus featuring the members of a motion picture stock company will be to create an interest among the patrons of the picture theatre in the motion picture artists and to give them individuality. That the patrons of the picture theatre are interested in the actors and actresses who pose for the pictures every producer knows. Thousands of letters have been written to the manufacturers requesting the names of their people and complimenting their work. This curiosity is a reasonable one and, beyond being a mere curiosity, it demonstrates conclusively that many patrons see more than just a picture and are critical students of the work of the individual actors. This is the sort of public interest that should be encouraged because it means that pictures are gaining a permanent hold on the public.

"There is a new school of dramatic art being built up in America by the motion picture," said Mr. Frank J. Marion of the Kalem Company, in explaining the reasons his company has for its new departure. "The work is distinct in many particulars from that of the dramatic stage, and calls for ability of as high an order. Among the several stock companies maintained by the several licensed picture producers are actors and actresses equal in ability to the best on the dramatic stage to-day. As such they are entitled to recognition, and it is our purpose in this plan to give them individuality. We realize that the public is interested in them personally and we consider that to be a good sign.

"The Kalem stock company is composed of some exceptionally able people. The requirements are peculiar. Picture actors must be prepared to meet emergencies unthought of on the dramatic stage; they must possess certain athletic ability and lack of fear that will enable them to perform the strenuous feats sometimes required, and one of the first inquiries we

(Continued on page 5.)

## Motion Picture Events in the Windy City

**Activity Among Selig Forces Noticeable—  
Kleine Issues Catalog of Educational Sub-  
jects—"Have You Seen a Fly Wink?"**

James S. McQuade.

**T**HE New Year has opened up with the brightest prospects for the Western manufacturers of licensed film and under conditions that reveal not only the healthy nature of the moving picture trade, but the absolute confidence of manufacturers what the future has in store.

In a brief conversation with Mr. N. Selig the other day, I learned that the Selig Polyscope company had the first six releases for the New Year all ready for delivery to exchanges. New Year's Eve, if need be; a truly remarkable record when it is remembered that these releases represent, figuring on a low estimate, value of \$50,000 or more. I learned, too, that the company had stored in its vaults at first of the year, a sufficient number of negatives for all releases up to May 1, and also had a million feet of raw film material for the manufacture of Selig prints. The cost of the latter alone means an investment of nearly \$40,000, while the cost of the negatives would run into tens of thousands of dollars.

These figures are mentioned solely for the purpose of showing the heavy investments made by licensed manufacturers to meet the needs of the trade; for, if one manufacturer has invested so heavily to meet the requirements of a comparative short period, it can be estimated with fairly close correctness what the aggregate expenditures of all the licensed manufacturers will be for the same period.

**Contrast With "Independent" Manufacturers.**  
It surely must appeal to every intelligent exhibitor of the "independent" section that the "independent" American manufacturer can hope to compete with the licensed producer handicapped as he is by the lack of manufacturing facilities and by the further lack of anything like sufficient capital to produce his negatives. Indeed, careful research of the most reliable sources reveals that very few "independent" American manufacturers have an existence otherwise than by title and on "paper." Judging from the great number of "independent" exhibitors who have joined the licensed ranks in the last three months of the year just closed, it certainly looks as if the early months of the New Year will be marked by a general exodus from the "independent" Egypt.

**Great Activity in the Selig Ranks.**  
Four producing managers are now busy all day in preparing Selig subjects—Boggs in California, Lorin J. Howard in N.Y.

(Continued on page 8.)



# The Film Index

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### SPECIAL NOTICE.

The foregoing schedule of advertising rates is suspended indefinitely from this date. Write for new trial rates; they will interest you.

**CLASSIFIED ADVERTISING**—"For Sale," "Help Wanted," etc., 3c. per word; minimum, \$1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

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Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

**REMITTANCES** should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

JANUARY 15, 1910.

## PICTURES FOR LOBBYS.

Extended notice is given in this issue of the object of the Kalem Company to furnish motion picture theatres with a large frame containing photograph of the members of its stock company to be set up in theatre lobbys. This is an adaptation of the well known practice of dramatic theatrical producers who thus gratify the curiosity of the public in the individuality of the player. This is an asset that the picture man has not yet taken advantage of and the surprise of the Kalem Company should set the example for other producers of pictures. There is another important consideration in this connection that should not be overlooked. Picture theatre lobbys have not been conspicuous for the beauty of their appearance. Usually they are decorated with all sorts of posters and signs which tend to give the pictures a poor introduction to the public. There is an atmosphere of cheapness that repels rather than attracts persons of taste and discrimination. A handsome theatrical frame, such as are to be found in the lobbies of the high-class dramatic theatres, will tend to raise the tone of the picture theatre and attract a better class of patrons. The general interest in the pictures will be stimulated by giving the public a more intimate acquaintance with the players. That the public is interested is well known to picture producers, and that interest proves that the patrons of picture theatres are taking more than a passing interest. It is an indication of the permanency of the picture theatre as a form of amusement.

## TO CONTROL OPERATORS.

When an exchange man comes the suggestion means should be devised to establish some kind of control over motion picture operators. This exchange man heartily endorsed the suggestion published in The Film Index of Jan. 8, that there should be a careful inspection of machines, said that he was in favor of going the rest of the way along the same line, which, he said, did mean that operators would also come in for inspection and supervision. The suggestion looks good. There may be insurmountable objections to it that do not appear

at first thought; yet it is a matter which deserves consideration. In many cities there are ordinances which require that M. P. operators shall pass examinations, which is all very good so far as it goes. It demonstrates whether or not applicants are conversant with electricity and that they may be entrusted to handle it without endangering the patrons of the theatres. But the examination required by municipal authorities does not take into consideration the applicant's knowledge of picture projection and the care of film.

We have stated that it has been discovered that the principal cause of film troubles lies in defective machines rather than in defective film. It is more than likely that half of the blame should be placed upon the operator. The combination of a defective machine and a careless or incompetent operator is one that no film maker can overcome unaided.

The exchange man's proposition is that every operator of licensed theatres should be registered with the exchanges and be held responsible for the condition of the film which passes through his hands. That the registered operator should become the representative of the exchange and be under its supervision and direction, and, if possible and practical, become a part of the service provided by the exchange to the theatre.

If this can be accomplished there is reason to believe that much of the trouble now experienced because of carelessness of operators will be at an end. The subject is one that might be discussed at the coming Film Service Association convention with profit.

## MACHINE INSPECTION.

Last week's editorial in The Film Index upon the necessity of machine inspection seems to have been in accord with the opinions of others interested in the matter. Elsewhere in this issue the Edison Manufacturing Company announces that it has put a man on the road who will make inspections of projecting machines when requested and give instruction to operators in the interest of better projection of pictures. Pathe Freres make a similar announcement in this issue.

This will help some, but it is clearly necessary that the matter be taken up by the exchange men, for the reason that they will be able to cover the ground more rapidly. It is gratifying to note that the necessity is recognized.

## NEW KALEM RELEASE DATES.

The Kalem Company announce in this issue of The Film Index that it will begin the release of two reels weekly on Feb. 2. It is the intention of the company to release its usual subject on Wednesday of each week instead of Friday, and to release its new subjects which will be a series of pictures calculated to interest children, on Friday.

## PRESIDENT GILLIGHAM IN TOWN.

A. J. Gilligham, president of the Film Service Association, and a member of the National-Vaudeville Film Exchange of Detroit and Grand Rapids, Mich., was in New York the week before New Year's day attending the meeting of the Executive committee to fix the date and place for holding the annual meeting. He dropped in on The Film Index and jollied us along a bit. Said that Philip Gleichman, his associate in the National-Vaudeville, had been seriously ill for some time, but was getting about again; also that the Johnson-Ketchel fight pictures were going great in his territory.

## NOTICE OF CONSOLIDATION.

Official Announcement is made that the Pittsburgh Calcium Light & Film Company's Rochester, N. Y., branch, and the Moving Picture Service Company of Syracuse, N. Y., have consolidated. The business of the consolidated companies will be conducted from the Central Building, Rochester, N. Y. These companies are buying the complete production of the licensed manufacturers, with duplicates of Biograph and Selig subjects—24 reels weekly.

## JUST A STRAW.

"Enclosed please find draft for \$2.00 to renew my subscription for 1910. I must have The Film Index or close up shop."

W. H. Cadoret, Kankakee, Ill.

## COMING EDISON FEATURES.

A Bret Harte Story Pictured—Another by Pilar Morin, and a Military Drama; All for Early Release.

On January 21st, the Edison Manufacturing Company, will release "The Coquette," said to be a true incident of the Philippine insurrection. The film is a strong dramatic story, in which an officer of the United States army, dying on the skirmish line, discovers his seal ring upon the finger of a brother officer in whose arms he is being held. Inquiry develops the fact that the ring which had been given by him to a young lady in the Western States to whom he was betrothed, had in turn been given by her to his brother officer, with whose affections she had also trifled. The last scene of the film shows the just retribution that was meted out to her and gives scope for some intensely dramatic action. The battle field scene, too, is well pictured and realistic in the extreme.

Bret Harte's "Luck of Roaring Camp," will also be released on the 21st inst. In this picture the Edison Company has tried to preserve the Bret Harte's flavor throughout and has followed the original story up to the last scene, where some liberty was taken with it in order to give the film a happy ending. It should prove a charming film, because of the delightful blending of humor and pathos throughout, and the exceptional opportunities the story suggests for photographic work.

"A Woman's Strategy" is the subject for releases on the 25th. It is dramatic in character having to do with the false accusation of dishonesty laid against a bank clerk by his fellow employee and rival in love; with the discovery by his fiancée of a bloody thumb mark on the wrapper taken from the roll of bills which he was accused of stealing; with her following this clue and arranging to secure a copy of the thumb mark of the accuser, and, lastly, with an indication of innocence and condemnation of guilt.

## Pilar-Morin in a New Edison Film.

Mlle. Pilar-Morin, the Frenchwoman, who is under a year's contract with the Edison people and whose great film "Comedy and Tragedy" will long be remembered as the most notable release of the past year, is to appear in another film to be released on February 1st. The title of the film is "The Japanese Peach Boy," and it depicts a fairy story founded on an old Japanese legend which was put into pictorial form for the Edison people by Mlle. Morin, herself. In this picture play Mlle. Morin appears as two characters, assuming first the role of the mother and later on the grown-up son. The story is said to be very interesting and is as well known in Japan as "Puss in Boots," and "Cinderella" are known in this country. While the story is of a much different order from that in which she made her first appearance, this film gives Mlle. Morin every opportunity for the display of her wonderful art. With the success created by "Comedy and Tragedy" still in the public mind, this new film is sure to be in great demand and will be made a feature picture everywhere. It is said that the photography throughout is of a superior order and that some of the scenes are of a character never before attempted in motion pictures. The film, while of a special interest to children, will be eagerly awaited by all who saw the work of this eminent French artist in her first appearance.

## MEADER'S THEATRE OPENS.

Meader's vaudeville and picture theatre at 8th and G streets, Washington, D. C., was opened, December 27, to capacity business. The new house is of fireproof construction having a seating capacity of 360 on the ground floor, and a balcony seating 120. The stage has a twenty-five foot proscenium opening, and a depth of twenty-four feet from curtain line to back wall, with several sets of lines sufficient for five drops and ample room for a complete stage setting. On each side of the stage are small dressing rooms for use of the vaudeville artists.

The present new enterprise is under the management of the Meader Amusement Company, Alexander Wolf, president, A. Brylawski, treasurer and general manager.



# THE "PATHE PROFESSIONAL"

## Type of Projecting Machine That Has Given Good Results

THERE has been and there is, a constantly increasing demand for the Pathe projecting machine known as the "Pathe Professional" on the part of those who appreciate fine workmanship and long service.

Pathe Freres have exceptional facilities in France for the manufacture of high grade machines. The factory in Paris possesses the best possible mechanical equipment and there are employed there over 800 skilled mechanics who turn out over 400 absolutely perfect machines every month.

In Europe the "Pathe Professional" is recognized as the master piece of the trained machinists skill and is almost universally adopted in the Moving Picture theatres throughout the country.

Moderate price combined with such perfection in mechanism makes this apparatus one of the most desirable projecting machines on the market.

The advent of this Pathe machine for the American market is of comparatively recent date, but it has gained an enviable reputation among those who know good machinery and has given universal satisfaction wherever it has been installed.

The manufacturer claims and evidently with reason that the quality of the material used in the construction of this machine and the care and skill used in its manufacture results in a machine surpassing in every detail every other projecting machine now on the market and while other machines seem not to be able to stand the wear and tear required of them without the necessity of extensive repairing the "Pathe Professional" in its simplicity and compactness will withstand constant use for a year or more without need of repair. Even after a years usage the slight repairs necessary, owing to the elimination of all complicated parts in the mechanism, may be easily and quickly adjusted by an operator of even less than average intelligence.

In no other machine have the necessarily somewhat involved mechanical devices been more greatly simplified and as is well known the less number of parts used in the construction of the machine the less is the wear and friction on the parts, thus increasing the life of the apparatus and cutting down the expense for repairs.

The mechanism on the "Pathe Professional" is a one pin movement and extremely easy to manipulate producing a picture remarkable for its steadiness on the screen. The shutter placed in front of the lens admits the use of very short focus or a back focus which is almost impossible to obtain on any other machine and because of the fact that the light penetrates the film and passes through the lens before it is intersected by the shutter the picture is absolutely flickerless.

The feeding device is equipped with the triple sprocket gearing. The top sprocket, which runs continuously, feeds the film from the top magazine into the middle sprocket—which is intermittent—stopping the film for exposure. This sprocket is made of tool steel and cut very accurately so as to increase the steadiness of the picture. The power feeds the film into the take-up in the lower magazine. The film does not touch in any way, excepting at the two sides where perforated, thus eliminating all pull or friction and making it impossible to scratch or damage it.

The framing device is simple and accurate, and worked by a small lever which raises or lowers the picture, in an instant, and can, if desired, be held in place with the aid of a thumb screw.

Perhaps one of the most noteworthy features of the Pathe Machine is the star wheel. Many "movements" have been devised for stopping the film intermittently for exposure but none have ever proved entirely trustworthy and satisfactory except the star wheel movement. Even this has its disadvantages when improperly made or poorly designed. The star wheel as made by Pathe is the result of many months thoughts and the expenditure of thousands of dollars in experiments. Unlike other devices known as star wheels it is made, wheel and shaft, of one solid piece of highest grade tool steel and the openings are cut deeper allowing a longer drop

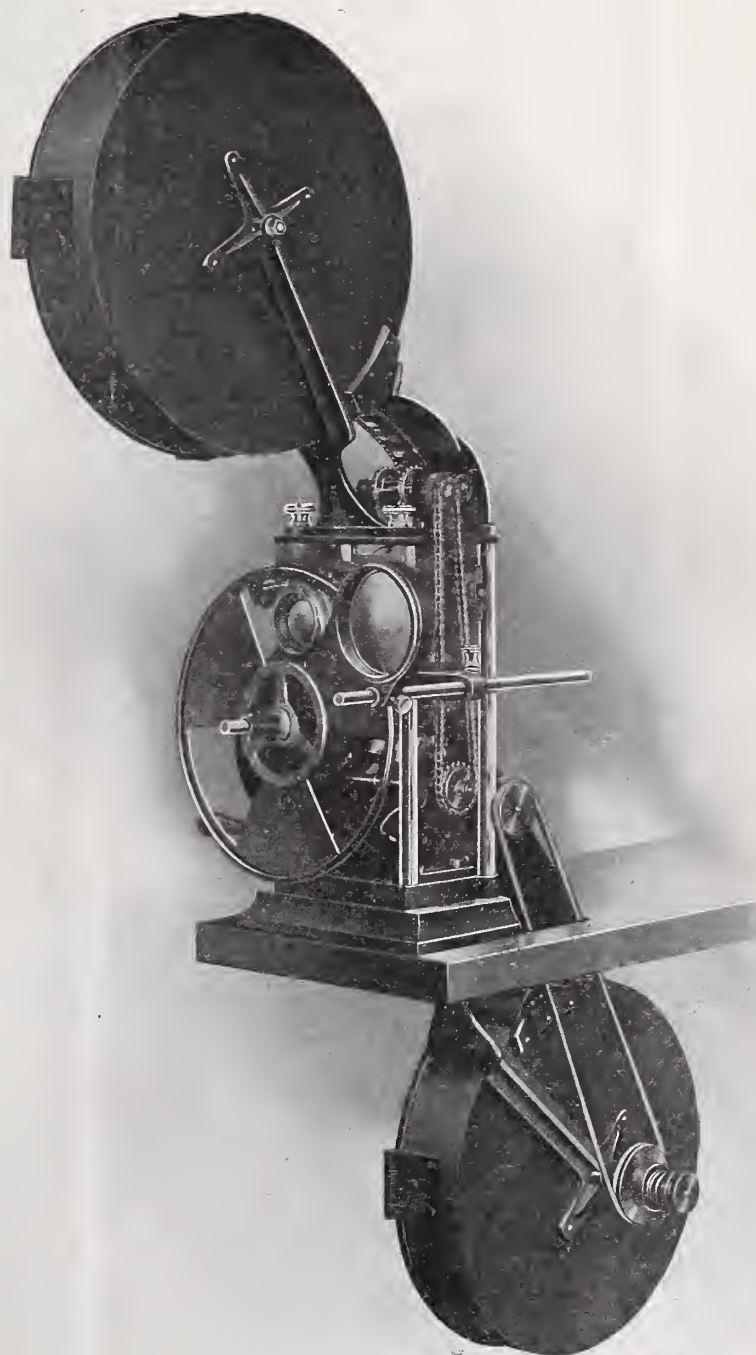
for the pin, a longer exposure for the picture, and a quicker change, resulting in an extremely steady projection.

The automatic fire shutter lifts when you want it to—properly—does it every time and drops when the speed of the machine is lessened to such a degree as to endanger the film. The flame shields and the fire proof magazine make the Pathe Machine absolutely "fool proof."

In view of the fact that so many complaints are being heard of the N. I. Film and the ease with which they are destroyed it is well to note

that the "Pathe Professional" has never been known—so far as the manufacturers have been able to learn—to spoil an N. I. film. Operators using this machine say that they never have any difficulty with them and that the N. I. film runs through the machine with the same ease and perfection as do the regular films.

In a few days Pathe Freres expect to have a salesman on the road who will be competent to inspect all of their machines in use and help in the making of such repairs as may be necessary or instruct the operators how best to use the machines, pointing out wherein they make mistakes, if such is the case. This is in line with the editorial on machine inspection which appeared in the Film Index in the issue of January 8th but had been contemplated by Pathe Freres for some time.



### WRIGHT SEES TAFT ABOUT IT.

William Wright of the Kalem Company ran over to Washington, D. C., on New Years Day and called on the President, who, after passing the time o'day, assured Mr. Wright that he was a great believer in motion pictures and was sure that the Kalem picture of himself helped him to secure the nomination.

While in Washington Mr. Wright called at the Imperial Exchange and got Tom Moore's report of excellent business. Moore told him that of all the picture theatres in Washington 47 were

licensed and but two independent, which he thought was a very good record.

Mr. Wright related to The Film Index a circumstance which proves how popular pictures are in Washington: A Baylawski, who operates a circuit of houses, proposes to tear down two adjacent houses—the Crescent, which cost \$30,000, and the Casino, which cost \$24,000—and build on the site a mammoth picture theatre at a cost of \$90,000 to \$100,000, to have a seating capacity of 1,000 persons. Guess there is something back of the picture business.



# THE FILM SERVICE

you now use may be all right

you may be sure it is if it is

THE PREMIER KIND OF

The Pittsburg Calcium Light & Film Company

Pittsburg, Pa.  
Rochester, N. Y.  
Wilkes-Barre, Pa.

Cincinnati, Ohio  
Des Moines, Iowa  
Omaha, Neb.

## WILL INSPECT MACHINES.

### Edison Manufacturing Company Sends Out Traveling Representative To Correct Errors in Projection.

On January 10th, Mr. F. H. Stewart, who was recently appointed traveling representative of the Edison Manufacturing Company, will start on a trip for the purpose of demonstrating the new Edison Improved Model "B" Kinetoscope. This itinerary, which as yet is incomplete, will probably embrace Philadelphia as the first stop and then the Eastern States. He expects to stay in Philadelphia one week, during which time demonstrations will be arranged at convenient places throughout the city to which local exhibitors and operators will be invited. Mr. Stewart, who is a veteran operator and expert mechanic, will also inspect machines in places of their exhibition, where agreeable, and will offer suggestions for improvement in the projection.

The Edison Company is convinced that much of the blame for faulty projection that has been laid at the door of films in the past is in reality due to defects in the projecting machine, and urges that exhibitors and operators generally take advantage of Mr. Stewart's presence in their respective cities and invite an inspection of their machines in order to discover any faults in their mechanical operation. The remarkable steadiness of projection secured by the use of the new Edison Improved Model invites the serious consideration of exhibitors who have had trouble in this respect in their exhibition.

## SUNDAY PICTURE SHOWS IN MASSACHUSETTS.

Picture theatre managers of Massachusetts feel that they are up against hard lines in trying to put on acceptable programs for their Sunday entertainments. Conditions there are rather peculiar. In the first place the Mayor of any city may or may not grant a license for picture shows on Sunday; but, it is after he has granted the permission to open the theatre on that day that the picture theatre manager finds himself on the anxious seat.

Over in Massachusetts they have a State Police law and a Chief of the State Police who runs that department of the administration. It is under his jurisdiction that the motion picture business has been placed, and it is for him to say what pictures shall or shall not be exhibited on Sunday.

Chief Whitney is a very excellent man and an able officer, but Massachusetts picture men think that he is too "high-brow" on the Sunday picture program. According to Chief Whitney's rules only such pictures may be shown on Sunday as appear on a printed list which he sends to all picture theatres. Violation of this rule means a forfeiture of license. That part is endurable if he would but put a few interesting pictures on the lists. As it is Chief Whitney confines his Sunday list to travel, scenic and educational subjects cutting out the comedy and dramatic subjects which might have the effect of making a picture theatre audience laugh on Sunday—a horrible offense against the Massachusetts blue law.

Up to now the Massachusetts picture men have stood for the restrictions on the Sunday shows, but there is promise that a number of

them will get together and pay Chief Whitney a visit in hope that he may be induced to let up a bit.

## MONTGOMERY GIVES CHRISTMAS BANQUET.

Mr. Frank T. Montgomery, the "moving picture man of Memphis," entertained the combined staff of his three Majestic theatres Christmas night at the Cordova hotel. With his characteristic manner of doing everything right, Mr. Montgomery made this banquet a most pleasurable affair, long to be remembered by every guest.

Toasts were given and friendly "roasts" exchanged all around in generous measure. The rapid rise and great popularity of the Majestic theatres were fully reviewed, and the future plans of Mr. Montgomery discussed.

The crowning event of the evening, however, was reached when Mr. Risinger, in a most appropriate speech, on the part of the employees, presented Mr. and Mrs. Montgomery with a "Christmas gift." Mr. Montgomery was given a fine silk umbrella with an ivory handle. Mrs. Montgomery was given a back comb and barrette of tortoise shell. Those present at this "family reunion" and banquet were: Mr. Buel B. Risinger and Mrs. Risinger, George and Mrs. Howard, Henry Reeves, George L. Scofield, Thomas H. Grubbs, Harvey H. Kenard, Signor Cacum, W. D. Abbott and Mrs. Abbott, E. Lafayette, Earl Morin, Harry Brown, George Currier, Harry Biggers and Mrs. Biggers, Charles MacElravy, manager of No. 2; Henry Covert, Ernest Fretch, George O'Donnell, John L. Sherwood, George Butters and Mrs. Butters, E. H. McMattingly and Mrs. McMattingly, James Amos and Mrs. Amos, Mrs. A. E. Malone, Mrs. Virginia Stilson, Arthur Kueffer, Ernest Pounds, George Adams, Mrs. Rosie Kaufman, Miss Elsie Balch, Miss Georgie Whitford, Mr. R. E. Montgomery and Mr. Frank T. Montgomery and Mrs. Montgomery.

## WHO'S THE BEST LOOKING GIRL IN YOUR TOWN.

The Henry B. Ingram Company has just started a Novelty Exhibition in the motion picture theatres. It is called "Who Is the Best Looking Girl in Your Town." Twenty of the best looking girls in a town are selected and fine lantern slides are made from their photographs and numbered. No names are placed on the pictures but when the patrons of the place buy their tickets they get an extra ticket asking them to place the number on it of the portrait shown of the girl who they think is the best looking girl and drop it into a box provided for that purpose when they leave the theatre. When the portraits begin to go on the screen just as soon as one is recognized there is a shout of approval and the voting begins in dead earnest. The exhibition gets noised about the next day and in one place where it was tried an extra show had to be run off to accommodate the mob that demanded admittance at the door. This house had experienced a falling off of its patronage but for thirty days while the voting was going on every show was crowded and the receipts went right up. A prize as given to the girl who got the most votes of a beautiful watch. Over 30,000 votes

# Exhibitors = Exchanges

We want your names and addresses. You need our productions. Working together we will enjoy prosperity. Let us tell you all about something that is as good if not *better* than the best.

Send postal to-day—SURE

PANTOGRAPH CORPORATION

Members of the N. I. M. P. A.

1402 Broadway, New York

were cast the young ladies friends often buying a whole strip of tickets and giving them away but retaining the voting tickets to vote themselves. This contest brought the young men and women to the place. The manager is going to put on another of Mr. Ingram's schemes now called: "Who Is the Homeliest Man in Your Town?" This is expected to capture all classes of the population and to make no end of fun.

## COSY THEATRE OPENS.

The Cosy picture theatre at Topeka, Kas., opened, December 22, with one of the finest equipments in the West. The building is new, the furniture is up to date and a first class machine and pictures will entertain the picture lovers. A change of program will be made very day and the management guarantees no disappointments.

## NEW CRESENT AT CHATTANOOGA.

The new Crescent picture theatre at Chattanooga, Tenn., was opened for business on Dec. 17. It was patterned after moving picture houses in New York, Cincinnati, Chicago and New Orleans. With its sheet iron operating room in the rear of the house and its picture curtain in the front, it is today the safest moving picture theatre in Chattanooga.

New machines and a strong lighting apparatus for the pictures have been installed, thus assuring the public bright pictures, shown in every detail.

The management of the New Crescent has overcome one of the greatest drawbacks to the motion picture business by installing an electric announcement box to the right of the curtain, on which is flashed the title of the picture showing at the time a patron enters the house.

## VITAGRAPH DINNER.

### Annual Jollification Takes Place at Greenfield Studios—Entertainment and Dance.

The annual dinner of the Vitagraph Company has become quite an event in picturedom. It took place this year at the big studio buildings in Brooklyn, N. Y., Saturday evening, Jan. 8, which were none too big to hold the crowd of employees and guests who were present.

At the dinner which preceded the entertainment, were present all the employees and members of the company. Covers were laid for 200 persons. The following program of entertainment, in which only members of the company took part, began at 8.30 o'clock:

1. A reel of Vitagraph pictures—a surprise for every one.
2. Baritone Solo . . . . . Signor Corroccini.
3. Comedy Sketch Miss Turner & Mr. Costello.
4. Dramatic Reading . . . . . "Bill" Phillips.
5. Songs and Cartoons . . . . . S. M. Spedon.
6. Irish Comedy by "Van" and "Bill" Van Dyke Brooks & W. Shea.
7. Soprano Solo . . . . . Madam St. Loup.
8. Magic and Mystery . . . . . Albert E. Smith.
9. Cohen at Greenfield . . . . . Walter Ackerman.
10. Monologue of Nonsense J. Stuart Blackton.
11. Vitagraph Review . . . . . Entire Stock Co.
12. Vitagraph pictures.

At the conclusion of the entertainment the dancing began and lasted until the orchestra went home for breakfast.



## KALEM ACTORS' PICTURES

(Continued from page 1.)

make into the ability of applicants has to do with their knowledge of athletics and outdoor sports. For example every member of the Kalem stock company is a good horseman and an expert swimmer aside from being skilled in dramatic art.

"The life they lead on the Rosemont Estate in Florida, which the Kalem Company has leased for their use, is ideal. When they rise in the morning they dress for the work of the day, coming to breakfast in their make-up. With the exception of the rainy days their time is spent entirely outdoors and, notwithstanding the hard work they do, they close the season greatly improved in health. The evenings and rainy days are devoted to the planning of future work, the entire company acting as a committee in discussing the work and the manner in which the picture under consideration should be made.

"The social side is not forgotten. All being men and women of culture and artistic attainment, the members of the Kalem stock company are great favorites with Jacksonville society, and are frequent guests at house parties and other social events in that city which Rosemont adjoins. They also entertain their friends frequently at Rosemont. On Christmas the members of the company were enabled to give an appropriate entertainment through the courtesy of Mr. and Mrs. Hemminway of New York, who gave them the use of their sumptuous bungalow on the St. John's River, just across from Jacksonville. It is a most elaborate establishment, surrounded by orange groves and grape fruit orchards, and fitted and furnished most completely. That the Hemminways were willing to turn the bungalow over to the Kalem people indicates that they are held in particularly high esteem, and their popularity is shown by the fact that Jacksonville friends contributed most liberally—a count up showed 150 present.

"The company is also provided with a fine speed launch, the 'Bonnie Bess,' boats and horses, so that there is every opportunity for pleasure as well as work, and it is well known to all who have ever spent a season with the Kalem stock company that an actor or actress may come from a season in dramatic stock worn to a frazzle, join the Kalem stock and fully regain their health and spirits in a very short time.

"We have come to the conclusion that the time is ripe to let the public know who the people are who make the pictures. Acting upon that decision we have contracted for 1,000 picture frames equal in every respect to the kind for which the Shuberts, Charles Frohman, Liebler & Co., Dillingham and other big theatrical producers pay \$65 each, and made by the same firm that supplies those managers, Menger & Ring of New York. The photographs of the members of the company are made by Frank C. Bangs of New York, who is generally conceded to be the best portrait photographer in America, and who also makes the great majority of theatrical photographs used by New York theatre managers. Every photo is an original print—not a cheap process print such as is frequently used in theatrical frames.

"By reason of our large order we have been able to obtain a price that is exceptionally low, so that I am satisfied our proposition will appeal to the progressive picture theatre manager. As an ornament for his lobby it cannot be beat. The frame is of quartered oak, beautifully grained and with a fumed satin finish. It stands 70 inches high and 36 inches wide and is made in easel style so that it can be set up in any convenient place in the lobby. Our contract calls for boxing ready for shipment which is included in the cost of the frame.

"It is not the intention of the Kalem Company to claim an exclusive right to this idea. On the contrary we hope that the other producers will follow our lead when we have demonstrated that there is a demand for this style of lobby adornment. We feel quite sure of our ground, though, for we have made extensive inquiries on the subject among both exchange men and exhibitors and believe that there will be a ready response to our proposition. We look upon it as a long step toward improving the moral tone of the picture theatre. It certainly will give the theatre manager an opportunity to make his lobby look as well as that of the best house in his town."

The Film Index presents an engraving from a photograph of the completed frame on this page, with the names of the members of the Kalem stock company at the bottom. The completed frame will have the names in artistic form under each photograph. In this connection a few words about the personnel of the company will be of interest:

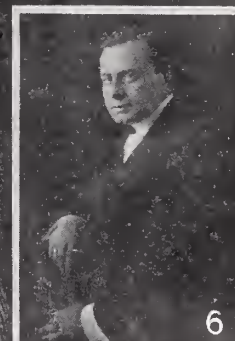
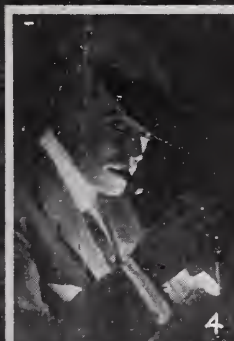
The first, in the order their pictures appear in the engraving of the frame, beginning at the top and reading from left to right, is Miss Amelia Barleon, who plays emotional leads. In pictures she is best known for her work in the Kalem Indian subjects, and she is especially

qualified for picture work because of her absolute fearlessness and her willingness to take part in almost any emergency. Miss Barleon has been working in pictures for four years, principally for the Kalem Company. She comes from Chicago and gained quite a reputation as a dramatic stock actress in that city.

Mr. Kenean Buel (2), has been working in pictures for the past ten years and has been in the Kalem stock company for the past four years. His specialty is old men, and he is one of the best in the business in those parts. Mr. Buel is also assistant producer to Mr. Olcott.

Mrs. George Melford (3), is one of the re-

## KALEM STOCK COMPANY



- 1—Miss Amelia Barleon
- 2—Mr. Kenean Buel
- 3—Mrs. George Melford.
- 4—Mr. Sidney Olcott
- 5—Miss Gene Gauntier

- 6—Mr. James Vincent
- 7—Miss Jane Wolfe
- 8—Mr. Robert Vignola
- 9—Mr. George Melford
- 10—Master Melford

- 11—Mr. Thomas Santley



cent acquisitions of the Kalem stock. Her specialty is gague parts for which her youthful appearance and delightful manner especially fits her. Being the one married woman in the company has gained for Mrs. Melford the social office of chaperone for the ladies of the company.

Mr. Sidney Olcott (4), is the producing manager of the Kalem stock company. He has been connected with the company from the beginning and it is to his artistic sense, largely, that the beautiful settings of Kalem pictures are due. In recognition of his services Mr. Olcott was made a director and elected to the office of vice-president of the Kalem company at the annual meeting held the first of this year. Though most of Mr. Olcott's energies are devoted to planning pictures, he frequently appears in them. His dramatic experience extends over several years connection with one of the leading producers of melodrama of New York.

Miss Gene Gauntier (5), is leading woman and has been with the company several years. She is an exceedingly versatile woman, originating many Kalem productions and is the chief advisor of Mr. Olcott. Miss Gauntier

Mr. George Melford, (9), is a new member of the company and comes from the Cincinnati stock company. He alternates leads with Mr. Vincent.

Master Melford (10), though the smallest, is not the least member of the Kalem stock. He is exceedingly clever for a child and enjoys playing in a picture better than any other way. He is the "Kalem Kid" and this year is his first appearance.

Mr. Thomas Santley (11), plays juveniles and is the property man of the company. Though he has had no dramatic experience, he comes of a family of players, being a brother of Joe Santley, formerly one of Al. Wood's stars and now with The Moulin Rouge.

The regular members of the Kalem stock appear in nearly all the Kalem productions. When the picture calls for supers and extra persons to play small parts the company is peculiarly favored by being in the unofficial winter quarters of hundreds of circus and carnival performers who seem to prefer the salubrious climate of Florida for their idle season. In consequence they have the pick of the "high divers," wild west people and other noted performers of special acts when anything of the



has been connected with picture production from the beginning, working with the Biograph Company for a number of years and was for one year at the head of the Biograph scenario department. Miss Gauntier is one of the mainstays of the Kalem stock company. She is an excellent horsewoman and an expert swimmer and possesses the quality of being a good photographic subject.

Mr. James Vincent (6), is the leading man and one of the handsomest in the business; he is exceptionally versatile. He is the hero and the lover of the Kalem pictures, playing opposite Miss Gauntier. He is an old stock dramatic man and has been with the Kalem stock for three years. He is an expert horseman and equally at home in the water.

Miss Jane Wolfe (7), is a new member of the Kalem stock, joining this season. She has had wide experience in dramatic stock, is a good character woman and a very pretty girl.

Mr. Robert Vignola (8), heavy and character man of the company, has been with it for the past four years. He is a good character man, and figured as the Indian or the Italian in Kalem pictures of that sort. His Italian make-up is especially good, one of his feats being to walk up Broadway as a son of Italy and address his friends without being recognized. Mr. Vignola is one of the most versatile members of the company and is an assistant producer. His dramatic experience was gained with several years experience in big melodramatic productions along Broadway in which he took prominent parts.

sort is desired to enhance the realism of the picture. A dramatic school in Jacksonville supported by the young men and women of society regularly supplies people for small parts and supers. This explains the presence of the many handsome young men and women which have graced the Kalem's southern productions.

One man who should not be overlooked is the camera man. He does not appear in the pictures, but is an expert photographer and one of the best in the business. Knut Rahm is his name and the good photography of Kalem pictures is not the least of his fame.

Briefly, that is the story of the Kalem stock company. The photographs of each of them in the handsome lobby frame are obtainable from the Kalem Company. Their proposition is outlined in another column. It is the intention to deal direct with the exhibitor and the offer is exceedingly generous.

#### Chicago Film Brevities.

The H. & H. Film Service report that business has increased over 100 per cent. since July last. Messrs. Hutchinson & Hite start the New year with an enthusiasm and confidence that promise to run their record to a still higher notch in the next few months.

A. D. Flinton, of the Yale Exchange, Kansas City, Mo., writes that business for the past week has been unusually poor owing to the prevalence of severe storms. The severity of the weather caused quite a number of M. P. theatres to close their doors temporarily.

## TANKTOWN ON THE JOB

### Funny Facts from the Fight Fans on the Johnson-Ketchel Fight Films

A great deal has been said regarding the lack of enterprise on the part of licensed exchanges in connection with "special" or "topical" subjects and the Johnson-Ketchel fight films seemed for a time destined to be "passed up" by many of the exchanges who fail to keep their finger upon the pulse of the people. The wise ones who ventured have no cause for regret, as for instance, the Lake Shore Film & Supply Company, of Cleveland, Ohio. They contracted for one copy of 3,600 feet and now find it necessary to use three copies as exclusive owners of Ohio rights on the Johnson-Ketchel contest pictures, and the following incidents illustrate the intense interest shown in this particular attraction in Ohio.

Two managers of opposition picture shows in a little "tanktown" up state write in simultaneously for dates. Both gave their capacity and as both happened to be about 100 seats with population of 1,200, manager Sam Bullock, of the Johnson-Ketchel fight department, could not see much in sight on a percentage basis, so each got a courteous "stall," accompanied by the regular straight rental quotation of fifty dollars per day, and each was reminded that "if you have a large hall or opera house in town go to it and you will doubtless get a nice piece of Christmas money over your expenses. We will try to fill in convenient to bigger bookings, thanking you, etc."

Then Sam dismissed the subject from his mind, never expecting to hear from either one again. The next noon time the telephone girl called out, "Tanktown is calling on the long-distance Bell!" Then this happened.

"Hello Tanktown! Bullock talking! Lake Shore, Cleveland!"

Then this is what Bullock heard, all in one Breath:

"Hello! This is Smith, Tanktown, Mister Bullock! Say! got yer letter an' got the opory house tew—seven hundred settin' and room for a cupple o' hundret standin' back of em. I bill all the leetle places 'round here an' I played to nine hundret on that Ganz-Nelson at twenty-five and fifteen, so send me a contract at fifty straight and I'll sign and send a draft fer fifty with the contract—the fust date open—don't care when so I get fust—I don't wantar talk long; it costs money on these dang fones—good-bye!"

"Well, I'll be —, if that isn't the limit for—"

"Tanktown wants Mr. Bullock on the long-distance, Cuyahoga phone!" again called out the telephone girl. Then this followed:

"Say! This is Jones of Tanktown talkin'! Say, I've got the opory house an' I'm sendin' fifty; send me yer contract fur the fust date yuv' got—haint particular fur a few weeks so 'm fust—want time enough ennyhow to bill heavy outside—say, send me tew-three sheets, six half sheets, six one sheets, 'n' five hundret dodgers. By heck, I'll bill it like a circus—yer fifty 'll be on the way in five minutes an—"

"Wait a bit, Mr. Jones," said Sam, "You say you have the opory house?" "Yep!" "But Smith of your town says he has it; now, look here, Mr. Jones, which ever one of you sends in his fifty first, accompanied by a line from the manager of the opory house, he gets the Johnson-Ketchel fight!" "That's a go!" yelled Jones and communication ceased immediately.

Scarcely ten minutes elapsed when both phones rang simultaneously. "Help!" yelled Bullock. "Joe" Diener took one and Sam the other, and this came like a shot to Sam. "Say, this is the manager ov the Tankatown opory house an' if thet fellow Jones tells you thet he hez my place booked he's bluffin', that's all." "Hasn't he got it, then?" "No sirree! What wud I let it tew a Demmercat like him fer when a good Republican like Smith wants it?" This was a poser for Sam, who is a rank Tom Johnsonite, but he recovered quickly when the manager assured him emphatically: "I'll Okay nubbuddy's date but Smith's—that Jones's hez fit me fur ten year in politics an' I've got him naow!"

"All right, O. K. the man you want, Mister Manager, and send it in, good-bye!"

Then he listened while Joe told Jones to get a line from the manager and all would be well.



# SPRUCE UP!

## A NEW IDEA FOR ENTERPRISING FOLKS

By special arrangement with **FRANK C. BANGS**, the leading theatrical photographer of America, and **MENGER & RING**, display frame makers for the Shuberts, Chas. Frohman, Chas. Dillingham, Wagenhals & Kemper, W. A. Brady and others, we have secured a magnificent quartered oak, fumed-finish easel frame 36 in. wide by 70 in. high of the celebrated

## Kalem Stock Company

The pictures are the finest work of the photographic art, each mounted under glass, and the frame is identically the same in all respects as regular theatrical frames costing \$65.00 each.

By guaranteeing a large number of orders, and because of the fact that this is the dull season for this class of work, we have secured the remarkably low price of

**\$16.00 Each**

boxed for shipment F. O. B. New York.

They will be sold to licensed theatres and exchanges only. No amount of banners or posters will give a lobby the class and attraction of this frame. It will draw the best people to your house. As there is no margin of profit for carrying accounts, all orders must be accompanied with cash in full or by remittance of \$5.00 on account, balance C. O. D. When payment in full is made with order shipment can go forward by freight if desired

Address all orders with complete shipping directions to

## KALEM COMPANY

235-239 W. 23rd St. : : New York City

## OUR SUCCESS

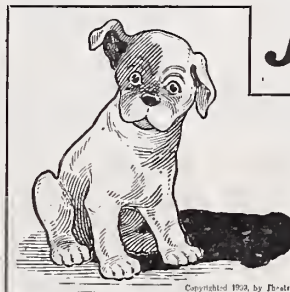
has been accomplished mainly by

## STUDIED SERVICE

and you should know that this means

## YOUR SUCCESS

Write to us full particulars of the conditions and competition you, as an exhibitor, have to meet and we will be pleased to study out a service that will meet your requirements and put you ahead of your competitors. We are enabled to do this by our liberal buying of licensed film.



**J**UST a word about this *Studied Service* thing. When you send in and tell us about your conditions, we go to work with our little pencil and figure out just what you need to keep you away from your competitor. That's a pretty hard job, but my house can do it if you'll let them, and when you are booked for films on a certain day you get 'em, you bet!

**THAT'S WHY WE'RE SO SUCCESSFUL.**

**PUP SOCRATES.**

His Mark,



We have ready for **IMMEDIATE** shipment a **LARGE** stock of **MACHINES** and theatre **SUPPLIES**

Our book entitled

**"M. P. Theatre and Film Lists"** is **FREE** for the asking.

**THEATRE FILM SERVICE CO.,** 85 Dearborn Street  
**CHICAGO, ILL.**

Needless to say Jones could not produce and the lecturer who went with the film says that Smith played to the entire population of Tanktown and several villages besides, regardless of political or other beliefs. Sam says the Johnson-Ketchel attraction is in more demand than ever and will increase as the time for the Johnson-Jeffries match approaches.

### BIANCHI MAKES STRONG DENIAL

The Film Index is in receipt of a communication from Mr. Paul H. Cromelin of the Columbia Phonograph Co., enclosing a letter to him from Joseph Bianchi, inventor of the Bianchi camera. The letters are self-explanatory and are published without comment:

New York, Dec. 30, 09.

The Film Publishing Co.,

1 Madison Avenue,

New York City.

Dear Sirs—In your issue of January 1, 1910, page 2, you refer to the Bianchi Camera as "long since found impracticable."

This statement is absolutely false, and if not promptly corrected by you in a coming issue of your paper will cause great damage, for which we will hold you to strict account.

We have just received a communication from Mr. Bianchi, who, as is well known, is engaged in the manufacture of his cameras at our Bridgeport factory. We hand his original letter to you herewith, with the request that you publish it, in order to minimize, to the extent possible, the damage done.

Yours truly,

(Signed) **PAUL H. CROMELIN,**  
Vice-President.

Registered.  
PHC/H.

Bridgeport, Conn., Dec. 29, 1909.

Mr. Paul H. Cromelin, Vice-President,

Columbia Phonograph Co.,

Tribune Building,

New York, N. Y.

Dear Sir—My attention has just been called to an article in the current issue of "The Film Index," in which it is stated that The Powers Company "attempted to make pictures with a Bianchi Camera, long since found impracticable." The article in question was prompted either by malice or ill-will, or by a deplorable lack of knowledge of the facts.

It is a well-known fact that the Bianchi Camera was tested in competition with the Bioscope Camera at the Eastman Kodak factory, and again at the Edison laboratory in West Orange, New Jersey, the re-

sults in both instances proving not only its practicability, but the excellence of films made with it.

As a result, Edison, through Mr. Dyer, offered twenty thousand dollars for the Bianchi patent, and later, through their superintendent, raised the offer to twenty-five thousand dollars, in addition to other valuable considerations. This shows whether they thought the camera practicable or not.

The camera has since been most thoroughly tried out under all conditions, and recently, in order to satisfy some parties who questioned its capability to make good negatives under ordinary light, a test was made in competition with an intermittent camera, and the Bianchi again came out victorious, proving conclusively that it could and did take a fully exposed negative, even when the objective lens was cut down to F11, or one-tenth of the full opening of the lens. All who examined the comparative test admitted that the Bianchi Camera made the best showing.

The additional cameras under construction here at Bridgeport are nearly all completed, awaiting my personal and final inspection. They will soon be ready for delivery and ready to stand the test in making first-class moving picture negatives, doing all that the intermittent camera will do, and, besides, having other advantages that an intermittent camera can never have. I need only mention absolutely perfect registration and freedom from electric markings, which will alone save to users of Bianchi Camera the loss incident to wastage on account of static electricity, which every user of an intermittent camera knows only too well runs into thousands of feet, causing large financial losses every year.

I have just received an additional order for three more film magazines from The Powers Company, making seven in all for them to date.

Yours very truly,

(Signed) **JOS. BIANCHI.**

### LUBIN'S DUCKHUNT PICTURE

Commenting upon the Lubin Mfg. Co.'s release of this week entitled "Wild Duck Hunting on Historic Reel Foot Lake," the Lubin Bulletin offers this interesting information:

"We want to make an especially strong point about that duck hunt which is a part of the release for January 13. There have been hunting pictures before this that were good but there has been nothing better put out since the motion picture was invented. It is the cream of some three thousand feet of film made a few weeks ago by one of our staff photographers.

He spent an entire week on Reel Foot Lake in company with a Louisville lawyer who is an ardent sportsman, and who has shot over the lake each spring and fall for the past fifteen or twenty years.

"He knows every inch of the lake, the spots most favored by the ducks and the habits of the birds and the result of this collaboration has been a succession of real hunting scenes, not merely posed pictures with birds released from traps to supply the color.

"It meant the building of two blinds and patient waiting until the birds were just right, but the results were well worth the waiting in the chill November mornings and there is not a man in any audience who ever put a gun to his shoulder whose nerves will not tingle and his trigger finger twitch nervously as the birds fly into the picture.

"We could have done the whole thing in two days by faking, but it would not have been the same. We did try the experiment of anchoring some ducks for a shot, but the film was thrown out on the first showing."

### DEERFIELD MASSACRE PICTURE

Through the efforts of Herbert F. Streeter, Manager of the Bijou Theatre of Greenfield, Mass., the two great tragedies of Deerfield—the attack on the town by the French and Indians in 1703, and the massacre at Bloody Brook in 1675—will be portrayed in moving pictures some time this year. Manager Streeter has for some time been in correspondence with the Edison Company and has secured the concern's promise to send a representative there within a week or two to secure the necessary material. The matter has also engaged the attention and interest of George Sheldon, the historian of the town, who has promised to collaborate in the work in every way possible. The scenes will be staged at the Company's studio in New York, but all out-door views will be given natural settings to correspond as nearly as possible to those of the original events. The burning of the town, which occurred in the winter, will probably be in pictures within a few weeks in order to take advantage of the snow.



# Come In and Enjoy Our New Quarters With Us

It is well worth the while of every person interested in the moving picture business to accept our invitation to view in active operation the *Perfect Exchange* that gives the

**"BEST SERVICE IN AMERICA"**

Come in and see how we handle the mammoth stock of films that make us

**"The House of Specials"**

## AMERICAN FILM SERVICE, BANK FLOOR, 77 S. CLARK ST. CHICAGO, ILL.

Note New Address and New Long Distance Phones Randolph 3216, 3217

### CHICAGO LETTER

(Continued from page 1.)

Orleans, and Otis Turner and Frank Beale in Chicago.

Mr. Selig had the classic comedy drama, "The Courtship of Miles Standish," run off in the Selig studio, while I was present, and I can promise Exchanges and exhibitors a real treat in this reel. It was produced by Mr. Boggs and shows some delightfully natural seashore views, with gulls flying around over the heads of the people in view. The acting and costuming will appeal to the most critical, while the photography makes every figure and scene stand out with cameo clearness. It will be released Jan. 20.

"We are busy just now printing synopsis in German for the trade in Germany and Austria," Mr. Selig advised me. "We will ship them to our London headquarters, from which they will be sent to our Continental representatives."

Mr. Selig also drew my attention to the great moral drama, "The Devil, the Servant and the Man," of which he feels unusually proud and which will be released Jan. 27. This drama is a "take off" from "The Servant in the House" and will be one of the big Selig features during the opening weeks of the New Year.

#### Chicago M. P. Theatre License.

While the proposed increase in the license for moving picture theatres in Chicago was agitating the minds of exhibitors last October, it did not appear above the surface that men of influence in the licensed ranks were exerting themselves in the interests of moving picture exhibitors; but they were, nevertheless, and it is largely due to Wm. N. Selig that the license for five-cent and ten-cent picture theatres was not increased on the same scale as theatres of the higher class. The following letter, dated Dec. 27, was received by Mr. Selig recently:

Dear Sir—I received your letter of October 26, regarding five and ten-cent theatre licenses. I am sending you a copy of the ordinance as finally passed and is now the law.

Respectfully,  
W. P. DUNN,  
Chairman License Committee.

The classification clause of the new ordinance places in the 4th class "all exhibitions consisting solely of moving pictures, known as mutoscope, kintoscope, cinematograph, kaleidoscope, penny arcades and places in which amusement is furnished through or by one or more automatic picture devices, or other similar devices." The license for the 4th class is now fixed at \$200 per annum, as before.

It may be stated, in order to show the increase in the license fee for theatres, that houses charging an admission of \$1 or more are now obliged to pay an annual fee of \$1,000 instead of \$500, as formerly, and so on, correspondingly, down the list. The managers of straight moving picture theatres have, therefore, reason to congratulate themselves.

#### A Historic Catalogue of Educational Films.

For several years George Kleine has been watching with keen, discerning eye the growing importance and popularity of the educational film. He remembers well when the presentation of a film of this character was considered an infliction and a bore, but the inter-

vening time has wrought a marked change and has fully vindicated his unwavering belief in the wonderful possibilities of the moving picture in the educational field.

It has been the special hobby of Mr. Kleine for years past to secure every worthy film subject of an educational character, and as he is the sole importer in the United States and Canada of the output of Gaumont and Urban-Eclipse, celebrated the world over for their marvelous productions of the pictured lives of micro-organisms and of scientific, industrial and scenic subjects, his vast collection of educational pictures promises to become historic as being the most valuable as well as the most comprehensive and inclusive in existence.

For years this collection of picture treasures has been accumulating, and it is no idle statement to fortell that many of them will, probably, be prized and valued in the years to come as are now the priceless works of the great master painters. It has been only recently that the educational film, especially scenic and industrial, has forced a larger output to meet the demand, with that demand centering more particularly on scenic subjects. Especially rich in travelogues is this splendid collection of films; so complete, indeed, that one can sit and view the world's famous places from the cata-racts of Nile to the perpetual snow-heights of Himalaya, gird the earth throughout the tropical zone and visit every part of its surface except the farthest north and south.

#### Necessity for a Catalogue.

To bring this great collection of travelogues, industrial, scientific and novelty micro-organic subjects within the reach of all, Mr. Kleine happily conceived the plan of compiling a catalogue that would form a compendium of all the best available educational subjects that can be obtained from existing negatives in America and Europe. W. L. Brind, B. A., of Corpus Christi College, Cambridge, England, has been engaged in the compilation for months and the proof sheets have been corrected and are now in the hands of the printer. The catalogue will possess especial value as being a permanent reference work on the world's best output of educational films, and, as time passes and further additions are made to the collection, a supplement will be issued when need calls for it.

#### Thomas A. Edison Praises Work.

Before passing the corrected proofs to the printer, Mr. Kleine submitted them to Thomas A. Edison for his perusal and also to Frank L. Dyer, vice-president of the Edison Manufacturing Company. Following is Mr. Edison's letter, which Mr. Kleine prizes almost as highly as his collection:

Cable address  
"Edison, New York."  
From the Laboratory  
of  
THOMAS A. EDISON.  
Orange, N. J., Dec. 29th, '09.  
Mr. George Kleine,  
No. 52 State Street,  
Chicago, Ill.

My dear sir:—

I have examined the proofs of your catalogue of educational motion pictures with great interest, and I congratulate you on your careful work and endeavor in editing the lists. Motion pictures are and

will be a great factor in the education of the public, and your catalogue shows the possibilities of motion pictures in teaching the public science, history and geography, as well as the knowledge of how other peoples live, work and play.

Yours very truly,  
Thomas A. Edison.

Here is Mr. Dyer's letter commending the Work:

Edison Manufacturing Co.  
Orange, N. J., Dec. 31, 1909.

My Dear Mr. Kleine:

I return herewith the proofs of your catalogue relating to educational pictures, which I have looked over with a great deal of interest. It seems to me that you have prepared a very complete and comprehensive catalogue, and I congratulate you.

Yours very truly,  
Frank L. Dyer,  
Vice-President.

As there is already a large demand for this work, all those interested, who have not yet done so, are requested to file at once their names and addresses with George Kleine, 52 State street, Chicago, so that copies can be forwarded as soon as issued from the press. An extensive review of the work will be given in these columns on its publication.

#### A Marvelous Novelty Film.

Have you ever seen a fly wink? If not, it could be very easily arranged for you to do so by the simple aid of a microscopic—that is, if the fly winks at all, a point in insectology of which I am not quite certain at present. I can assure you, however, that it will be possible for you to see, in a few weeks, an acrobatic fly perform stunts and feats that will put the tricks and marvelous dexterity of the greatest man juggling performer you have ever seen away in the shade.

But the amazing part of it all is that you do not see the original fly at all, for he has long since departed to the fly's Valhalla. You will look upon a large screen and see a fly of huge size lying on his back and juggling, tossing, twisting and whirling objects many times larger than himself with the greatest ease, by means of those fly arms and legs of his.

Some of these objects look as large as the trunk of a tree while others have the size and appearance of miniature balloons, yet he handles them with lightning swiftness, with never a sign of weariness and not a moments rest. Then to your astonishment the inanimate objects are exchanged for a fly of the selfsame kind as the acrobatic performer, and the evolutions of the two winged marvels will hold you with such tense interest that you will be unable either to laugh or applaud, though you may feel as if you would like mightily to indulge in both.

This novelty performance has been made possible only by moving micro-photography, a combination of science and art, which has reduced the necromancy of the ancients to a mere, superficial sham. The Urban-Eclipse is responsible for this wonderful little film of 200 feet, which will be released by the Kleine Optical Company in about four weeks time. This is one of the Urban-Eclipse "novelty" educational films, but they have produced, and are producing, a series of subjects in the educational line that will revolutionize the old system of imparting knowledge to both old and young.



# MANUFACTURERS' BULLETINS

Advance Descriptions  
of Licensed Subjects

## CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, JAN. 10, 1910.

**BIOGRAPH**—Her Terrible Ordeal, dramatic, 952.  
**LUBIN**—Over the Wire, comedy, 900.  
**SELIG**—A Tale of the Backwoods, dramatic, 1,000.  
**PATHE**—Miss Moneybags Wishes to Wed, farce, 581.

TUESDAY, JAN. 11, 1910.

**EDISON**—Bear Hunt in the Rockies, sporting, 975.  
**GAUMONT (Kleine)**—Shooting in the Haunted Woods, mystery comedy, 570.  
Towser's New Job, comedy, 393.  
**VITAGRAPH**—The Old Maid's Valentine, comedy, 575.

WEDNESDAY, Jan. 12, 1910.

**ESSANAY**—Electric Insoles, comedy, 502.  
The Old Maid and the Burglar, comedy, 498.  
**PATHE**—Camille, Film d'Art, dramatic, 1,033.  
**URBAN-ECLIPSE (Kleine)**—True to His Oath, dramatic, 672.  
Home of the Gypsies, scenic, 321.

THURSDAY, JAN. 13, 1910.

**BIOGRAPH**—All On Account of the Milk, comedy, 989.  
**LUBIN**—Wild Duck Hunting on Historic Reelfoot Lake, sporting, 550.  
He Joined The Frat, comedy, 300.  
**SELIG**—Under the Stars and Stripes, War drama, 900.

FRIDAY, JAN. 14, 1910.

**EDISON**—A Warrior Bold, comedy, 475.  
The Parson's Umbrella, comedy, 220.  
Troup B, 15th U. S. Cavalry Bareback Squad in Monkey Drill, military, 285.  
**KALEM**—The Romance of a Trained Nurse, dramatic, 930.  
**PATHE**—Story of a Leg, comedy, 285.  
The Beggar's Repentance, dramatic, 692.

SATURDAY, JAN. 15, 1910.

**ESSANAY**—U. S. Army Maneuvers at Fort Leavenworth, Kas., military, 1,000.  
**GAUMONT (Kleine)**—Decorated by the Emperor, dramatic, 698.  
Railway On the Ice Sea, scenic, 312.  
**PATHE**—On a Racket, comedy, 600.  
A Stag Hunt In Java, sporting, 367.  
**VITAGRAPH**—A Sister's Sacrifice, dramatic, 970.

### BIOGRAPH CO.

"HER TERRIBLE ORDEAL." Where Absent-Mindedness Proves a Blessing.—That everything happens for the best has so often been verified that it behooves us to take this moral to ourselves whenever things seemingly go wrong. We may feel disappointed and perturbed at the instant, but afterwards, when we reason it out, we find it a blessing in disguise. This is an important factor in this Biograph subject. Mr. Curtis, the real estate broker, was in the extreme very absent-minded, and his forgetfulness often caused him embarrassment. He is about to set out on a journey of business, and his son, Jack, visits his office, ostensibly to help him pack his luggage, but in reality to see the girl he loves, his father's pretty stenographer, Alice, who secretly loves him in return. Curtis is all of a flurry trying to give his typist instructions and at the same time gathering his effects for the trip. In taking from his pocket some papers, he drops on the floor his wallet, where it remains unseen until after his departure. The father gone, Jack declares himself to the girl, who teasingly holds him off. During this scene, they discover the pocketbook, and Jack hastens after his father to restore it. While he is away, a peddler enters the office and finding the girl alone, snatches up her purse and forces her into the large safe vault, where she is captive, the combination having turned. Jack enters and, imagining Alice has just stepped out, sits to wait, when he hears a knocking on the safe door, indistinct at first, then becoming louder, as Alice has picked up a pistol from the shelf and beats with its

butt end on the heavy door. He answers with rappings, but the walls are too thick to hear the voice. He is helpless, as he does not know the combination. He is filled with terror, for he realizes Alice must be slowly but surely suffocating. Through the desks he rumages in hopes of finding the combination, but without success. Meanwhile, his father has arrived at the railroad station, only to find that his forgetfulness has caused him to leave most important papers behind. At this moment a friend appears and as he cannot hope to get the papers and return in time for the oncoming train, he accompanies his friend to a cafe for a drink on the way back. The train has arrived and pulled out again when Jack rushes frantically into the station. The train gone, he has a telegram sent to the conductor to find Mr. Curtis and have him return—matter of life and death. The answer comes, "No Curtis on train." Of course not, for Mr. Curtis has returned to the office, procured the papers and is off again to catch the next train. During this time poor Alice has become exhausted and has fallen to the floor of the vault. Jack rushes back to be told by the office boy of his father having been there and just gone again. Jack and the boy rush out to overtake him which they do. The three rush back and release the poor girl none too soon.

"ALL ON ACCOUNT OF THE MILK." Biograph Comedy of a Modern "Hero and Leander."—Our Leander did not meet his Hero on the Thracian Coast, nor does he fearlessly swim across the dangerous Hellespont to visit her, and on the other hand, Hero does not place a burning torch on a tower to attract Leander—no, the milk pail is his beacon. But to come to facts, commonplace though they be, we will stake that the Leander of our story is named Hiram Hopkins, and Hero, Sophia Simpson, but as Hiram and Sophia do not look well in type, hence the poetic subtitle. The housemaid at the Simpson villa is taken sick and Miss Sophia, the young lady of the house essays to do her work. Donning the maid's long apron, she busies herself among the pots and pans of the kitchen. Not far away there is a building in progress, and Hiram is the contractor of the work. That he may the better inspect the progress of the work, he attires himself in a suit of overalls. At noontime he expresses a desire for some milk, and his foreman offers to get it, but he asks the way and goes himself. Here he meets the pretty little Sophia for it is from Simpson's maid that they have procured milk. Of course, he thinks she is the maid, and she thinks him one of the laborers. However, they both become smitten with each other, and her attitude is rather more tantalizing than his. Well it goes without saying that he gets the milk habit, coming over for the milk as often as is consistent. He is always sure to be garbed as a laborer for fear of frightening the little maid off, and she is always alert to be attired in the maid's apron, fearing if her laborer-lover knew her station he would be inclined to discontinue his visits. Hence they keep up this innocent deception for some time, the maid having recovered meanwhile. Later, the contractor's mother arrives at the building with a message calling him to the city. Before he goes he must say good-bye to his little housemaid sweetheart so he calls and tells the gardener, who loves the real housemaid, he wants to see the maid. The maid is called, and, of course, she knows him not, nor does he know her. This is a relief to the gardener, but the mistress, Mrs. Simpson, views him with suspicion, and orders him from the place. As he leaves, Sophia spies him, and, rushing into the kitchen, snatches up the maid's apron, putting it on as she chases after him. The gardener from a distance thinks her his sweetheart, dashes up, only to be embarrassingly mistaken. However, while telling the kitchen maid the experience, Sophia's mother appears, and overhearing, at once starts out after her daughter, who she hears is in the arms of a common laborer. Hiram's mother has gotten impatient and has started out to look for him, coming upon the trio just as Mrs. Simpson is pitching into Hiram. There is at once a mixup between the two motherfamilies, and for a short time things looked serious until suddenly the two recognize each other. They are oldtime friends, and the identity of the lovers is established. Hence, an inordinate thirst for milk brought two hearts together, and it may be recorded as the first time that the cow played Cupid.

### EDISON MFG. CO.

"BEAR HUNT IN THE ROCKIES." By arrangement with Frank Dickens, hunter and guide, Marble, Colorado.—This picture is, we believe, unique. Many pictures have been made of wild animals, but always, so far as we know, under conditions of captivity. In this picture, however, there is not the slightest departure from absolutely natural conditions. Nor is there any attempt at acting. An actual bear hunt is reproduced just as it occurred from the beginning to the end.

Our representative was sent to Marble, Colorado, where he joined the camping outfit of Frank Dickens,

hunter and guide, well known to all who hunt big game in that section of the country.

Through the magic aid of the camera every one who sees this picture is privileged to leave with the hunting party and to journey through the indescribably beautiful scenery of Colorado in the quest for the bear. We go through gorges and over mountains, penetrate forests and follow mountain trails where



safety lies only in the sure-footed horses; and all this in the very heart of the Rockies, with the snow-capped peaks showing in the distance. The altitude is about 10,000 feet, and both horse and man can do only a limited amount of work on account of the rarefied air.

We go into camp, and from there we start on our actual hunt, accompanied by our dogs, barking in exultant chorus. The big bear is first seen swimming a stream from which a young woman is catching trout. The encounter is not at all to her liking, and she beats a precipitate retreat to camp. Taking advantage of the campers' absence, Bruin later on enters the camp, steals a grouse hung alongside one of the tents and disappears with it into the forest. Here his quiet is broken by the baying of the dogs, and this is the beginning of his end. We see him treed, the fatal shot fired which brings him to the ground, the fight with the dogs, and finally we see Bruin thrown across a horse's back and the journey back to camp. En route, a young cub is roped and brought into camp in that manner, and the final scene shows the big bear swung up, with the dead cub on the ground.

Fortunately, the conditions under which the picture was taken were perfect from a photographic standpoint, and the beauties of the scenery, as well as every detail of the hunt, are shown so vividly as to leave nothing to be desired. The operation was laborious, expensive, and not without danger, but we feel well repaid in having produced a picture so full of interest and absolutely novel.

"A WARRIOR BOLD."—Major Bradley, a veteran of the Civil War, is congratulated by his comrades of the Post on his birthday anniversary. They partake of liquid refreshment and the Major leaves them,



promising to be present at the banquet they have arranged in his honor that afternoon. As he passes along the street, he meets a small boy who has been playing "soldier" and whose flag has been broken in a tussle with a street gamin. The Major takes him into a toy store to buy him a new flag. Here he meets the proprietor, another veteran, and an argu-



ment arises as to whether Longstreet was up the hill or down in a certain engagement in which both veterans took part. In illustrating his version of the battle, the Major waxes vigorous and breaks a number of toys. Apologizing to the toy man the Major pays the damage and goes on his way.

At the end of the banquet that afternoon he is called on for a war story and, quite naturally, he selects his favorite hobby as the theme. He again discusses the vexed question of Longstreet's posi-



tion, and in describing the battle, in order to settle the argument which ensues, he smashes everything on the table which, in his excitement, he uses as a platform.

The French proprietor of the restaurant has him arrested and brought to the night court. Here he illustrates to the judge the cause of the trouble, and puts the court to rout. He is discharged by the good-natured judge for his distinguished services to his country, and it is recommended that he receive eight hours' refreshing sleep. A very humorous and well-acted story.

"THE PARSON'S UMBRELLA."—It has been said that one touch of nature makes the whole world akin, and this little dusky comedy demonstrates the truth of the saying.

We see the vestibule of a little country meeting house on a rainy day and some of the members of the congregation (all colored people) coming out, to find the rain beating down and endangering their good "Sunday-go-to-meeting clothes." We see the temptation which the stack of umbrellas in the corner offers, and to which most of them succumb, and then when the congregation has entirely departed, we see the



old parson left to go home in the rain unprotected. He proves to be not without resource, however, for in the next scene he prepares a notice to his congregation, lettered by his own hand—and a piece of comic literature in itself. It intimates that he has a shrewd suspicion who took his umbrella, but will be lenient if it is tossed over his back fence that night. At the evening service this notice is read and posted on the front of the little church. Then in the dead of night we see the borrowers of other people's umbrellas doing their best to make amends and save their skins, and when the morning dawns, and we get a view of the parson's backyard, we see the comic side of Shakespeare's famous sentence: "Thus conscience doth make cowards of us all."

Aside from the quaint handling of human frailty with regard to umbrellas, the picture contains a number of types each of whom is a laugh in himself or herself. The film is short but tells a funny story. It will provide the kind of fun which a vaudeville artist describes when he says "the act has only one laugh, but it lasts all through it."

"TROOP B, 15TH U. S. CAVALRY, BAREBACK SQUAD IN 'THE MONKEY DRILL' AT FORT MYER, VIRGINIA."—This is a most unusual picture, the counterpart of which we do not think has ever been shown in this country. We have seen daring specimens of horsemanship by the Cossacks and riders of other nationalities, but so far as we know this is the first time that such feats, exhibited by a regular troop of cavalry of the United States Army, have been thrown upon the canvas. It was only through the combination of fortuitous circumstances that we were able to get the picture, and we feel that the trade will share with us our gratification at the result.

Pictures portraying scenes in the daily routine of Uncle Sam's boys have an unfailing attraction for the public. Particularly is this true of cavalry pictures, the action of which is necessarily rapid and exciting, and keeps the interest of an audience keyed up to a high pitch at all times while the reel is being run.



Troop B, 15th United States Cavalry, has a national reputation for daring horsemanship, and the picture shows them in all of the difficult feats they accomplish. The work is all done so smoothly that it looks easy, but we can well believe that it is accomplished only after weeks and months of most arduous practice, which is not unattended with danger. The pictures also are a testimonial to the high moral standard of the U. S. Army at the present time, for it is incredible that these feats, requiring as they do acrobatic skill and dexterity of a high order, could be performed by men whose mode of living is not clean and sober.

The evolutions shown in the picture comprise what is called "The Monkey Drill," and every one who sees the film will, we feel sure, pronounce it not only interesting but unusual and thrilling. The photography is especially good.

#### ESSANAY FILM MFG. CO.

"ELECTRIC INSOLES."—The funniest comic subject we have ever released. A positive scream from start to finish. A top-notch from the "House of Comedy Hits."

Have you ever heard of Dr. Wright's Wonderful Electric Insoles? Guaranteed to cure anything the matter with the feet, rheumatism, corns, bunions, also a powerful vitality stimulant, makes you feel young and giddy and alarmingly lively," etc.



Our hero, Bill Smith, has something the matter with his feet. He is hobbling along with the aid of a cane one day when his friend, Jim Brown, stops him and tells him about Dr. Wright's Electric Insoles, and recommends that he try a pair. Bill is a little skeptical, but finally decides to buy a pair. Hobbling in-

to a drug store, Bill purchases a pair of insoles, and, anxious to see how they work, sets down on the sidewalk, removes his shoes and places the insoles inside. He rises to his feet again and the trouble begins.

It seems that this pair of electric insoles had been too heavily charged or stimulated, at any rate, Bill's feet begin cutting up and for the life of him he cannot make them behave. With a swoop he is off and though he tries hard enough he cannot stop himself.

You have heard of the legendary "Seven-League Boots" and their remarkable speed qualities. The fabulous hero who wore them never ate space faster than Bill did. Bill tries to turn off the motor or shake the shoes but there is nothing doing. He tries to make speed break off his cane and grabbing the picket of a fence tears out an entire section and deposits it two or three blocks down the street. Two policemen get in his way, when the human lightning streak hits them and leaves them sprawling on the ground. Two women come out to beat a carpet and Bill takes them with him.

The merry pace continues and Bill, having exhausted every available means to stop himself, finally allows the speed-mad shoes to carry him whither they will. The various pedestrians who have suffered indignities and bumps in collision with Bill have pursued him relentlessly, unable, of course, to keep pace with him, until finally, in crossing the iron lid of a sidewalk manhole, our hero suddenly stops. The manhole lid, it seems, acts as an attracting magnet and holds Bill and his wonderful shoes firmly to the walk.

The pursuers arrive on the scene and Bill receives the drubbing of his life. Then they endeavor to tear him from the manhole, but only until he is pulled out of his shoes is the spell broken.

This little comedy is from our Western producers and is depicted in the usual brilliant photography characteristic of all our Western subjects, with the usual snap and fun that makes up an Essanay comedy. The subject cannot be described, it must be seen to be appreciated. Nuf sed—it's an Essanay.

"THE OLD MAID AND THE BURGLAR."—This screaming little farce is a reel-mate to "Electric Insoles" and tells the story of a maiden lady in search of a husband.

Miss Priscilla Mifkin is our heroine. Priscilla has long passed the matrimonial deadline, but hope in her heart is not dead and she flirts with the butcher, baker and candlestick maker, honestly confident that one of these worthy gentlemen will some day propose to her. She wants a man; she doesn't care what sort of a creature he is, anything in trousers will do.

Priscilla retires to her bed one night, peeping under the bedstead, as her custom to see if a man may be hiding under it. She rises with a doleful expression on her face when she finds her hopes have been useless.



A short time later Priscilla is startled from her sleep by noises, unmistakably coming from the dining room. "Ah, a man at last!"

Arming herself with a broom she steals out of her chamber, down the stairs and into the dining room. The burly intruder is just gathering up the silver. A stiff blow or two with the broom tumbles the astonished burglar into a heap and a moment later Miss Priscilla has him firmly tied to a chair.

"No, no, kind sir," she assures him, "I am not going to kill you—I'm going to marry you. You are going to be my own little hubby!" This last with infinite tenderness. The burglar looks at her face and makes a horrible grimace. "Not—not if I know it!" he breathes a determined sigh.

On his promise to be good and not run away she releases him and conducts him to the spare room, tells him to make himself perfectly at home and that they will have the minister early in the morning. She locks the door on the outside, being none too trustful of her adopted affinity's promise, vowing to keep him at all costs.

But Burglar Bill, when he is left alone, shakes his head sadly, feels his bruises, then goes to the window and looks out. Just a ten foot drop to the ground. Resolved to risk a broken neck rather than live with Priscilla, he writes a farewell note to his captor, opens the window and jumps out into the darkness.





# Essanay Films



THESE PICTURES WILL GET THE MONEY! A PROGRAM PAR EXCELLENCE THIS WEEK!

## "ELECTRIC INSOLES" "FORT LEAVENWORTH"

### THIS WEEK

Release of Wednesday, Jan. 12  
Comedy—"A laugh in every foot."

### "ELECTRIC INSOLES"

(Length, approx. 525 feet.)

with

### "THE OLD MAID AND THE BURGLAR"

Length, approx. 498 ft.

Release of Saturday, Jan. 15.

The greatest military picture ever released.  
Essanay photography!

### "U. S. Army Maneuvers, Fort Leavenworth"

Length, approx. 1000 ft.

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YOU DON'T  
KNOW  
GOOD  
COMEDY  
UNTIL YOU  
SEE AN  
ESSANAY

### NEXT WEEK

Release of Wednesday, Jan. 19.  
Comedy—"Made in the West."

### "WON BY A HOLDUP"

(Length, approx. 629 feet.)

with

the marvellously beautiful scenic

### "FLOWER PARADE AT PASADENA, CAL."

(Length, approx. 292 feet.)

Release of Saturday, Jan. 22.

A great dramatic feature by an all star cast.  
Perfect production!

### "THE CONFESSION"

(Length, approx. 960 feet.)

Order Essanay Pictorial Posters.

## Essanay Film M'fg. Co.

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The next morning Priscilla, in her wedding gown, knocks gently on her burglar's door. No answer. Finally she unlocks the door and goes in. Gone! Stung again! The little maiden lady drops on her knees and bursts into tears.

"REVIEW OF U. S. TROOPS, FORT LEAVENWORTH, KANS."—There have been many attempts to make a successful military picture, but few of these subjects have satisfied. There has been something wanting, lack of snap and vim, vitality and orderliness, that makes an interesting picture, due chiefly, perhaps, to the enormous task of handling large bodies of men. Our producers and camera men, during the making of the great Leavenworth picture, had absolute command of the entire garrison, besides the hearty co-operation of the commanding officers. The results obtained are eminently satisfactory to us. We believe we have a great pic-

parade. Headed by the famous Fort Leavenworth military band, severly thousand of Uncle Sam's blue clad defenders, marching in orderly array, pass the camera.

We next have a review of the cavalry, followed by a realistic charge on the enemy. The Fort Leavenworth cavalry is known as the best trained troops in the world.

Wall scaling is an interesting feature and shows a squad of infantry climbing a 15 foot wall. It is astounding how easily and quickly these athletic young fellows clear the obstacle.

The building of a strong and serviceable pontoon bridge is next shown. Planks placed across mud scows makes a crossing strong enough to support an entire battalion of soldiers.

The building and destroying of a "spar" bridge is as interesting. The bridge is erected in less than ten minutes, and a charge of dynamite blows it to atoms immediately after the last soldier has crossed.

Fancy and bareback riding by the cavalry troop is an interesting feature. This shows the cavalry troop in fence and hurdle practice.

The work of the Signal Corps is pictured showing the heliograph in operation. A wireless outfit is an important feature in every army garrison now, the operation of which is pictured in this film. Erecting the masts and sending messages is shown in close-up views. The field telephone corps is another important adjunct, and we are shown the laying of wires and the sending and receiving of messages.

A charge of the infantry and cavalry, firing on the enemy, lends a touch of realism, while a dozen or more big gatling guns, bringing up the rear of infantry and cavalry, belch fire and smoke, and the picture closes with an enlarged picture of the Stars and Stripes waving in victory.

There are innumerable other features in the picture which make it a big masterpiece of its kind. There is not a dull foot in the reel, not a wasted moment. Advertise it as a coming feature, the only really great military picture ever made.

A number of prominent Chicago film exchange managers who recently viewed a completed positive of this picture were enthusiastic in their praise of it and immediately placed orders for extra prints of the subject. Orders for extra prints are arriving daily, and it is possible that we will break all records with the big Fort Leavenworth subject. Get to your film exchange quickly, Mr. Exhibitor, and place your order early. Don't forget the date of release, Saturday, January 15.

### GAUMONT.

(George Kleine.)

"SHOOTING IN THE HAUNTED WOODS."—Paul du Chaillu, the intrepid sportsman, goes out hunting accompanied by his man-servant.

They follow a rabbit into a densely wooded forest, where their attention is attracted to a sign in the form of a crooked hand nailed on a tree. A countryman explains to them that the place is haunted and cautions them against going further into the woods. The hunters ridicule the warning and keep right on. They shoot a rabbit. To their surprise, the ghostly lord of the haunted forest suddenly appears in company with his game-keeper, who picks up the rabbit and brings it to the sportsman. Before they can thank his lordship he and his game-keeper vanish and in their place appears a small wooden gate, obstructing the path and indicating that they are trespassing. They are not so easily scared, however, so opening the gate, they proceed still further.

Soon they shoot another rabbit. Du Chaillu's gun is transformed into a broomstick and the game-bag into a fox trap. This, of course, puts a stop to their hunting. They next come upon the haunted castle, which they enter and are received with great courtesy by the noble lord.

They are ushered into the dining room where they seat themselves at a sumptuous repast, but the chair of the one changes into a bath-tub and the seat of the other becomes a chafing dish, while the chicken which is about to be carved, takes to itself wings and flies away.


They are much incensed, but, as they angrily arise to attack their host the scene changes to the North Pole, and they find themselves confronted by a bear. Then a crevice in the ice opens under their feet and they are almost engulfed in it. The man-servant blows his horn to summon assistance, but his instrument explodes and throws the two huntsmen to the ground. Then they wake up and find it was all a dream.

"TOWSER'S NEW JOB."—Hector is one of those intelligent French poodles, such as we see occasionally in animal acts on the variety stage. His intelligence, however, surpasses that of most canines, for he acts the part of a combination waiter, porter and mail-carrier in a country hotel. He hauls the baggage to the depot, delivers the mail, waits on the guests at table and does not forget to collect tips from the departing visitors.

ture and feel that every exhibitor who shows it will coincide with our opinion. Nearly six thousand feet of negative were used in making the picture. The film, ready for release, contains 1,000 feet of the choicest parts of these combined reels, making a subject of tremendous educational value and thrilling interest.

The picture starts with a review of troops in dress





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## Advance Film Description

Week Jan. 9 to 15, 1910



JAN. 11th

SHOOTING IN THE HAUNTED WOODS (Gaumont), Mystery-Comedy. 570 ft.—We all enjoy "Spooky" stories, especially when cleverly rendered in Motion Pictures. Here is a first-class one, quite free from gruesomeness, presenting some comical situations.

JAN. 11th

TOWSER'S NEW JOB (Gaumont), Animal-Comedy. 393 ft.—Who does not like to see a clever dog perform tricks indicative of almost human intelligence and reasoning power? Towser, the hero of this film, surpasses all other canines in his wonderful performances.

JAN. 12th

TRUE TO HIS OATH (Urban-Eclipse) Marine Drama. 672 ft.—A fine lesson in filial duty, as evinced by a young fisherman in his decision to sacrifice his own passion for a pretty girl from the city in order to protect his old mother and sister and so fulfill his pledge given to his dying father.

JAN. 12th

HOME OF THE GYPSIES (Urban-Eclipse), Panoramic Travelogue. 321 ft.—A most instructive and pleasing motion picture, all about Ancient Moorish Palaces in Spain and the "Gitanos" or Gypsies, who make that country their home.

JAN. 15th

DECORATED BY THE EMPEROR (Gaumont), Military Drama. 698 ft.—A stirring military story, depicting the loyalty of a veteran of "The Old Guard" to his memory of Napoleon Bonaparte.

JAN. 15th

RAILWAY ON THE ICE SEA (Gaumont), Scenic Travelogue. 312 ft.—Superb Alpine scenery, in the vicinity of Mont Blanc, the highest mountain in Switzerland. Pictures taken from the mountain train in its ascent.

Imported by



# George Kleine



52 State St., Chicago 19 E. 21st St., New York

"DECORATED BY THE EMPEROR."—An old, retired general, who served under Napoleon Bonaparte, is shown in a poverty-stricken condition at the time of the Restoration. He cannot pay his room-rent, so his sympathetic landlady introduces to him a Jewish dealer in curios and antiquities to whom he might be able to sell some of his relics of his Empire collection. The old Jew ridicules a bust of Napoleon and the old soldier shows him the door.

Tired and disheartened, the poor old man falls asleep. He sees in a dream the events of his past life, from his enlistment until he became a general. He sees himself as a young lieutenant bringing a prisoner to the Emperor, who rewards him with a purse of money. He awakes and remembering his dream, he opens a trunk from which he takes the lieutenant's uniform and finds the purse of money in a pocket, just where he had originally placed it.

"RAILWAY ON THE ICE SEA."—Superb Alpine scenery in the vicinity of Mount Blanc, the highest mountain in Switzerland.

The views taken from the mountain railroad, the motion picture camera being on the train itself, so that all the most picturesque scenes are depicted in the film, ending with the wonderful "Sea of Ice." The photography is extremely good, no glare from the snow being visible in the pictures. No need to go to Europe to see this grand Swiss scenery when it is so perfectly presented in a moving picture!

### URBAN-ECLIPSE.

(George Kleine.)

"TRUE TO HIS OATH."—An old sailor is on his death-bed, surrounded by his family, consisting of his wife, daughter and son.

The father, before he passes away, causes his son to swear on the family Bible that he will never leave his widowed mother and orphan sister.

After the old man's death, the son pursues his trade as a fisherman, in order to support the bereaved and helpless women. It chanced one day that as he was about to row out to the fishing fleet, an attractive young woman meets and persuades him to take her on the water, and, falling in love with him, urges him to leave the fishing village to accompany her to the gay city where she lives.

Her wiles seduce him completely. He returns home to get together his clothing preparatory to his departure when his eyes happen to alight on the family Bible upon which he swore never to leave his mother and sister. At the same moment, his father's ghost appears to remind him of his oath.

This has a powerful effect on the young fisherman who abandons all ideas of leaving the village and decides to stay with his family forever.

"HOME OF THE GYPSIES."—This most interesting and instructive film illustrates as no words can do the degree of perfection to which ancient Moorish architecture attained during the time when Morocco held Spain in subjugation, that is to say, in the 13th century. First, we see a superb panorama of the ancient city of Granada and then the details of its masterpiece of architectural art the "Alhambra"—the palace of the Moorish kings, with its "Lions Courtyard," paved with white marble, the lions being carved out of solid blocks of black marble. Then we are shown the "Myrtle Courtyard" and at the back the "Mirador," or "Look-Out" balcony, whence a splendid panoramic view of Granada and surroundings is obtained. The film closes with familiar scenes of Spanish gypsy life. A wedding followed by rejoicings and dances. The photography is excellent.

### KALEM CO.

"THE ROMANCE OF A TRAINED NURSE."—Another of the Kalem Company's new series of beautiful pictures of life in the South taken by their special stock company in Florida, is a fascinating story of the power of unselfish love, telling how Maurice Marsh, a young society man, after being made a cripple by an accident and deserted by his cold-blooded fiancée, is saved from morbid invalidism and made happy by the pure unselfish love of his trained nurse. A short time before the opening scene Marsh was injured in an automobile accident. For a time his life hung by a thread. There was a fear that his limbs would have to be amputated, but two of the best surgeons in the country performed an operation that saved them.

Scene 1. Out on the lawn near the side entrance of the Marsh home leading to the room where Maurice Marsh is slowly recovering from the accident, the three physicians are engaged in an earnest discussion of the success of the recent operation. The old family doctor who has tended Maurice since he was a baby is loath to admit Maurice will be a cripple for life. But he is finally forced to agree with the two surgeons. From the house comes Maurice's mother. She arrives near the three physicians in time to overhear their final decision. At her cry of alarm they turn. She is assisted to a chair. Her persistent questioning forces the old doctor to confirm what she heard. At this moment there arrives, with her father, Forestine Warner, Maurice's fiancée, a dashing, handsome society butterfly, beautiful but

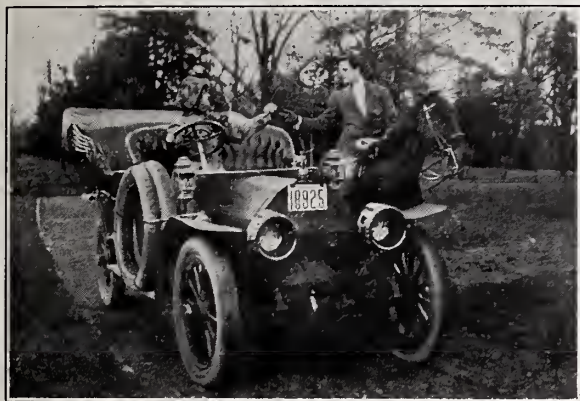
selfish and affected. After greeting Mrs. Marsh gushingly she inquires about Maurice. His mother tells of the doctor's decision. With an hysterical shriek Forestine sinks into a chair. The doctors crowd around her. A case of hysteria. The family doctor bends over her, but the two eminent surgeons, having satisfied themselves it is merely a case of hysteria, hurry away while the old doctor and the others try to pacify Forestine.

Scene 2. Across the broad lawn of the beautiful Marsh home Maurice, now a confirmed invalid, is being wheeled by his colored attendant. At his side is his dog, Bess, who has become his constant companion since his accident. With him is his devoted mother. Maurice is recovering his health but slowly. Pale and hollow-eyed he displays no interest in his surroundings. From the house comes a maid who informs Mrs. Marsh that the trained nurse sent for has arrived. Mrs. Marsh requests the maid to bring her to them. Now her boy will have some one to take proper care of him. The nurse arrives. Mrs. Marsh introduces Maurice, her future patient. Maurice slowly extends a listless hand. At the touch of her cool, firm fingers he looks up into her face. With a bitter little smile he indicates his poor, twisted limbs. Nurse Francis gives him a cheery smile of encouragement. Mrs. Marsh orders the maid to show the nurse to her room. As she goes, Maurice turns his head and follows her with his eyes for he feels a strong attraction towards this healthy, wholesome young girl. His mother, delighted with the pleased interest he is showing in one who must be his constant companion, hovers over him in loving solicitude.

Scene 3. It is a week since Nurse Francis arrived and took charge of her patient. Maurice has just breakfasted in the warm sunshine of the broad veranda and the dishes are being removed. Francis reminds him it is time for his tonic and pouring out a spoonful gives it to him. Maurice, like a spoiled child, makes a wry face at its bitter taste. At this moment, the maid arrives with a letter for Maurice. Glancing at it Maurice recognizes Forestine's writing. With nervous, shaking fingers, he tears it open and reads it eagerly. Down it falls to the floor and his face twitches with pain, while his hands grip the arm of his chair. Nurse looks at him anxiously, then picks up the letter. Maurice holds out his hand for it mechanically and slowly re-reads it. Forestine's letter telling him she is sailing on Saturday for Europe and will call to say good-bye to-day at tea time. As he reads it, nurse watches him closely. Now his head drops back. Nurse wipes the perspiration from his forehead and gives him a



# LUBIN FILMS



OVER THE WIRE

Released January 13, 1910

## Wild Duck Hunting on Reel Foot Lake

Reel Foot Lake, that curious body of water formed by an earthquake and in the heart of the "Night Riders" region, is unusually picturesque. As a scenic release it would command attention, but here it is used as the background for a rarely convincing hunting picture; convincing because the pictures were made in the course of an actual hunt and under the guidance of one of the most expert sportsmen in that section of the country. You cannot afford to miss this. It is a treat.

Length 550 feet.

## Colored Posters

for all our Subjects  
made by the

A.B.C. Co., Cleveland, Ohio

Released January 10, 1910

## Glimpses of an Indian Village

Brief glimpses of an Indian village, with some striking pictures of the braves in full war dress and some pictures of Indian babies that no woman can resist. A short but very interesting subject.

Length 205 feet.



HE JOINED THE FRAT

Released January 10, 1910

## OVER THE WIRE

It was a marriage ceremony that went "over the wire," for Percy Ticklewit and Gladys Bailey were joint heirs to Seth Marshall only on condition that they marry within thirty days. They refused even to meet each other, but consented to be wedded over the wire. Later on they discovered that they were in love, but not until a most amusing series of complications had occurred. A Lubin comedy of the best sort with a story that holds the interest down to the last inch of film.

Length 690 feet.

**LUBIN MANUFACTURING COMPANY, 926 - 928 MARKET STREET PHILADELPHIA, PA.**

drink. His head drops forward as if in deep thought while the nurse busies herself about him.

Scene 4. All day long Nurse Francis has watched her patient with anxious eyes noting his feverish impatience at the slowness of the clock. Now that tea time has arrived he is more quiet. After arranging his pillow she leaves him with his mother. Here comes Forestine and her father. Forestine greets Maurice gushingly, inquiring how he feels, but hardly waits for his reply before she launches forth into an animated description of her future plans. Maurice devours her with hungry loving eyes, then motions his mother to take Mr. Warner away and leave him alone with Forestine. As she continues her idle chatter he slowly extends his arm and drawing her hand to him kisses it. She utters an impatient exclamation. Maurice sinks back with a sigh. Taking her hand again Maurice touches the engagement ring he gave her and asks if she wishes to return it, now that this accident has made him a cripple. But Forestine refuses, insists she still loves him and will marry him. He smiles a patient suffering smile and sinks back in his seat. Mrs. Marsh, Mr. Warner and the nurse return, Forestine jumping up exclaiming it is time for them to go. Mrs. Marsh and her father start for the carriage. Forestine crosses to Maurice's side and still keeping up her chatter gives him a light kiss on the forehead and goes. A flood of helplessness and bitterness rushes over his face. Nurse Francis indignant at the heartless actions of Forestine, looks after her in resentment. Maurice catches the look, shakes his head and attempts to smile. But the effort is too much. His head sinks back sorrowfully. Nurse Francis looks down at him tenderly and sadly.

Scene 5. After Forestine's departure for Europe things move on as before except that Maurice is more pale, listless and sorrowful than ever. He is now able to hobble about on crutches. Into the little summer house at the foot of the garden he comes, accompanied by his faithful companion, his dog. Seating himself, he draws a picture of Forestine from his pocket and gazes at it, fondly murmuring "Forestine my love." Nurse Francis arrives with a letter bearing a foreign stamp. He opens it. It contains a ring. At first he supposes it is a remembrance from Forestine and smiles. But a closer look shows him it is the engagement ring he gave her. With the cry of a hurt child he reads the letter. Forestine wishes to be released from her engagement. His face grows pale with suffering. The letter falls to the ground. Nurse Francis picks it up. As she holds it out to him, Maurice cries out for her to read it. She does so, he sitting with bowed suffering head. When Nurse Francis finishes reading the cruel letter, her tender heart is so filled with pity that she bends towards him as if to kiss his bowed head. Recover-

ing herself she murmurs how could she and stands looking down at him with her growing love for him showing in her face.

Scene 6. Six months have passed. Maurice is still under the care of Nurse Francis. Out in the garden they are seated. She is reading to him but he seems to be paying more attention to her than to what she is reading. Now she stops to question him in regard to a paragraph in the book. Maurice looks confused, then laughs and tells her that really he was so busy watching her he didn't hear what she was reading. He takes the book from her and grasping her hand raises it to his lips. Nurse Francis rises in confusion, although it is plain she is not adverse to his caress. She glances at her watch, grasps the lateness of the hour as a good excuse and leaves him. He calls after her then watches her out of sight. Glancing down he sees the handkerchief she has dropped. With difficulty he secures it, looks at it tenderly, then kisses it, and gazes dreamily out with a half smile on his lips.

The little scene on the bench has brought forcibly to Nurse Francis' mind the fact that Maurice is learning to care for her. She has walked to the far end of the drive and sits with her face in her hands thinking deeply. As she lifts her head she sees before her a vision of Maurice as he was the first time she saw him, a pale, despondent invalid, helpless in his chair. The vision fades away. Nurse Francis rises to her feet and as she battles fiercely with the deep love for him that is welling up in her heart she paces restlessly up and down, wringing her hands. Suddenly she is startled by approaching footsteps and hides behind the shrubbery. Along the path comes Maurice accompanied by his dog. No longer a despondent invalid he moves forward firmly on his crutches, his face cheerful and bright with the hope of future happiness. As he disappears from view, Nurse Francis comes from her hiding place. Holding out her arms to him she exclaims exultantly, "I love him, I love him." The light fades from her countenance. She clasps her hands and murmurs to herself, "But it cannot be, I have to go. I will go away from here," while over her countenance the light of high resolve blots out of sight all yielding love.

Scene 7. The next morning Maurice and his mother are walking slowly down the driveway from the Marsh home, when back of them appears Nurse Francis with her grip in hand ready to leave. She has fought the battle with her love for Maurice and won. Maurice hears her steps and turns as she approaches. As she bids his mother good-bye, he stands overwhelmed with surprise at her going. When she turns to him he grasps her hand and begs piteously for her to remain. Nurse Francis is firm in her resolve, although her face shows how much it costs her to

leave him. As she hurries away Maurice drops his head hopelessly murmuring "No one seems to care for me." His mother, although she has never suspected he cared for Francis, puts a consoling arm around him as he stands in silent suffering.

Scene 8. It is a week after Nurse Francis' departure. As Mrs. Marsh is busy with her fancy work, she hears the sound of her son's crutches and rises to greet him. Maurice seats himself wearily. He is pale, thin and despondent, looking more like the Maurice of six months than the Maurice of a week ago. In a moment he rises again. To his mother's question he replies that he is nervous and restless. Taking up his crutches he walks away. As his negro attendant is about to follow him, Mrs. Marsh calls him back. Her mind is made up. Her boy's happiness must be secured. Hastily she writes a short note to Francis, asking her to come back for Maurice's sake. Giving it to the attendant, she tells him to post it, but be certain to go in such a direction that her son, Maurice, will not meet him. As she looks out in the direction her son has taken her face is lighted up with the hope of her son's future happiness.

Scene 9. Mrs. Marsh has brought her son out to his and Francis' favorite seat where she was wont to sit with him. He is attempting to read but finds it difficult here where he and Francis spent so many happy hours together. Mrs. Marsh glances about expectantly. Her son noticing her excitement asks what is the matter, but she tells him not to mind her. Back through the trees appears Nurse Francis. Mrs. Marsh sees her and hurries to meet her with her finger to her lips for silence. She indicates Maurice. Slowly Francis approaches and speaks his name gently. He does not hear her "Maurice." Again she speaks. Now he turns and sees her. With a glad cry he holds out his arms. He attempts to rise, but she is kneeling by his side in an instant. His arms are around her and with a face transfigured with joy he is repeating "You won't leave me again," and she answers "Maurice, I love you," while the mother looks on in pleased silence at this happy ending of the love romance of these two young people.

LUBIN MFG. CO.

"OVER THE WIRE."—Seth Marshall makes trouble for his relatives even after his death for his will declares that unless Gladys Bailey and Percy Ticklewit are married within three days of the reading of the will his fortune is to go to a home for cats and dogs. Percy is his nephew and Gladys, the daughter of Marshall's partner, but the two have never met. Both decline to be married in this offhand fashion, and not the least of their reasons is the fact that each is in love with a stranger met in a chance encounter on



THE MASTER MARK

(TRADE

MARK)

OF PICTUREDOM

SELIG

The Selig Plant runs night and day. They have to in order to satisfy demands.

## A TALE OF THE WOODS

Length, 1,000 feet.

Code word "Wood."

A film resplendent with the atmosphere so prevalent in THE SELIG KIND



## Under The Stars and Stripes

Length, 900 feet.

Code word "Stripes."

A Real War Picture, Historically Correct, picturing the Din of Battle—the blowing up of the Bridge, that the Cablegram to the U. S. A. may be intercepted—When the Consul is handed his passport—The Final Union of the Lovers—A picture that will make all opposition sit up and take notice.

SELIG POLYSCOPE CO. Inc., 45-47-49 Randolph St., Chicago, U. S. A.

THE MASTER MARK

(TRADE

MARK)

OF PICTUREDOM

IMMENSE  
INSPIRING  
INSTRUCTIVE

Get acquainted with SELIG



the street. They cannot know they have met in this informal fashion and the executor of the estate is in despair until the thought of marriage by telephone suggests itself to him. To this they accede and over the wire they say the words that make them man and wife in name only. Then they go their separate ways each vowing never to set eyes upon the other. Mr. and Mrs. Carter, happy in their own married life, set out to bring the young couple together in their country home and in pursuance of this plot invite them down for a week end. They meet and find, each in the other, the object of the admiration that followed the chance encounters. A rattling little comedy, plainly told in spirited action.

"WILD DUCK HUNTING ON HISTORIC REEL FOOT LAKE."—Reel Foot Lake, the historic body of water created by the recession of the ground during an earthquake, is one of the most picturesque spots in Tennessee, being located close to the northwest corner where four states meet. One of the Lubin staff spent an entire week at this point recently and the result is some of the best pictures ever shown of real duck hunting. The lake is a favorite resting place with wild ducks in their migrations and at times the game is heavy. Time and patience were consumed in getting some actual hunting scenes in which the only preparation was the selection of points of view which should be both picturesque and productive of good sport. Ducks in flight are seen to be brought down by the gun of one of the most experienced hunters in that section and there is a really remarkable picture of a duck hit by a shot. It could not be anticipated, in point of fact a prepared picture was thrown out because it was unreal, but a happy chance gave the photographer the picture and quick wit and quicker action recorded it in the camera. The trees submerged at the time of the earthquake are still standing and these, with the heavy growths of marsh grass in combination with the heavy slack waters give some remarkable reflection pictures of mirror-like smoothness. It is an unusually attractive subject from every point of view.

"HE JOINED THE FRAT."—Fred Powers is popular at college and he is elected to membership in the Beta Beta Delta, the most exclusive of the fraternities. He is tickled to death at the honor conferred but at the same time a little apprehensive of the initiation that is to test his desirability as a candidate. Three of the committee call upon the member-elect and inform him that he is to be dressed as a woman and fare forth in search of adventures. It is not an easy matter to induce him to get into his clothes, but at last they get him dressed and

are about to set out when Fred decides that he wants a cigarette. The request is refused on the plea that it is unladylike and when Fred tries to take one from one of the boys they set upon him to the great concern of a near-sighted old lady who decides that the poor girl is being abducted and rushes off in search of a policeman. The college boys hurry away to escape investigation and station Fred on a street corner. When a charming young woman asks her way and permits Fred to tie her shoe laces the other boys try to come in but Fred is averse to flirtation and sternly commands them to be off. There follow a series of laughable adventures but things take a more serious turn when Fred announces that he is going to take lessons in a swimming school conducted for women only. The others know that he is reckless enough to attempt the escapade but they have a happy thought and tempt him away with a cigarette. Plenty of comedy unspoiled by coarseness of action makes this a capital humorous release.

### SELIG POLYSCOPE CO.

"A TALE OF THE BACKWOODS."—Living near one of the numerous lumber mills, operated in the dense forests of the South, were two families—the Bergers and Chaney's. Old man Chaney, whose reputation for thrift was not of the best, had a wife whose slovenly habits and unkempt appearance made her a fit companion for the indolent old backwoodsman.

The Bergers were not as uncouth as their strange neighbors, consequently were held in higher esteem by the few acquaintances they had. They also had a daughter, whose name was Molly, a rather gentle and lovable little creature, who won the hearts of all who knew her, except the quarrelsome and revengeful Meg Chaney, who hated her because she had won the love of honest Pete Horner, a sturdy and thrifty young lumberman, who made a good living hauling logs and lumber for the mill company.

Another character of special importance in our story is one "Humpty" Duncan, a half-wit.

The story opens with the meeting of the Bergers and the Chaney's, while in the village to do some trading. Pete is there at the time and is talking to Meg when Molly comes on the scene, and Meg is at once fired to bitter hatred for the rival, when she sees Peter's marked preference for the winsome little maiden. Meeting Pete later, on his way to the river (driving his ten head of oxen), she tries to regain the ground she has lost by her actions at their former meeting.

Rushing away into the deep woods, she throws herself, sobbing, on the ground, where for hours she gives way to grief and rage.

Humpty hurries after Meg, and finally overtakes her. Here he learns the cause of her attempt at murder, and in his poor, crazed way begs to be allowed to do something for his beloved Meg.

A wicked thought enters Meg's mind. Why not get this poor fool to make away with Molly? If found out, the blame could be easily shifted on Humpty. Peter could finally be won over to care for her. Deceiving the demented wretch with the promise of bestowing her love on him should he succeed in carrying out her plans, she unfolds to him a plot by which Molly could be dragged away to an old deserted building in the forest, locked in and the shack fired. Then all traces of the crime could be obliterated. "I'll do it!" cries half-wit. "For a smile from your lips I would kill all mankind." Then rushing away, he waits until Molly has returned home, and calling her out and away from the house by a whistle which



she thinks is a signal from her lover, he soon has her in his power and bears her away to the old shack which Meg intends shall be her funeral pyre. Now it happens that a negro, fishing on the bank of the river, catches a sight of the struggling girl, and realising her danger, hastens to Pete's home and appraises him of Molly's peril. In the meantime, Humpty has brought Meg to the old shack, and at her command sets fire to it. Then, seeing that her victim is apparently beyond all earthly hope, she chuckles with fiendish glee and hastens away. The half-wit seizes Meg in his arms, and with the strength of a maniac



drags her back to the burning shack. "You lied to me; we will die together." He bursts open the door and throws the frantic, struggling Meg inside; then seizing the unconscious form of Molly, he bears her through the stifling smoke into the pure air without. Then rushing back, he bars the door, and inside the burning caldron calmly awaits death to come to him and his partner in crime.

Racing through the dense growth of the forest, Pete hears the crackle of the flames. Staggering up almost exhausted, he utters a cry of joy to see his little Molly safe and just recovering from the swoon she was in. Claspings her in his arms, he is about to bear her away when he hears the screams of a woman coming from the burning building. Through the flames he dashes, and bursting open the door, is just in time to drag the half-dead Meg and the hunchback out of the jaws of death.

Thus the fate so richly deserved by Molly's cruel rival is averted, and after a month of reflection and repentance she is forgiven by the kind-hearted Pete and his little sweetheart.

"UNDER THE STARS AND STRIPES."—Just now, when our national feelings are more or less strained with Nicaragua, and diplomatic relations are at an end, we are reminded again of the duty to our flag—the Stars and Stripes—and the brave marines at Corinto and Bluefield are awaiting with abated breath the message from Washington that sends them to the front. All these things tend to renew our memories of the happenings of 1898, when so many of our gallant men were left sleeping in the sands of Cuba.

### PATHE FRERES.

#### CAMILLE.

A true story, all the characters of which are drawn from life, as the author himself explains in the opening chapter of his book. Although Dumas had frequently heard of "The Lady of the Camelias" (as Marguerite Gautier was known, on account of never appearing without a spray of the pretty blossoms at her breast), he did not become acquainted with the history of her life until one day he attended a sale of the complete furnishings of the house at No. 9 Rue d'Antin, Marguerite's home. Marguerite Gautier then was dead. Dumas himself bid for and bought in a little volume, bearing an inscription on the flyleaf, and it is to this little volume that we are indebted for the interesting narrative of the "Lady of the Camelias." Armand Duval, Marguerite's lover, having heard that Dumas had purchased the little volume which he himself had given Marguerite, called on him and begged him for this little souvenir of his lost love. Although strangers heretofore, Armand and the author became fast friends, and it was the former who unfolded to Dumas the interesting story of Marguerite Gautier's life.

#### The Picture Story.

Marguerite Gautier, a poor but beautiful country girl, who, a few years before she became the rage in Paris, did not know how to write her own name, first met Armand Duval at the theatre. This is the opening scene of this wonderfully beautiful and interesting Film d'Art—Marguerite in her box, beautiful as a dream, and Armand standing looking at her, transfixed with admiration. After obtaining an introduction to his divinity, Armand becomes a constant visitor at her home. One night, at a little dinner given by Marguerite to her friend, Prudence Duvernay, a well-known milliner, and at which were present her devoted admirer, Armand, and one or two other congenial spirits, Marguerite was taken with a desperate spell of coughing. Symptoms of the dread disease she had inherited from her beautiful mother had already made their appearance. Her faithful maids, rushing to the aid of their mistress, carried her to a couch in a nearby room, where Armand follows and imprints a kiss on the girl's hand, receiving as a reward a smile and one of her favorite flowers—a camelia. This was the first sign that Marguerite, the much-sought-after beauty, gave that she was beginning to care for the poorest, but handsomest, of her many lovers. Up to the time of Marguerite's meeting with Armand, the rich and influential old Duke de Linieres had been her devoted admirer. She had met the duke at a health resort, where the latter had come with his daughter, who suffered from lung trouble, as did Marguerite. The duke's daughter died just before Marguerite's arrival, and when he met the latter in the corridor of the hotel she reminded him so forcibly of his child that he took a great fancy to her, and hated to have her out of his sight. Although Armand knew of this friendship between the rich nobleman and the girl, he did not despair of supplanting the former in Marguerite's affections. He succeeded in this, and at Marguerite's own suggestion, for she had now become very much attached to Armand, they left Paris for the country, where we see them rowing on the river or strolling hand-in-hand, happy as two children. Marguerite describes these days in her diary, which Armand later permitted Dumas to read, as the happiest days of her life. But, like all happy days, they were of short duration. One afternoon, the greater part of which Armand and Marguerite had spent together on the river, we see the girl

The story opens in the office of our consul, General Lee, who has just received his passport to leave Cuba; his aide, Captain Locke, who has become enamored with Lorette, the secretary of General Weyler, sees plainly the parting of the ways when his superior sends the United States government the following cablegram:

"Havana, Cuba.

"Root, Washington, D. C., Secretary War, U. S. A.  
"All peace negotiations out of the question. The Stars and Stripes alone will pacify Cuba. LEE."

A hasty getting together of belongings and an effectionate good-bye and god-speed between Lorette and Captain Locke, who takes the field under his flag. General Weyler, desperate in his efforts to stop the cablegram, orders the bridge blown leading to the cable station. Captain Locke, horse and all, go down into the river; he is seen making for the shore, followed by Spaniards. He gains the bank and is off as fast as horseflesh can carry him. Almost exhausted, he lands his message in the station, and as the last word is clicked off, with the key still open, the cable is cut. The many happenings within the next few weeks are best told by the waving of the Stars and Stripes over Moro Castle, and the honor with which Locke acquitted himself in battle and claimed his seniority at the eleventh hour, just as she was about to be wedded in an unholy marriage with her guardian.

International military laws permitted General Weyler to retire and return to the mother country, and with his departure all Cuba rejoiced, happy in the knowledge that they were under the Stars and Stripes.

jumping out of the boat which her lover takes further up to moor. As she walks slowly along she is stopped by one of her maids, who hands her a letter, which she opens with fear at her heart and almost swoons away when she reads a message from Armand's father, begging her to discontinue her friendship with his son, not only for the boy's sake, but for that of his sister, who is soon to marry. The maid tells Marguerite that the gentleman is awaiting her at the house, and pushing the maid aside, she hurries along to get the dreaded ordeal over. The old man is at first inclined to be a little imperious with the girl, but seeing that she truly loves his son and is willing to give him up if it is for his own good and his father wishes it, he becomes less severe and even takes Marguerite's hand in his as he bids her good-bye and expresses his gratitude for her

of the handsomest men in the room and whom Armand recognizes as a wealthy young nobleman, who had always been a great admirer of Marguerite, but for whom she always professed a great dislike. Although Armand tries in every way to attract Marguerite's attention, for he is confident that she is conscience of his presence, she never looks in his direction or gives any sign that she knows he is in the room. Mad with jealousy and disappointment, Armand, when the guests are leaving, endeavors to get a few words alone with the girl, but she repulses him, and he, unable to restrain his passion, calls back the guests and denounces the terrified woman in their presence.

All this excitement, added to the sorrow she had experienced on being compelled to part with Armand, had been too much for the already doomed Marguerite. Shortly after this scene she takes to her bed, and many and many a weary day and night she passes, as all her gay friends have little time for her now that she is ill and unable to take part in their round of pleasure. The one thought that keeps her up in these days of suffering is that Armand, now that she is about to die, will come to see her and forgive her before she passes out of this life forever. As we see the emaciated form of the once bright and beautiful butterfly stretched out on her bed of pain we start with horror on viewing the change that has come over the beautiful woman we saw but a short while ago seated, surrounded by admirers, in her box at the theatre. Nanine her faithful maid enters just at this juncture, and from her expression her mistress knows she is the bearer of joyful news. And so it is. Armand has finally arrived. On hearing the news Marguerite leaps from her bed, and throwing her gown about her, is in a moment clasped tightly in the arms of the only man she ever loved. But the joy has been too much for the poorweakened frame. A terrible fit of coughing comes on, and Marguerite Gautier, barely twenty-one years of age but, but who has seen so much of life in this short time, passes away in the arms of one who, had fate only brought him in her path a little sooner might have made of her a different woman.

"MISS MONEYBAGS WISHES TO WED."—The heiress, Miss Moneybags, makes up her mind to marry so, accompanied by her father and mother, she applies at a matrimonial agency where she is shown photographs of the different eligibles on their list, for he must possess good looks, besides being a man of aristocratic birth. Several photographs are



unselfishness. Marguerite sets out for Paris without letting Armand know of her intention, but sends him a letter telling him that all is over between them, and that he must not try to see her again, but return to his family, where he will soon learn to forget an unfortunate called Marguerite Gautier. When Armand discovers that Marguerite has flown he becomes like a mad man and hurries to Paris, determined to have an interview with her and try to induce her to change her mind. He cannot find her at her house, which is closed, for Marguerite has taken up her residence with an old friend, Olympe by name, and when Armand hears this he secures an invitation to the home of this friend, where a ball is to be given to some kindred spirits. On entering the drawing room, the first one Armand sees is Marguerite, who is gaily dancing with one

examined and cast aside until the proprietor of the agency shows them the picture of a handsome but impecunious nobleman who immediately attracts the young girl's fancy. In the next scene we see the handsome impecunious one receiving the telephone message from the agent saying he has an heiress for him and to come at once to the office. In his haste he wrecks his room, knocks down a fat woman on the stairs and collides with everything from an automobile to a baby carriage he meets on the way. Although spick-and-span enough when he started out he arrives at the matrimonial agency looking like the only surviving member of a railroad accident. When the girl sees him she begins to cry with disappointment, and the father storms around the room at the deception that has been practiced upon them. The aspirant pleads for mercy and taking the father aside



# Ohio Moving Picture Theater Managers, Attention!

## We are rapidly booking dates for the original JOHNSON-KETCHEL FIGHT

THREE AND ONE-HALF REELS, TAKEN AT COLMA, OCT. 16, 1909

Intensely interesting as the days go by on account of the coming fight between Johnson and Jeffries

Booking With Licensed Exhibitors Only

The biggest attraction yet. A clean fight of 12 rounds with a sensational climax—the knockdown of Johnson and the knockout of Ketchel. Get in line and get the money. Send capacity of your house, location and population and we will tell you how.

If your own theater is small get the biggest hall in town and we will make arrangements with you under special license. We hold exclusive rights for Ohio.

SUMMER SHOWMEN! This will be the money getter for tent shows from spring to Fourth of July. Get it now.

### Lake Shore Film & Supply Company, Superior Bldg., Cleveland, O.

ADDRESS JOHNSON-KETCHEL FIGHT DEPARTMENT, SAM BULLOCK, MGR.

explains the case to him and prevails upon him to change clothes with him. When he reappears wearing the old gentleman's frock coat he is quite presentable and the girl takes him to her heart. But the poor father who is waiting in another room decked out in the torn and tattered garments of the



young man is soon set upon by a howling mob that bursts into the place looking for the man who in his hasty dash through the streets but a few moments before had aroused their indignation by colliding with and injuring each and every one of them in turn.

"WOMEN IN INDIA."—The women in India spend their time in making their toilet, in sweet idleness and in prayer. They are passionately fond of jewelry. Their dress consists of tight trousers with a sleeveless waist over which is worn a piece of cloth of more or less value. The poorest of them deck themselves out with jewelry of all kinds. The women of India as a rule are brought up in ignorance. Formerly a widow was supposed to be burnt up with her husband's corpse. To-day, however, she has the choice of becoming a public dancing girl, if she wishes to live after her husband's death. In the evening they go in groups to the temple for prayer throwing flowers by the roadside as they pass along. It is thus we see them in the last picture of this pretty film.

"THE BEGGAR'S REPENTANCE."—A famished beggar finds a bank note on the street and stifling the voice of his conscience he hurries to the baker's to buy some bread. Once his hunger is appeased, however, his conscience bothers him to such an extent that he goes to the church and places the money in



the poor box. The pastor sees him and becomes suspicious at such a very generous offering from such a shabby-looking stranger, and decides to follow him. As it happens a young clerk lost the money the beggar found, and was discharged by his employer as a thief. Driven to despair by such an accusation, the boy decides to drown himself and as fate would have it the beggar happened to be on the river bank and is successful in saving the boy's life. The latter tells him of losing the money and of his employer's accusation and his own despair. After hearing the boy's story the beggar confessed his fault and the pastor, who had been following the beggar comes forward and explains to the boy how the former had tried to make up for his momentary weakness. All ends well and the beggar is given a good steady job for his honesty.

"STORY OF A LEG."—The one-legged fellow seen in this picture is a wonder much more nimble than many men possessing both limbs. His wife arranges his necktie and sees him to the door as he starts out for his customary walk, telling him to be very careful not to get run over. He goes over to the park and falls asleep on one of the benches. Some bad boys come along and tie one of his legs to the bench. They then tickle him with a straw and as he awakens suddenly and starts up after them lo and behold he leaves his leg behind. With a worried expression on his face he picks up the leg and hops all the way home. His wife is enraged when she sees what has happened and throws the unoffending cork limb out the window. A ragpicker finds it and carrying it along with him meets a legless cripple seated on the sidewalk begging. The ragpicker gives him the leg and he fastens it on to one of his stumps and jumps up as good as new and travels as quickly on that one leg without any crutch or cane, as most men do on two. The one legged man in this film is surely a wonder.

"ON A RACKET."—Monty is overjoyed because he has got his degree and when his generous father hears the good news he presents his son with a goodly amount of money which the latter decides to



spend in having a glorious time in celebration of the event. He, therefore, sends a note to a chum and tells him to meet him at "The Terrace" with two "queens," and he will foot the bill. He then proceeds to get into his evening clothes and we soon see him hastening away to join his friends. He finds the friend and the queens and they surely do make a night of it. Monty is the life of the party and not only keeps his own friends amused but has everybody in the cafe in roars of laughter at his wonderfully amusing doings. In a most good-natured way he takes up a siphon and squirts the contents over an inoffensive gentleman sitting at the next table.

This gentleman naturally takes unbrage at this want of courtesy and strikes Monty. The latter hauls off and is evidently about to give him a telling blow, but just as his fist is about to come in contact with the man's head he changes his mind and smilingly places his arm about his neck and embraces him affectionately. Of course the man's wrath is immediately turned to amusement and everything ends up satisfactorily. Nine bottles of champagne having already been consumed by the party and Monty himself drinks a tenth from his own hat. This of course brings down the house and the party finally gets so hilarious that they are all put out. When Monty reaches his home mistaking the open window for his closet he opens it and throws all his clothes piece by piece out into the street, thinking he is carefully hanging each piece away in the closet. His parents finally find him asleep on the dining-room table with his head resting in the cheese cake.

"A STAG HUNT IN JAVA."—The coloring in this picture is exquisite. The stags are so graceful and so gentle it really seems a shame to kill them. They are so very timid that the sportsmen have to be very careful not to frighten the pretty creatures, so they steal up with the softest kind of a tread and it is necessary to be a pretty good shot as it is impossible to get very near this kind of game as the slightest rustling or noise sends them scampering in all directions. The huntsmen here are most successful and bring down several splendid specimens. The whole view of the hunt is most interesting and instructive.

### VITAGRAPH CO.

"CALL BOY'S VENGEANCE."—At the entrance to a theatre, around which a mob is gathering, is the following handbill:

TO-NIGHT—THE IDOL OF EUROPE!

PROF. WEINER SCHNITZEL!

First Time in America!

Hear His Famous Rendition of

"DIE WACHT AM RHEIN."

A theatre programme boy, with time heavy on his hands, is next seen trying the various band instruments. Prof. Schnitzel hears him, and, running out of the wings, gives the lad a thorough trouncing. Feeling his sore places, he looks for vengeance. He gets a lot of chalk and a bucket of water and a pot of paint and various other things, and empties them



into the wind instruments. He also rearranges the music. The audience files in, the music starts, or is about to start, when trouble begins, and continues fast and furious until Herr Schnitzel is driven from the theatre by the angry crowd, and only the boy, like Casabianca on the burning deck, is left waving



# PATHE FRERES



## ALL HEADLINERS FOR THE WEEK OF JAN. 17th

Jan. 17th **TESTING THEIR LOVE**  
A Rare Good Comedy

Jan. 19th **THE BAREBACK RIDER**  
A Clever Sensational Circus Act

Jan. 21st **THE PAINTER'S SWEETHEART**  
A beautifully colored film picturing a strong drama

Jan. 22d **A RUSSIAN HEROINE**  
Played in the Open Air in Russia. Very Strong Drama

Jan. 22d **COUNT TOLSTOI**  
The Grand Old Man of Russia. An Intimate View

**Don't Forget CAMILLE, Film d'Art, Released Jan. 12th**

**New York**  
**41 W. 25th Street**

**Chicago**  
**35 Randolph Street**

**New Orleans**  
**813 Union Street**

**PACIFIC COAST AGENCY—TURNER & DAHNKEN, 136 EDDY STREET, SAN FRANCISCO, CAL.**

**Get your Posters from the A. B. C. Co., of Cleveland, Ohio**

a baton and directing an imaginary band. A comedy that will get the laughs every time.

"THE OLD MAID'S VALENTINE."—Miss Simpkins, a lady of uncertain age, and a pronounced cast of features, which has kept admirers away, supports herself by dressmaking. An expressman leaves her a large bundle and a note which says:

"My Dear Miss Simpkins:

"I am sending you this Valentine, and trust same will please you, the dear old girl that you are.

"Very truly yours,

"GUESSWHO."

Much leated, she opens the bundle to find the life-size stuffed dummy of a man. Angered, she throws it to the floor, but its form appeals to her, and she picks it up and places it at one side of her tea-table,

needed, starts to go, but Miss Simpkins makes advance, and the minister leaps through the window. Every foot a laugh.

"A SISTER'S SACRIFICE."—That rare trait of true sisterly devotion which is so deep that it induces the sacrifice to self is beautifully illustrated in this Vitagraph story.

Helen Lowell and Ruth, her younger sister, live alone in a handsome New England cottage. Helen is the principal of a girls' seminary, and the supporter of the small household, while Ruth is but a pupil. The love and confidence between the two sisters is shown in their evening talks by the fire-light. At one of these Ruth jumps up and tells Helen that she is in love with a handsome man, but will not tell his name. The elder sister scents trouble.

loves, and her emotions are perplexing. She goes out into the night to decide which shall be her course. Sisterly affection overpowers her selfish love, and she decides to make way for Ruth. Thereafter she contrives to absent herself and let Ruth entertain the professor, and her impetuous wooing soon wins the affections of Professor Rutter. When Ruth and the professor tell Helen that they are engaged she hides her feelings, but gives way to sorrow when alone. The ending of the last scene, lighted only by the open fireplace, is an impressive and realistic finish to an interesting film.

### SELIG NEWS NOTES.

The Selig Polyscope Company have made two master strokes the past week in preparing the foundation for two famous films "The Wizard of Oz," and "Samuel of Posen," with M. B. Curtis in his original roll of "Samy." Special arrangements have been made whereby a number of the original company in addition to Mr. Curtis will appear in the film. There can be no mistake as regards the popularity of this picture. Mr. Selig has gone to considerable expense in the issuance of beautiful four-colored lithographic posters by the Russel-Morgan Company in order that the exhibitor may make a special feature of the two great films. The release date will be watched with more than ordinary interest.

The following well known producers are also under contract with the Selig Polyscope Co., in Chicago—Francis Boggs, Otis Turner, Lorin J. Howard, Frank Beal and Frank Baum, the "Wizard of Oz" man.

Tom Nash, one of the chiefs of staff of the Selig Polyscope Co., made a hurried trip to Los Angeles last week. There are rumors that his gun was loaded for big game—well, Tom has that reputation and we can expect some announcements upon his return.

Wm. N. Selig having returned from Europe much enthused over the popularity of the Selig films in the continental cities has only been spurred on to even greater ambitions and will soon announce some picture subjects that will revolutionize the film industry of this country.



where she fondles and caresses it while she sips her tea. She goes out shopping, and Spike Hennessy, a bold, bad burglar, crawls in through the window, but starts back when he sees a man sitting at the table. Spike discovers it is a dummy and better dressed than he; so he hastily changes clothes, and is about to rob the house when he hears footsteps. He takes the dummy's place at the table.

Miss Simpkins enters, and, in caressing the supposed dummy, discovers her mistake. She seizes a revolver, and, holding Spike at bay, calls up a policeman; also a minister. She tells Spike that he must marry her or go with the policeman. Spike throws up his hands in despair and falls into the arms of—the policeman. The minister, seeing he is not

Professor Rutter, a teacher of languages at the seminary, makes frequent calls at Helen's home to discuss business, and begins to love the fair principal, while he begins to realize that these meetings are equally pleasing to her. Helen begins to realize that she is in love. But it is this same professor, who, unknowingly, has stolen the affections of Ruth, and she, when she finds the professor favors her sister, goes to bed and cries herself to sleep over his photograph, which he has presented to Helen.

After dismissing Professor Rutter, Helen tiptoes to her sister's bedroom, and, in smoothing the pillows, finds the tear-stained photograph. Suddenly it dawns upon her that this is the man her sister





# VITAGRAPH FILMS

"THE FILMS OF QUALITY"



Tuesday, January 11

## The Callboy's Vengeance

A SIDE-SPLITTING COMEDY—A theatre callboy tampers with the orchestra music and instruments and a strenuous time follows. Short, sharp and hilarious fun. Approximate length, 320 feet.



**COMING!**

**PART III  
OF THE  
LIFE OF MOSES  
JANUARY 25th**

All five reels of this magnificent series will have been released early in Lent, giving opportunity for special exhibitions during that period.

**ORDER VITAGRAPH  
POSTERS FROM  
YOUR EXCHANGES**

10c. each—3 for 25c.

*Write for special price on large quantities.*

## The Old Maid's Valentine



**RICH AND ORIGINAL** — A comedy with a humorous and witty plot, acted with tremendously funny effect. An old maid's strange valentine and the comical results that follow. This picture can be guaranteed as one of the most laughable films ever produced. Approximate length, 575 feet.

Saturday, January 15

## A Sister's Sacrifice

**A POWERFUL AND PATHETIC  
DRAMA**—An older sister smothers her affection for the man she loves, that the younger sister may be happily married. The effective acting of the characters in this film is beyond praise. Approximate length, 970 feet.



**THE VITAGRAPH COMPANY OF AMERICA**

NEW YORK, 116 Nassau Street  
CHICAGO, 109 Randolph Street  
LONDON, 25 Cecil Court  
PARIS, 15, Rue Sainte-Cecile



# Picture Theatre Advertising

## How St. Louis Theatres Handle the Question

If the amount and character of the advertising done by the motion picture theatres of St. Louis, Mo., is an indication of the public interest in that form of amusement then St. Louis is the greatest picture town on the map. A recent copy of The St. Louis Times, an evening paper, contains nearly two columns of picture theatre advertising. In addition to the advertising a half column of space is devoted to a review of the subjects offered and to be offered, by a writer who seems to be in touch with the situation. The showing for pictures is the best we have seen in any newspaper, and it is reproduced here in part for the edification of the trade. The review appears under the head of "News of the Moving Picture Theatres," as follows:

One of the attractions in the moving picture theatres the week before Christmas will be "A Trap for Santa Claus," which will be shown by the Biograph films.

Two children determine to catch old Santa. Instead, their trap catches their father, turned burglar, who is in his own home, though he don't know it. Arthur Rogers had been driven by poverty to drink until finally he reached the conclusion that his wife and two little children would be better off without him.

Here is the line of theatre ads:

### GRAND CENTRAL

SIXTH AND MARKET STREETS.  
A Motion Picture Theatre of Quality.  
We cater to the more critical, thereby not falling short of pleasing all.  
Program for Friday, Saturday and Sunday.  
The Law of the Mountains. A thrilling drama.

A Strong Tonic. Comedy.  
The Lucky Number. Comedy.  
A Female Reporter. Comedy.  
An Amateur Holdup. Comedy.  
Vocal selections by Myron J. Wilkoff.  
Music by Prof. Leppi's Orchestra.

### THE BONANZA

2917 OLIVE STREET.  
Singing and managing by Mr. John H. Adams.

### ECLIPSE GARDEN THEATRE

VIRGINIA AND PRIMM STREETS.  
Next Monday and Tuesday, Dec. 20th and 21st, "Rube Waddell," the baseball pitcher, in vaudeville.

Also, in addition to above, we will show 3,000 feet of latest Motion Pictures.  
Souvenirs for the ladies each Wednesday evening.

Souvenirs for the gentlemen each Monday evening.  
Souvenirs for the children each Sunday from 2 till 5.

Amateurs each Friday evening.  
Show lasts one hour and a half.  
Admission, 10 cents.  
Children, 5 cents.

### THE HIPPODROME

13 N. BROADWAY.  
Program for Friday and Saturday.

In a Hempden Bag (Biograph).  
The Test (Biograph).  
Fenton of the Forty-Second.  
The New Policeman.  
By request: The Bugle Call.  
Songs by Signor Bandiera Giovanni (in English and Italian).  
Songs by James A. Fitzgerald.  
Music by Albert A. Stoll.

### FRANKLIN THEATRE

2301 FRANKLIN.  
Entire change of pictures today.

### GRAND-ARSENAL THEATRE

GRAND AND ARSENAL.  
We exhibit three reels of the best and most popular Moving Pictures and entertain with two Songs, rendered by vocal artists, at each performance.

Change of program Sunday, Tuesday, Wednesday and Friday.

We open every evening at 7 o'clock.  
Sunday matinee at 2 p. m. with continuous performance until 10.30 p. m.

Matinee for children every Saturday at 3 p. m. till 5 p. m.  
For beauty, illumination, comfort and safety we are second to none.

### NEW LYCEUM THEATRE

SIXTH STREET BETWEEN MARKET AND WALNUT.

High-class pictures, which are always new.  
Change of Program Sunday, Tuesday, Thursday.

Request days, Wednesday and Friday.  
Fine Orchestra and Singers.

Immediately after his disappearance his wife is appraised of the fact that she has been left a moderate fortune. The wife and children move into new and better quarters, where they are to be found on the night before Christmas. Before going to bed the children slyly place a tub in front of the window they expect Santa to enter, and then tie one end of a string to the window sash and another to their feet, so that the string will awaken them when Santa opens the window.

Arthur Rogers, on burglary bent, opens the window and falls into the trap the children had made for Santa Claus. His wife sees him first and, recognizing him, hurries him into a side room, where she fits him up in the garments of Santa Claus which she had intended donning herself, and everything ends happily for everybody.

"In Little Italy" is a Sicilian love story. Marie is sought in marriage by Victor, the barber, and Tony, a laborer. Tony gets the "thrown down" while Victor is handed the "glad mitt." Tony decides Victor has lived as long as any man should who is in an ardent suitor's way. Several times Tony is on the point of handing Victor a Styx certificate when some one spoils another job for the undertaker.

Victor takes Marie to the bigga da ball. Victor is "raggin'" it across the "waxy" with Marie when Tony slips da stilette between two of his choicest ribs. The next morning Tony drifts around to the barrel house only to learn that he can't be tried for

murder because Victor has refused to die. Curses! Tony has a fit. He goes around to the house and tries to kick in the roof. A constable "wings" him and he lands in jail, while Victor and Marie are married.

The Kintogram announces it has closed with Richard Harding Davis for the exclusive use of his works in moving picture show films. "Nolan's Folly" will be the first shown.

"A Happy Accident," is a Christmas story, Edison film, of a wealthy young woman whose auto breaks down while she is traveling across the country with many presents for her nieces. The presents find their way into a small cottage near the scene of the accident, where they are better appreciated. The picture will be released Dec. 21.

The Vitagraph films will show their usual quota of good picture stories the coming week. "Two Christmas Tides," a love story of Christmas time, was released Saturday. The Kalem films will show a number of good pictures. "The Law of the Mountains" is a tale of moonshiners and Kentucky.

"A Kiss in the Dark" will be released by the Essanay Film Company Wednesday. "The Death of the Duke d'Enghien" is a sterling drama that will be shown in picture by the Pathe Frere films, commencing Monday. It is one of the shameful episodes in Napoleon's career.

L. F. Bent has taken charge of the Park Film Company, in the Gem Theatre Building. He was previously with the Western Film Exchange, and has also been connected with the Wagner Film Exchange. Mr. Bent has been a promoter of moving picture shows since their introduction.

The "Imp" Christmas reel will be "Lest We Forget," which will include Miss Lawrence Lawrence in the leading role. The Bison's new subject will be "The Love of a Savage," a high-class melodrama.

### THE COMPTON

COMPTON AND EASTON.  
High-Class Moving Pictures.  
Amateur Night—Tuesday.

### PALACE THEATRE

THIRTEENTH AND FRANKLIN.  
Up-to-date Vaudeville and Latest Pictures Shown.

Admission 10 Cents.

Meet Your Friend in the Corridor  
CORONNA MOVING PICTURE THEATRE

3027 Olive Street.

One hour 30 minutes show. 5-cent seats for everybody. Change program Sunday, Monday, Wednesday and Friday.

### THE NIGHTINGALE

2009 S. BROADWAY.  
Open every evening at 7 o'clock.  
Open every Sunday at 2 o'clock.  
Illustrated Song and Moving Picture Parlor.

Change of Program Sunday, Tuesday, Thursday and Saturday.

Admission 5 cents.  
GRAND PRIZE OF A MORRIS ROCKER to be given away. Present for everyone from 2 till 5.30 p. m. on Dec. 28. Hold your door check.

Show open from 2 till 11 o'clock on Dec. 25. Presents for everybody from 2 to 5.30 o'clock.

Pictures to please everyone.  
ALBERT LYNN, Prop. and Manager.

### HISTOGRAM

3309 OLIVE ST.  
Up-to-Date Moving Pictures.  
Illustrated Songs by  
MR. CHARLES VOERG.  
Contralto Soloist,  
CHERRY BOYD.  
Open from 7.30 p. m. to 10.30 p. m.  
Cool and Comfortable.

### CASINO

1618 MARKET ST.  
Change of pictures Sunday, Tuesday, Wednesday and Friday.

Frank Witt, singing all of Harry von Tilzer's latest hits with great success.  
Music by a full orchestra; high-class vaudeville.

Special attention to ladies and children.  
Admission to all, 5 cents. Best show for the money.

AT THE MCKINLEY, ANN and Jefferson.  
Friday and Saturday, "Rally Round the Flag," a great war scene.

### FAMILY THEATRE

BROADWAY AND BREMEN.  
Program for Today.  
Corner on Wheat (Biograph).  
Punch and Judy.  
Ugly Girl.

GOOD VAUDEVILLE.  
Saturday matinee only—Passion Play and the Life of Christ. Mr. Gieselman will sing "The Holy City."

Large Program for Sunday.  
Songs for the Little Folks to join in.  
Entire change of program. Matinee at 1.30.  
J. MOGLER, Prop.

### THE MECCA

GRAND AND FINNEY AVES.  
Change of program Sunday, Wednesday and Friday.  
Motion Pictures.  
High-class Soloists.  
Illustrated Songs.  
Open evenings, 7 to 10.30.  
Sunday, continuous from 2.30 to 10.30.

### SURPRISE THEATRE

2703 LAFAYETTE AVE.  
Program changed Sunday, Wednesday and Friday.  
Amateurs Tuesday.  
Ladies' Souvenirs Thursday.  
Children's Souvenirs and Matinee Sunday at 2 p. m.  
Vaudeville Monday, Wednesday, Friday and Saturday.  
Illustrated songs by Chas. Fawcett.

### THE ETZEL

CLARA AND ETZEL.  
Program Changed Daily.  
Only refined subjects shown. We cater to ladies and children.  
I. Blum, Jr., Proprietor.

### SAFETY THEATRE

MANCHESTER AND CHOUTEAU AVES.  
We change program daily.  
Fifty cents worth of Eagle stamps given with every admission Tuesday and Friday.  
Save your coupons.  
"Extra!" \$100 worth of Eagle stamps to the 10 lucky people Thursday night.

### FAVORITE THEATRE

CHEROKEE AND OHIO AVENUE.  
Two blocks west of Jefferson avenue.  
Two blocks east of California avenue.  
Take any car line and transfer for one fare.  
Our entertainment lasts one full hour, and consists of three full reels of Motion Pictures.  
Two Illustrated Songs and the Favorite Orchestra, under the leadership of Wm. C. Maehl.  
The Motion Pictures changed every evening.

The Biograph, Pathe, Selig, Vitagraph, Lubin, Gaumont, Edison, Essanay and other popular Motion Pictures shown on day of release.

Every Tuesday, Thursday and Saturday evenings the famous picture, Dramatiste. Eloise Payton's Talking Picture Company, admitted by press and public to be the foremost picture illustrators in the city.

Come and hear and see them impart life to our high-class Motion Pictures.

Our Theater heated by gas heating plant, assuring comfort and even temperature throughout.

Admission any evening, 5 cents.  
No more. No less.

### BELL THEATRE

WELLSTON.  
Moving Pictures and Up-to-date Vaudeville.

Music by Jim Scully, Pianist.  
Jack Houren, St. Louis' most popular baritone.

Pictures Changed Daily.  
Amateur Nights, Tuesday and Friday.  
Sunday performance continuous, 5.30 till 10.30.

### LIBERTY THEATER

SARAH AND EASTON AVENUES.  
All the latest Biograph, Selig, Vitagraph, Pathe and other film subjects shown.  
Our program consists of three full reels of pictures and two songs.  
Talking pictures every Monday, Wednesday and Friday.

### Extra Special.

Fritz Otte, St. Louis' famous warbler and singer, for four nights only—Thursday, Friday, Saturday and Sunday, Dec. 16, 17, 18 and 19.

Fritz Otte has just returned from a long successful Eastern vaudeville circuit, and he is better than ever. You all know him, so don't miss hearing him.

### SAVOY THEATRE

VANDEVENTER AND MORGAN STREET  
Change of program Saturday, Monday, Wednesday and Friday.  
The Savoy Male Quartet.  
Savoy Feature Orchestra, and  
The Motion Pictures.

### DORIC MOTION PICTURE SHOW

4762 EASTON AVE.  
Entire Change of Program.  
Illustrated Song by Mr. J. Harris, Miss E. Johnson, Pianist.  
Souvenirs given to all children who attend the matinee Sunday.

### AMERICAN ODEON

EASTON AND UNION AVES.  
Daily change of program.  
Best obtainable subjects of the silent drama.  
Illustrated songs.  
Jorace Morgan, vocalist.  
Admission, 5 cents to all.

### CASINO THEATRE

OLIVE AND SIXTH ST., OPP. BARR'S.  
The house of feature picture plays.  
To the whole world the world we show.  
And make the whole world laugh.  
We teach each hemisphere to know  
How lives the other half.

Program for Friday and Saturday  
The Indian. A story of the Southwest at about 50 years ago, when the Indians pretended friendship to their pale face brothers and yet proved treacherous.

Witches' Cavern. A play of unique character, as the name implies.

A Strong Tonic. Showing how a model husband develops tremendous strength through drinking his wife's medicine.

The Lucky Number. How a miserly old fellow decides to marry his cook when he supposed she had won the capital prize at the lottery.

Musical Program by Casino Orchestra:

1. Hungarian Lustpiel.....Keler Bela  
2. Orpheus in der unter welt...J. Uffenbach  
3. Frivolity March.....W. Macquian

Illustrated Songs.  
EXTRA! EXTRA!  
Master Hale O'Riley.

MOVING PICTURE THEATERS, TAKE NOTICE—ST. LOUIS CALCIUM LIGHT CO.

The oldest song slide exchange; oldest and latest up-to-date song slides; 3 changes; \$1 per week; over 1300 complete sets to select from. 516 Elm St. Both phones.



## ESSANAY IN NINETEEN TEN.

## Chicago Manufacturing Firm to Make Extensive Enlargements in Plant and Studio.

If the Essanay company accomplishes as much in the next year as they have in the year just closed they will hold a most enviable position in the film world, and the plans and preparations they are making for the new year's work seem to point that way. Their phenomenal rise in the moving picture world was spectacular and a real surprise to the film world. What they accomplished in a few months in making good quality pictures took other film companies years to accomplish. In a few short weeks quality in their picture subjects had increased in great per cent. and an extra reel per week was added. It must be due to Chicago

equipment must be installed, which will mean the enlargement of the building, which even now covers several acres of ground.

The indoor studio will be supplied with many more lights, increasing the candle power by hundreds of thousands and will make it possible to make larger productions. The daylight studio, unfinished last fall, will be completed early in the spring and will be the largest and finest in the world.

Anderson's Western pictures will be released on Saturdays from time to time as usual. The Western producer, located in El Paso, at present, is working in the new studio. Anderson's plans for the summer are not complete but it is possible that in the spring he will make a trip into the Northwest for more scenic and industrial pictures.



VIEW OF ESSANAY STUDIO AND FACTORY, CHICAGO, ILL.

hustle, a spirit in the air that makes things grow good and big in a comparatively short space of time.

The Essanay company have made plans for great work in the next year. Extensive improvements and additions to their even now big studio and factory are on foot. The enlargement and improvement of every department is necessary. The photographic department, it is said, will be enlarged to double its present capacity. At present this department is busy day and night and can barely supply the great demand for films. Numbers of more printing machines, developing tanks and other

The Essanay's Chicago studios are turning out great product at present, subjects of a very high quality and standard. Their stock company of actors at present includes many well known stage celebrities and the number is being constantly increased. An all star cast is what their dramatic producer is seeking and it has been through his influence that a number of well known American players have been obtained for certain feature pictures. These actors have all been greatly interested in the silent drama since they have had parts, and expressed their surprise in finding so much opportunity for good work in picture pantomime.

The Essanay Company's release for the first two weeks in January contains three notable films. "The Adventuress," a drama; "Electric Insoles," a short comedy from the Western people and a big military picture, "Review of U. S. Troops, Fort Leavenworth, Kansas." This latter picture is claimed to be the Essanay's greatest feature picture. It is ready for release January 15.

Mr. George K. Spoor, of the Essanay Company, sees a big future for the Essanay, opening in the new year.

"We have worked hard in the past year to bring Essanay films into the front rank and feel we have succeeded. We have worked for the interest of the exhibitor in endeavoring to give him the kind of pictures he wants, pictures that draw the crowds, and the Essanay company appreciates the fact that its success has been largely due to the heart encouragement the exhibitors have given them. The Essanay company joins me in wishing every exhibitor and exchange manager a most happy and prosperous New Year."

## "NO OFFENSE, UNCLE SAM"—ESSANAY.

Uncle Sam, it appears, has got himself into grave and serious trouble. Essanay employees declare that he has appropriated for his new five-dollar gold piece the Indian Head design, the Essanay's trade mark. A comparison of the two heads shows a remarkable likeness and as the Essanay design is older than Uncle Sam's, the Chicago Indian is going to lay complaint with the copyright office.

The argument started the day before Christmas when small envelopes, each containing a bright new five-dollar gold piece, were passed out to the employees with the compliments of their employers.

The Essanay employees in turn remembered Mr. Spoor in the present of a handsome gold watch, bearing the Indian Head design and otherwise engraved. There is not a better "boss" in the world say they all.

Mr. G. P. Hamilton, the factory superintendent, was also remembered by the Essanay employees, the present being the same.

## "KARLCHEN IST EIN FLUNDRIBESSIMUS."

From Dusseldorf, Germany, comes a richly humorous letter on a phase of the American picture situation. It is printed in Der Kine-matograph, the principal motion picture journal printed in Germany. We reproduce it without translation so that none of the humor may be lost:

Haben Sie den kleinen Laemmle gesehen? Er war in Deutschland und wollte das Reichstagsgebäude kaufen; da ihm indes der graue Stein unter dem dritten Fenster der ersten Etage nicht gefallen, so hat sich die Geschichte zerschlagen. Wie ich höre, steht er in Unterhandlung, die Siegesallee zu kaufen. Falls Sie also eines Morgens aufwachen und in der Siegesallee lebende Bilder sehen, so wissen Sie das war Laemmle's Werk, (Hoffentlich honorieren Sie diesen Witz extra).

Karl Laemmle ist der Fabrikant der "Imp" Films (glücklicherweise ein Name, den man wenigstens aussprechen kann). Independent Moving Pictures nennt er seine Fabrikate; auch er gehört zu denen, die sich vom "Trust" losgesagt. Karl ist ein Flundribus; er kann Reklame machen, besser als Barnum & Bailey's privilegierter Aufschneider. Er schreibt Anzeigen, die so heiss sind, dass man sie blasen muss, wenn man sie liest, aus Angst, sich den Schnabel zu verbrennen. Karlchen sagt, er schreibe die Anzeigen selbst; aber wie gesagt, Karlchen ist ein Flundribissimus.

Laemmle drohte langst, den Trust unterzukriegen; er, Karl, werde selbst Films fabrizieren und zwar die besten amerikanischen Subjects. Und—zu seiner Ehre sei's gesagt—Karlchen hat Wort gehalten. Er brachte Films auf den Markt, den ersten "Hiawatha" betitelt, und, wie ich lese, verdient der Film Anerkennung. Seitdem bringt er jede Woche einen neuen Film heraus und—merkwürdigerweise—hat der Trust ihm noch immer nicht das Handwerk gelegt, wie seiner Zeit laut urbi et orbi verkundet ward.

Die einen nun denken so, die anderen so und wir denken so. Und wie denken Sie?

Laemmle indes ist nicht der einzige neue Fabrikant, noch beschliessen die in meinem letzten Artikel aufgeführten Namen die Liste. Neu meldeten sich folgende unabhängige Fabrikanten an: Pantograph Corporation, New York; U. S. Film Company, Cincinnati, Ohio; Travergraph Company, Brooklyn, N. Y.; Than-houser Company, New York, N. Y.; Theo. Brinkmeier, Wheeling, W. Va.

Ich höre bereits andere aus der Erde wachsen. Wer sagt, die Filmindustrie sei am aussterben?



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The Film Index



## RECENT HEADLINERS

### Critical Mention of Notable Releases During the Past Three Weeks

So many headliners are appearing weekly, as Licensed releases now run, that there is space in this brief resume for mentioning only the top-notchers during the three weeks.

"The Indian," issued by Selig, Dec. 16, is a film that has attracted much attention for the fine portrayal of the characters and the impressive Western scenery as well as for the powerful story of an Indian's faithful friendship. The Indian attack on the white emigrants crossing the plains is a model of realism.

"The Law of the Mountains," released Dec. 17, by the Kalem company, is a fine exhibition of natural acting as it is now seen in Licensed productions. The characters in the picture give no indication whatever of being hired actors. To all appearances, they are the people of the mountains and we are but spectators of actual events in their eventful lives.

"Two Christmas Tides," one of the Vitagraph's holiday subjects released Dec. 18, has received universal praise for the deep interest of the story and the splendid manner of its production.

"A Trap for Santa Claus," a Biograph Christmas subject released Dec. 20, proved a wonderfully novel and fascinating picture, perfectly produced.

"The Death of the Duke D'Enghien," one of Pathe's historical films, deserves to rank as a film d'art, although it was not issued as such. No finer work has ever been seen in any picture or on any stage.

"The Stranger," a Gaumont release of Dec. 21, is a splendid dramatic subject that is winning enthusiastic praise everywhere. The motherless girl banished from her father's home when the new wife arrives, appeals powerfully to the sympathies.

Urban's picture of a battleship as seen from the fighting top is a novelty worth the price of admission in any picture house.

Biograph's release of Dec. 23, "In Little Italy," is the very perfection of melodrama, consistently constructed and acted. There is a sustained thrill in it that holds intense interest without in the least appearing overdrawn and here is a sigh of relief throughout the house when the would-be murderer is safely in the hands of the police.

For pure comedy built on logical lines, there has been nothing produced in a long time that is funnier than Lubin's release of Dec. 23, "Blissville the Beautiful." It is reminiscent of actual experience in "falling for" the glittering representations of the suburban real estate agent and is a succession of laughs from start to finish.

Selig's magnificent production, "The Christian Martyrs," released Dec. 23, is a tremendous production, telling a love story during the early Christian days in Rome, and is a masterpiece of its kind.

The film story of the opera of Faust released by Edison, Dec. 24, is a splendid conception. The story is told as clearly as print and the acting and scenic settings are of the highest class.

The novel fairy story, "The Cardboard Baby," released by Kalem, Dec. 24, has laughable interest for adult spectators, and at the same time is full of fascination for the youngsters.

"The Birth of Jesus," issued by Pathe, Dec. 24, is one of the most impressive allegorical pictures ever produced. It is colored beautifully, the scenery is absolutely appropriate and the acting is beyond praise.

Essanay's "The Heart of a Cowboy," is a thrilling Western melodrama presented in a way that impresses us with its reality.

"A Midsummer Night's Dream," adapted from Shakespeare's poetical play, by the Vitagraph and released Christmas day, is a beautiful work of art and the fairy story character of the plot is most charmingly brought out.

"To Save Her Honor," the Biograph issue of Dec. 27 is a film that could rank with the highest class Broadway drama. Some of the scenes are marvelous for their realistic appearances and the entire production is a masterpiece.

Lubin's comedy of "The New Chief," issued the same day, is rich in natural humor.

"Buried Alive," a Western mining story by Selig, also released Monday is truly marvelous for the splendid mountain scenery that serves for the backgrounds. It also tells a thrilling story that has gripping interest.

"The Power of the Press," the Vitagraph release for Dec. 28, has rarely if ever been excelled for powerful interest and perfect picture acting. It is a film that calls for the warmest praise.

Essanay's comedy of Dec. 29, "A Policeman's Revolver," has laughing qualities that are peculiar to Essanay productions. It is a clever and novel idea splendidly worked out.

"Oh, You Doggie," a Pathe novelty of the same day is a succession of laughs with a remarkable dog for the chief character.

There are many other films that might have been enumerated as "headliners" during the same period, but these will suffice to demonstrate the star quality of Licensed releases.

Selig's release of Dec. 30, "A Daughter of the Sioux," is an admirable example of higher class military melodrama, telling a story that illustrates the

faithfulness of our Indian when he once bestows his friendship.

"Corsican Hospitality," released by Pathe the day following, is a powerful and instructive tragedy, and on the same reel "A Live Corpse" turns out to be a "live wire" comedy of the first water. No humorous film in many days has contained so many laughs.

Gaumont's release on New Year's Day, "The Legion of Honor," is a historical tragedy of thrilling interest. "Cupid and the Motor Boat," the Vitagraph release of the same day, is a singularly interesting picture of strong dramatic power.

Coming down to this week, the Biograph's "Rocky Road," issued Jan. 3, presents a powerful situation in a logical and gripping way—the impending marriage of a father to his own daughter, each ignorant of the relationship.

On Sept. 4, Vitagraph's second reel of Moses proved ever more impressive and artistic than the first reel. The settings are works of art and the peculiar Biblical atmosphere of the entire production is marvelous.

### INDEPENDENT RELEASES COMPARED.

During the past seven days the Independents have been furnishing service to a large New York theatre—the first opportunity they have had to supply films for a house of any importance in the East. They have exerted every effort to show the best they have, and not having enough new material to supply the three reels per day called for, have been forced to include a large proportion of old films. And yet in the entire lot there has not been one film that could compare in artistic or dramatic merit to any one of the many Licensed subjects included in the list named above. Out of forty-two reels exhibited during the time named by the Independents, there have been two subjects that call for some praise, "Lorenzo de Medici," by Comerio and "Admiral Nelson's Son," by Itala, and both of these would be second rate if released by Licensed companies. They are only good because they are so exceptional among a mass of inferior stuff. The few American films shown are sadly deficient in nearly every quality that goes to make up a successful moving picture. The two Powers pictures exhibited would have been thrown into the scrap heap by any Licensed company, and the three Laemmle films are ragged and incongruous in construction and acting. The two Bison pictures are frightful exhibitions of poor photography. As for the other American Independents, none of their films were used, the inference being that their releases must have been even worse than those referred to here. It is said that "comparisons are odious," and the saying is certainly true so far as Independent films are concerned, when compared to Licensed product.

### RECENT SLIDE RELEASES

#### Synopsis of Production Issued by the Leading Song and Novelty Slide Makers

Henry B. Ingram Co.

"DOWN BY THE GARDEN GATE."—Fine waltz song, by John J. Nolan, a famous Boston newsboy vocalist; published by the Rose & Snyder Company, New York. Posed for by Miss Teenie Ostrander and Mr. Jack Freileweh. A fine set of illustrations made in the famous flower gardens of Poughkeepsie.

"FRAID CAT."—A kid waltz song, by Fred J. Barnes and Raymond White; published by the house of Koninsky, Troy, New York. Posed for by school children. A fine set of illustrations and a bully and popular song.

"IN A COTTAGE TWINED WITH ROSES."—By Howard King and Raymond White; published by the house of Koninsky, Troy, New York. A beautiful song of the South with roses, roses everywhere. Illustrations posed for by Sallie Fassett and George Youngman.

"SOMEBODY'S HEART BEATS FOR SOMEONE."—Waltz song by Howard King and Sidney Chapman; published by the house of Koninsky, Troy, New York. A great song with a good set of pictures, grand and appropriate scenery. Posed for by Mary Crandall and Joe Bradford.

"THE GIRL I LOVED WAY OUT IN INDIANA."—A song of Hoosierland, by Fred J. Barnes and Raymond White. Scenes in one of the grandest states in the Union.

"I'D LIKE TO CALL YOU SWEETHEART ONCE AGAIN."—A song of the heart bowed down, by Kent Newton and Raymond White; published by the house of Koninsky, Troy, New York. Posed for by Miss Billie Gray and Fred. Newton. Fine illustrations.

"BRING ME BACK MY MAMMA."—Song by Howard King and Harry V. Taylor; published by Koninsky, Troy, N. Y. Posed for by Miss Katarina Gale and Freddie Baker. A grand kid song with Santa Claus and lots of sentiment. Great illustrations. Good for family moving picture theatres. It gets the children.

"DOWN WHERE THE YELLOW CORN IS WAVING."—A fine song of the Tennessee Hills and cornfields. Best effort of Fred J. Barnes and Raymond White; published by Koninsky, Troy, N. Y. Illustrated with rare good taste and conception of the subject. The perfume of the cornfields and the hum of the honey-laden bees lingers in this melody.

"THE DEAR OLD VILLAGE MILL DOWN IN THE VALLEY."—Song by Monroe Rosenfeld and George Van Wagenen; published by the Seminary Music Co., New York. Posed by Mr. C. L. Hollenbeck and Miss Teenie Ostrander. Pretty pictures of the Old Mill and the Farm. Attractive and original.

De Witt C. Wheeler.

"BY THE LIGHT OF THE SILVER MOON."—Remick's big song hit; known all over the country. This song has been illustrated before, but Mr. Wheeler has put out a real set of slides. He has moonlight scenes that are moonlight scenes and not some pictures dabbed over with blue coloring.

"LOVE ME, DREAMY EYES."—Love ballad published by Remick. Slides in which a pair of large, dreamy eyes play an important part.

"NORA MALONE, CALL ME BY 'PHONE.'"—Pretty little Irish ballad, by Albert Von Tilzer and Junie McCree. Slides are a series of picturesque scenes from the country, posed for by a young man and a woman in Irish garb.

"TAKE ME BACK TO SUNSHINE LAND."—Published by Jerome H. Remick; a pretty little descriptive song contrasting city life with life in the country. Slides are a series of pictures of scenes in New York City and in the country. Vividly colored.

"THERE'S NOTHING ELSE IN LIFE LIKE LOVE, LOVE, LOVE."—Love ballad; published by Witmark. Scenes are laid in a beautiful garden filled with flowers. The set is a treat.

"MARY, YOU'RE A BIG GIRL NOW."—Ballad; published by Jerome H. Remick, New York. For this pretty little song Mr. Wheeler has made a set of slides that is above criticism. They are in every respect a work of art. The scenes are rural and show a splendid selection of "atmosphere." "Mary" is a country girl and the pictures were taken in a country place. The vivid coloring is certainly splendid. It is the best rural set we have had the pleasure of viewing in a long while.

Novelty Slide Co.

NOVELTY PUZZLETES—RELEASE OF JAN. 3.—CITIES OF THE UNITED STATES.—Clever puzzle pictures representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.—RELEASE OF JAN. 10.—STATES OF THE UNITED STATES.—Representing in puzzle form the States of the United States. Second set of a series of puzzle slides designed to increase box office receipts.

"THE STARS AND STRIPES ARE NAILED TO THE OLD NORTH POLE."—Patriotic song; published by the Pemberton Publishing Company, New York. Slides consist of scenes at North Pole, with many feature slides, especially designed for the song, which make the set an extraordinary one.

"HOLIDAY SLIDES."—Some very original designs by the Novelty Company. One with picture of Santa Claus and Winter scenes wishing the audience a Merry Christmas. Another one, "Happy New Year," prettily decorated with holly. Still another combining both. The slides create a happy sensation in the audience and show that the manager takes interest in his patrons.

Harry Gordon, for many years the head of the firm of Gordon Bennett, producers of "The Holy City," "Royal Slave" and various other productions, succeeds Thomas H. Quill as special press representative and advertising agent for the Selig Polyscope Co., Inc., with offices at 45-9 E. Randolph street, Chicago.

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# BIOGRAPH FILMS



Trade Mark.

Released January 10, 1910.

## Her Terrible Ordeal

Where Absent-Mindedness Proves a Blessing.

In this Biograph subject a fatality is averted through forgetfulness. Mr. Curtis is about to leave on a business trip and leaves his office in charge of his son, and the young typist, whom Jack loves. Curtis, on leaving drops his wallet on the floor and Jack hastens to return it. While Jack is away, a tramp enters, and, forcing the girl into the vault, steals her purse. On Jack's return he hears a knocking on the inside of the safe. He is powerless as he doesn't know the combination. Out he rushes in hopes of overtaking his father, only to find the train gone. Curtis, however, is not on the train, as he had forgotten important papers and returned to the office to procure them. This was the means of saving the girl from suffocation.

Length, 952 feet.

Released January 13, 1910.

## ALL ON ACCOUNT OF THE MILK

HER TERRIBLE ORDEAL.

A Biograph Comedy of a Modern "Hero and Leander."

Here we present a romance in which Cupid takes the part of the milkman. The young contractor, to better inspect the work on a building, attires himself in overalls. At lunch time he expresses a desire for milk. His foreman tells him where he can get it. At the farmhouse the maid has been taken ill, and the young lady of the house essays to do her work. The young man, of course, thinks her the maid, while she thinks him a laborer. This does not prevent their falling in love with each other. He gets the milk habit; always going for it attired as a laborer, while she also keeps up the deception, each afraid if the other knew their identity it would frighten him or her off. The affair is finally straightened out and everybody is happy.

Length, 989 feet.

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### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Jan. 13	All on Account of the Milk.....	Comedy	989
Jan. 10	Her Terrible Ordeal.....	Dramatic	952
Jan. 6	The Dancing Girl of Butte.....	Dramatic	984
Jan. 3	The Rocky Road.....	Dramatic	990
Dec. 30	The Day After.....	Comedy	460
Dec. 30	Choosing a Husband.....	Comedy	531
Dec. 27	To Save Her Honor.....	Dramatic	986
Dec. 23	In Little Italy.....	Dramatic	956
Dec. 20	A Trap for Santa Claus.....	Christmas Drama	989
Dec. 16	In a Hempen Bag.....	Dramatic	465

### EDISON CO.

Jan. 14	A Warrior Bold.....	Comedy	475
Jan. 14	The Parson's Umbrella.....	Comedy	220
Jan. 14	Troop B, 15th U. S. Cavalry Bareback Squad in Monkey Drill.....	Military	285
Jan. 11	Bear Hunt in the Rockies.....	Sporting	975
Jan. 7	The Engineer's Romance.....	Dramatic	670
Jan. 7	Ashes.....	Comedy	610
Jan. 4	Pardners.....	Dramatic	995
Dec. 31	Fishing Industry at Gloucester, Mass.,.....	Industrial	975
Dec. 28	Tobacco Mania.....	Comedy	360
Dec. 28	The Fallen Idol.....	Comedy	360
Dec. 28	The Cap of Fortune.....	Fairy Story	270
Dec. 24	Faust, Grand Opera Series.....		1,000
Dec. 21	A Happy Accident.....	Christmas Story	475
Dec. 21	The Mischievous Elf.....	Fairy Comedy	500

### ESSANAY CO.

Jan. 15	U. S. Army Maneuvers, Ft. Leavenworth, Kan.....	Military	1,000
Jan. 12	Electric Insoles.....	Comedy	502
Jan. 12	The Old Maid and the Burglar.....	Comedy	498
Jan. 8	His Only Child.....	Dramatic	997
Jan. 5	The Adventuress.....	Dramatic	525
Jan. 5	How Hubby Made Good.....	Comedy	473
Jan. 1	A Western Maid.....	Western Drama	785
Jan. 1	Why He did Not Win Out.....	Comedy	213
Dec. 29	Jack's Birthday.....	Comedy	728
Dec. 29	A Policeman's Revolver.....	Comedy	281
Dec. 25	The Heart of a Cowboy.....	Western Drama	959
Dec. 22	A Kiss in the Dark.....	Comedy	400
Dec. 22	Object: Matrimony.....	Comedy	635

### GAUMONT

Jan. 15	Decorated by the Emperor.....	Military Drama	698
Jan. 15	Railway on the Ice Sea.....	Scenic	312
Jan. 11	Shooting in the Haunted Woods.....	Mystery Comedy	570

Date.	Subject.	Class.	Length, Feet.
Jan. 11	Towser's New Job.....	Comedy	393
Jan. 8	On the Bank of the River.....	Dramatic	604
Jan. 8	A Seat in the Balcony.....	Comedy	371
Jan. 4	The Wreck at Sea.....	Dramatic	626
Jan. 4	The Avenging Dentist.....	Comedy	319
Jan. 1	The Legion of Honor.....	Military Drama	1,009
Dec. 28	A Clever Sleuth.....	Detective Comedy	623
Dec. 28	Hush Money.....	Farce	361

### KALEM CO.

Jan. 14	The Romance of a Trained Nurse.....	Dramatic	930
Jan. 7	The Deacon's Daughter.....	Melodrama	950
Dec. 31	A Slave to Drink.....	Dramatic	950
Dec. 24	The Cardboard Baby.....	Fairy Story	855
Dec. 17	The Law of the Mountains.....	Dramatic	875
Dec. 10	Rally Round the Flag.....	War Drama	955

### LUBIN MFG. CO.

Jan. 13	Wild Duck Hunting on Historic Reel-foot Lake.....	Sporting	550
Jan. 13	He Joined the Frat.....	Comedy	300
Jan. 10	Over the Wire.....	Comedy	900
Jan. 6	The Tattooed Arm.....	Dramatic	850
Jan. 3	Their Chapioned Honeymoon.....	Comedy	850
Dec. 30	Three Fingered Jack.....	Dramatic	940
Dec. 27	The New Chief.....	Comedy	495
Dec. 27	The Persistent Poet.....	Comedy	525
Dec. 23	Blissville, the Beautiful.....	Comedy	830
Dec. 20	The Policeman's Christmas Eve.....	Comedy	440
Dec. 20	Three Christmas Dinners.....	Comedy	495
Dec. 16	Romance of the Rocky Coast.....	Dramatic	825

### GEORGE MELIES.

Dec. 15	The Living Doll.....	Christmas Spectacle	1,000
Dec. 8	The Fatal Ball.....	Dramatic	1,000
Dec. 1	Fortune Favors the Brave.....	Fairy Story	600
Dec. 1	Seeing Things.....	Comedy	400
Nov. 24	The Red Star Inn.....	Dramatic	1,000

### PATHE FRERES.

Jan. 15	On a Racket.....	Farce	600
Jan. 15	A Stag Hunt in Java.....	Sporting	367
Jan. 14	Story of a Leg.....	Comedy	285
Jan. 14	The Beggar's Repentance.....	Dramatic	692
Jan. 12	Camille, Film d'Art.....	Dramatic	1,033
Jan. 10	Miss Moneybags Wishes to Wed.....	Farce	581
Jan. 10	Women in India.....	Educational	377
Jan. 8	The Last Look.....	Dramatic	587
Jan. 8	His Opponent's Card.....	Comedy	367
Jan. 7	Modern Highwayman.....	Dramatic	600

Date.	Subject.	Class.	Length, Feet.
Jan. 7	An English Boxing Bout.....	Sporting	298
Jan. 5	The King's Command.....	Comedy	561
Jan. 5	Overzealous Domestic.....	Farce	410
Jan. 3	The Marriage of the Cook.....	Comedy	502
Jan. 3	A Victim of Circumstances.....	Dramatic	459
Jan. 1	Tabby's Finish.....	Comedy	426
Jan. 1	Trials of a Schoolmaster.....	Dramatic	528
Dec. 31	Coriscan Hospitality.....	Dramatic	390
Dec. 31	A Live Corpse.....	Comedy	610
Dec. 29	Oh, You Doggie.....	Comedy	187
Dec. 29	A Well Earned Medal.....	Dramatic	728

### SELIG POLYSCOPE CO.

Jan. 13	Under the Stars and Stripes.....	War Drama	900
Jan. 10	A Tale of the Backwoods.....	Dramatic	1,000
Jan. 6	The Highlander's Defiance.....	Dramatic	625
Jan. 6	Alderman Kraut's Picnic.....	Comedy	370
Jan. 3	The Smuggler's Game.....	Dramatic	1,000
Dec. 30	A Daughter of the Sioux.....	Indian Drama	985
Dec. 27	Buried Alive.....	Dramatic	1,500
Dec. 23	The Christian Martyrs.....	Dramatic	950
Dec. 20	Through the Hood River Valley.....	Scenic	529
Dec. 20	A Modern Dr. Jekyll.....	Comedy	471
Dec. 16	The Indian.....	Western Drama	950
Dec. 13	Pine Ridge Feud.....	Melodrama	975

### URBAN ECLIPSE.

Jan. 12	True to His Oath.....	Drama	672
Jan. 12	Home of the Gypsies.....	Scenic	321
Jan. 5	Tragedy at the Mill.....	Dramatic	612
Jan. 5	Shanghai of To-day.....	Scenic	351
Dec. 29	Battle in the Clouds.....	Dramatic	658
Dec. 29	The Park of Caserta.....	Scenic	201
Dec. 22	Fiorella, the Bandit's Daughter.....	Dramatic	741
Dec. 22	From the Fighting Top of a Battleship, in Action.....	Topical	263

### VITAGRAPH CO.

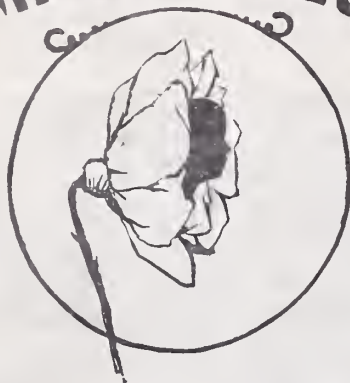
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# KALEM FILMS

ISSUE OF JAN. 21, 1910

## THE MAGIC FLOWER



LENGTH 860 FEET (Approx.)

### "THE MAGIC FLOWER"

is the second of our new series of Fairy Stories for American Children, and is so good that it has determined the date of our second weekly reel—i. e., Wednesday, February 2, 1910.

**REMEMBER! Commencing Wednesday, February 2, THE KALEM COMPANY will release two reels each week, one on Wednesday and the other on Friday.**

The second reel will be almost exclusively the product of our new and splendid studio in the Eastman Kodak Building, a studio which represents the very last word in the photographic art. The output will be confined largely to mystery and comedy themes and is in charge of one of the strongest producing forces in the business. We can assure exhibitors that this new KALEM release will embody decided novelties. We are confident that the exchanges will welcome it, and we trust you will make your advance arrangements accordingly.

*Kalem posters can be obtained from your exchange or by mail from the A. B. C. Co., of Cleveland, O.*

Free Descriptive Lectures Sent to all Theatre Managers



**KALEM CO., Inc.**

Eastman Kodak Building

235-237-239 West 23d Street

New York City

## KEEP THE SAME CROWD COMING

Drummers and transients help some in the motion picture game, because their money's just as good as anybody's—but it isn't so continuous. The family, neighborhood crowd is the crowd you want, and the thing that gets their patronage, and holds it, is good clear, steady pictures and no long waits between—the kind of pictures that the

## EDISON KINETOSCOPE

gives. Don't risk the success of your business by purchasing a machine that may cost a little bit less in the beginning, and is sure to cost a whole lot more to operate, and will eat up your profits on repairs. Buy an Edison Kinetoscope and be sure of good, clear profits and constant patronage.

Write today for booklet, giving full details as to why the Edison is the machine that you should buy—also copy of the Edison Kinetogram.

## EDISON FILMS

**Releases of January 18 and 21**

**Release of January 18**

### IN THE NICK OF TIME

A virile melodrama of love, hate, revenge and death, in which are shown a run on a bank, an exciting auto ride, the blowing-up of a bridge, the erection of a pontoon bridge by Co. "K," 22nd (N. Y.) Regiment, Engineer Corps and a cross-road fight. Thrillingly dramatic.

No. 6576.

CODE, VESCIMUR.

App. Length, 975 ft.

**Releases of January 21**

### THE COQUETTE

(Dramatic)

A true story of the Philippine insurrection in which two U. S. army officers learn on the field of battle that they are engaged to the same woman. The one dying, the other rebukes her falseness.

No. 6577.

CODE, VESCOVADO.

App. Length 495 ft.

### THE LUCK OF ROARING CAMP

Bret Harte's famous story of the mining days of '49 adapted and presented with but slight necessary changes. A delicate blending of humor and pathos; a film that appeals to the heart.

No. 6578.

CODE, VESCOVESSA.

App. Length, 490 ft.

**Releases of January 25 and 28**

**Release of January 25**

### A WOMAN'S STRATEGY (Dramatic)

No. 6579

Code, VESCOVILE

App. Length 975 ft.

**Releases of January 28**

### A GEORGIA POSSUM HUNT (Descriptive)

No. 6580

Code, VESCOLURUM

App. Length 140 ft.

### THE SKIPPER'S YARN

No. 6581

Code, VESCULOS

App. Length 850 ft.

Order Display Posters of these Films from your Exchange or the A. B. C. Co., Cleveland, Ohio.

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New York Office, 10 Fifth Ave.

Chicago Office, 90 Wabash Ave.

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England

DEALERS IN ALL PRINCIPAL CITIES



# The Film Index

VOL. V. No 4

NEW YORK, JANUARY 22, 1910

WHOLE No. 196

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

## Great Development of The Vitagraph Company.

**From Small Studio in Office Building to  
Plant Covering a City Block—Extensive  
Equipment Supplemented by two Cruiser  
Yachts.**

“GREAT oaks from little acorns grow,” and from a singularly modest beginning sprung and developed the great enterprise widely known as the Vitagraph Company of America, producers of motion pictures, justly entitled now to second place in the world of motion pictures. The story of that development is a long one—too long for this story, but it is fairly well known to picture men and needs no rehearsing here. Commencing with a few rooms in the Morse Building, New York City, where a studio was improvised, back in the early days of pictures nearly fifteen years ago, the growth of the Vitagraph Company has steadily progressed until the visible plant covers a city block in the Flatbush section of Brooklyn, and represents an investment of several hundred thousands of dollars. A view of the plant is shown in one of the accompanying groups of engravings.

The buildings illustrated are the studios of the company and extend across one side of a block. In addition to these are several other structures in which printing and perforating processes are performed. The second building from the left of the picture is the first independent studio of the company, and the first motion picture studio building erected in America. The others have been added from time to time as the business developed. In the upper floors of each building are located the studios and the lower floors house the manufacturing equipment where the pictures are developed and dried; the machine shop, where special machinery is made and repaired, and the wardrobe room where the great store of costumes required by the actors to properly dress their several parts is kept in constant readiness for use. Views of these several departments are given on another page.

“The workman is known by his chips.” Likewise the Vitagraph is known by its pictures. While turning out its quota of ordinarily good and entertaining subjects, the best work of the Vitagraph Company is to be found in the big picture productions of historic character which bear its familiar trade mark. Believing that the picture-loving public desired something better than slapstick comedy the Vitagraph producers undertook the visualization of popular literary masterpieces and events in history which were suitable to their purposes. The result has been shown in the splendid Washington and Napoleon pictures, Victor Hugo’s Les

Miserables, Sir Walter Scott’s Kenilworth and many other equally noteworthy.

In the production of these pictures many months were spent in a careful study of the historic data bearing upon the subjects and the greatest care was exercised in reproducing every detail in exactness. In the Napoleon pictures photographs and drawing of the original localities made famous by the great Emperor and preserved by the French government, were made and reproduced at great expense. History and records of the customs of that day were closely scanned and the incidents reproduced in the pictures were as nearly like the original events as human ingenuity could devise.

To the aid of the producers were summoned actors and actresses of known ability, whose delineation of great characters stand today as masterpieces of the mimic art.

The latest effort of the Vitagraph along its chosen line of serious endeavor is the series of bible stories, the first of which is The Life of Moses in five parts, of which THE FILM INDEX has published full description. To its assistance in these Bible pictures the Vitagraph Company has been able to bring the well-known divine and profound student of Biblical lore, Dr. Madison C. Peters, whose knowledge of the customs and traditions of Bible people lends authority to those productions.

It is the intention of the Vitagraph Company to extend its Bible series to include many more of the interesting events told in the sacred volume. On this future work Dr. Peters is now engaged and more remarkable productions will be forthcoming.

The greatest contribution of the Vitagraph Company to the picture industry is its efforts to dignify the character of the subjects offered to the public and to raise motion pictures out of the commonplace as an amusement feature.

In point of equipment few picture producers have the resources possessed by this company. Every conceivable bit of “property” needed for a picture, no matter of what period of the World’s history it may depict, is to be found in the spacious “property room” in one of the studio buildings. For water scenes there is the big tank in the factory enclosure, shown in the illustration. Some remarkable scenes have been created in this tank.

Through the courtesy of Yachting, the leading publication dealing with yachts and motor boats in America, THE FILM INDEX is enabled to present an engraving showing the two motor cruising yachts and full descriptions, which have been ordered by Mr. Smith and Mr. Blackton for the uses of the company. The description follows:

### Vitagraph Cruisers.

The fleet of large gasoline cruisers on the Atlantic coast will be increased next spring by the addition of two 98-foot yachts which will embody many new features not heretofore seen on power craft and usually considered possible  
(Continued on page 4.)

## Chicago’s Theatre License Law Hardship for M. P. Managers.

**May Be Modified—Elbert Hubbard Enlists  
With the Selig Forces—Levin Pleases the  
Ladies—Other Live News.**

James S. McQuade.

IT was discovered only a few days ago that the new city ordinance affecting the license fees for theatres and other places of amusement contains a section which, unless modified by the immediate future action of the City Council, is liable to work hardship on many deserving small exhibitors, whose houses come under the classification of 4th class, the license for such theatres being \$200 per annum.

### Section of Ordinance Involving Hardship.

The ordinance was passed Dec. 17, 1909, and went into effect Jan. 3, this year, so that its provisions are now in force. Section 109, under the heading, Licenses—How Prorated, reads as follows:

Where any license is issued under the provisions of this ordinance and an annual license fee is fixed therefor, if less than six months of the annual license period shall have expired at the time of the issuing of such license the full license fee shall be charged therefor. If six months, or more than six months, of the annual license period shall have expired, and if it appears that the applicant has not conducted, produced, offered or presented any of the foregoing classes of entertainments prior to the application for a license therefor, one-half of the full license fee shall be charged. Excepting as hereinafter provided, no license shall be issued for any part of a license year for a sum less than one-half of the full annual license fee.

### One Payment for Entire License Fee.

During the previous year the fee could be paid quarterly and in some cases monthly. This gave the exhibitor of small means a chance to engage in business, and many of these men from small beginnings have, through business tact, hard work and pinching—amassed quite comfortable bank accounts and exchanged their original theatres for others more imposing and of larger seating capacities. There are numerous small exhibitors to-day, honest, capable and ambitious, who, with families to support, and the other burdens common to the lot of man, will find it impossible to raise \$200 in a lump and present it at the license collector’s window. Their little all is invested in their theatres and if they are forced to close the doors there must follow suffering and want in many families.

Is Chicago so poor that she must do this thing? I think not, and I am the more firmly convinced of it when I bear in mind that many of her merchant princes began with nothing in the way of capital, but with iron will and an inflexible determination overcame alike the handicaps of poverty and the buffeting of Fortune.  
(Continued on page 9.)



# The Film Index

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### SPECIAL NOTICE.

The foregoing schedule of advertising rates is suspended indefinitely from this date. Write for new trial rates; they will interest you.

CLASSIFIED ADVERTISING—"For Sale," "Help Wanted," etc., 3c. per word; minimum, \$1.00 one time. "Situations Wanted," not to exceed four lines, 25c. one time. Cash must accompany all orders for classified advertising.

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Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

JANUARY 22, 1910.

## BLAMING THE PICTURE SHOW.

It seems to be the rule these days, when anything goes wrong, to blame the Picture Show. In all probability this is nothing more than the usual penalty of success; nevertheless, it becomes annoying at times to picture men to have all the faults and shortcomings of others laid at their doors. Up to date nearly every crime on the calendar has been scored up against motion pictures. In Brooklyn a preacher has risen to protest against the proximity of a picture theatre to his church because it will detract from the Sunday School services, and from the Brooklyn Times we learn that pictures have affected the attendance of the free lectures of the Board of Education. Here is the Times Story:

During the first course of lectures under the auspices of the Bureau of Lectures of the Board of Manhattan, which began on October 1 last, and closed the middle of December, there was a marked falling off in the attendance at nearly every center in the city. Dr. Henry M. Leipziger, Supervisor of Lectures, would not admit this, but the Local Superintendents and patrons of many centers have been commenting on the fact quite generally. Several reasons have been assigned for the decrease, but the main cause is said to be the great number of cheap moving-picture shows which are scattered all over the city. The lectures are free, while it costs a nickel or a dime to see the moving pictures, but so many people are just looking after entertainment that they do not see the benefits in the line of education to be derived from attending the lectures, which are instructive as well as entertaining, and prefer to pay to see the pictures which are only entertaining. No figures to show the falling off in the attendance as compared with previous years have as yet been issued.

Some time ago, there was talk of closing up the centre in the Erasmus Hall High School, and recently Dr. Leipziger announced that unless the attendance at the center in McCaddin Memorial Hall, Berry, near South Third Streets, increased during the next two months, he would have to discontinue it. There are two of the largest moving-picture shows in the city within five minutes' walk of the hall.

McCaddin Hall is one of the oldest centers in Brooklyn. At one time the attendance averaged between seven and eight hundred, but owing to the change in the neighborhood and the opening of nearby centers it has decreased until the average is

now less than two hundred. Most of the centers now are located in public schools, where the only expense is for lighting and janitor service. At McCaddin Hall the Lecture Bureau has to pay rental and as it is one of the most expensive centers in the city Dr. Leipziger does not think it worth while to continue having lectures there unless the attendance warrants it.

The wonder is that pastors of churches and managers of lecture courses have not long ago discovered the real cause of the lack of interest on the part of the public in their respective enterprises or institutions. Doing things of any sort nowadays is very much of a business proposition. In business it is the best, the most progressive, that wins with the public. The successful business man is the one who keeps up with the march of progress, who adopts the new ideas as they come to light and applies them to his own business.

The motion picture is the new idea in the line of amusement and education of this century. The public like it and can't be kept away from it. Managers of lecture bureaus and pastors of churches who persist in retaining the old methods of entertaining their audiences have about as much chance against the motion picture as the ox cart has with the modern passenger train in a dash across the continent. They are being left at the post.

Traveling lecturers, like Dr. Elmendorf, Burton Holmes and others of the same class, realized some time ago that if they wished to remain in their chosen business they must introduce the motion picture. They did not hesitate in the matter of adopting the new form of illustrating their travel talks, but adopted it at once. What was the result: these progressive men are doing business to greater receipts than ever; thousands are flocking to hear them solely because of the attractive lure of the motion picture.

It is assumed that Dr. Henry M. Leipziger, supervisor of lectures, is an educated man or he would not occupy his present position; but it is suspected that he is not a resourceful man or he would not allow the standard of the lectures under his supervision to deteriorate to the extent that they have become eclipsed by the ordinary motion picture show with a handicap of an admission price.

The answer to the old fogys who complain that they cannot compete with the picture show is "get in line or get out." The fault is not the picture shows, but the fellow who will not progress and insists in doing things in the same old way. The public will not stand for ancient methods when it comes to entertainment; it demands a something new all the time, even in an educational way. The anxious must be dressed up to suit the times and educators who do not recognize this demand will lose prestige.

As an educational force the motion picture already occupies a strong position; one that is constantly growing stronger. Teachers and preachers must adopt it or find themselves hopelessly outclassed.

## WILL THEY PAY TRIBUTE?

It is said that there is a movement on foot, fathomed by the Columbia Phonograph Company, to organize another picture "trust" on lines similar to that of the Motion Picture Patents Company, which will grant licenses to a selected few of the "independent" American manufacturers who desire to get in out of the wet. It is claimed by the sponsors for this new "trust" movement that they have a camera which will take pictures and which does not infringe. The proposition also provides that the "trust" shall receive a royalty of half a cent a foot on all film sold.

Is it possible that the unfettered "independents" will permit themselves to be thus bound and gagged by the new "trust"? Did they not rise in all their might and revolt against the mendacious demands of the original Patents Company "trust," and declare themselves to be free born American citizens, with all kinds of money for defense, but not a shekel for tribute?

Can you imagine the "Little Giant of Kenosha" savior of the oppressed and mighty smiter of the predatory trust, lowering his gonfalon to this new exacter of royalties; this tax-gathering money power. Perish the thought. Never, so long as the breezes blow unfettered about the vicinity of Lake Street, Chicago, shall the proud banner of the "Imp" be lowered to "the trust" or any other old trust in the picture business.

## WHAT'S THE ROW NOW?

At the recent meeting of the executive committee of the Alliance in New York the president and the secretary tendered their resignations. The reasons for this step were not stated in the official reports sent out by the secretary, who said that the resignations were after much persuasion on the part of the other members of the committee, withdrawn.

What's wrong now in the camp of the "independents"? Isn't it possible for the pirate crew to agree? Manifestly not, for there has been nothing but conversation and controversy since they have attempted to get together.

Fault has been found with THE FILM INDEX for not printing more news about the "independents." We did print all that was worth while, and all that we said about them has come true. For a long, long time the "independents" have done nothing but fight among themselves, like a lot of hungry dogs over a bone, and they are still at it.

Progress they have made none; their pictures are no better than they ever were, and most of them are rapidly dropping the good coin they put into the business at a very rapid rate with no immediate hope of getting it back.

Under the most favorable conditions the outlook for the independents would be bad, and with constant quarreling and price-cutting there has been created a state of affairs that could hardly be worse than it is at present.

The cause of the present trouble is simple enough—there is not enough business to go around and each individual member of the "alliance" is fighting for the lion's share of that. To make matters worse the "independent" camp is split in two factions, with no hope of uniting again. Under such circumstances there is nothing in sight but endless strife and business calamity.

No wonder Murdock and Swanson wanted to resign.

## ANOTHER INJUNCTION GRANTED.

### Actophone Company Restrained from Using Infringing Camera by U. S. Court.

Judge Lacombe, in the United States District Court on Friday, Jan. 7, granted an injunction against the Actophone Company of New York City, J. W. Whitman, president; Will S. Rising, producing manager, and Mr. Farini, camera man, upon the complaint of the Motion Picture Patents Company, alleging the use of a camera which infringed upon the Edison Camera patents.

When the case came up for hearing the defendants attempted to obtain an adjournment upon the ground that they had not had time to prepare their affidavits in answer. But several previous extensions of time for that purpose had been granted them, so the Court decided that the injunction asked should be granted without further delay, and did so with the provision that the defendants could come into court at a future time and reopen the matter if they could make a proper showing.

In this case the court order includes the individual members of the company, as well as the corporate body, the purpose being to stop the practice of dodging injunctions by the organization of new corporations.

### Progress of the Laemmle Case.

At this writing a definite date for a hearing in the complaint against Carl Laemmle and the Independent Moving Picture Co., has not been set. Adjournments have been granted the defendants from time to time, and now the complainants find need for an extension. When the suit was first contemplated difficulty was had in locating the legal residence of the Independent Moving Picture Co. Inquiries addressed to the several secretaries of State who grant articles of corporation failed to reveal where the company was incorporated. Suit was then commenced against Carl Laemmle personally. Recently it was discovered that the "Imp" was incorporated under the laws of the state of Illinois, although upon two previous requests the Secretary of State of Illinois denied the existence of such a company in that state.

The attorneys for the Patents Company now ask for time to amend their complaint to include the corporation, as well as Mr. Laemmle personally.



## Real Roosevelt Pictures Taken in African Wilds.

**Cherry Kearton, English Newspaper Man and Cinematographer, Gets Good Views of "Our Teddy"—Exhibition at Patents Co's Offices.**

EVER since Col. Theodore Roosevelt put the "Big Stick" in moth balls, became a private citizen and hurried away to the antipodes on a big game hunting expedition, there has been "talk" about "Roosevelt pictures," meaning, to be sure, motion pictures of the big hunt.

Other men of both high and low degree have "gone a hunting for a rhino's skin;" they've got their skin and come home again and no one, barring their immediate relatives and friends, have cared a whoop if they ever came back, with or without the skin, either the rhino's or their own personal and precious cuticle.

### Our Sporting Interest In Teddy.

But this is an entirely different and singular case. To be sure, Col. Roosevelt is financing this expedition himself and we, the great American public, are pleased and have no objection to the Colonel—nix on that "Colonel"—Our Teddy getting all he can out of the bookrights and other saleable etcetera connected with his venture, but we want it understood that every man Jack of us has a great big sporting interest in the thing, and will not be satisfied until Teddy himself "drops in at the corner for an evenin's chat" and tells it to us as man to man.

But that's all in the future. In the meantime we have just got to be satisfied with the occasional dribble of news which a hostile daily press permits to leak through. You remember that when Teddy was president he got sore on the way some of the cub reporters sent to Washington to rip him up, were acting and he handed out one of his right hand jabs that disturbed a lot of sensitive folks. Since then there has been a coldness in numerous editorial sanctums. But in the case of Col. Roosevelt, the press is not the people—as will presently be demonstrated.

All that is beside the matter which we started out to tell you about, yet, it is on account of this dearth of information that what we will eventually get out of our system is important.

### No "Official" Motion Pictures of Hunt.

When Teddy first gave the outline of his big African hunt a number of flattering offers were made to him for the motion picture rights by some of the big American and European picture men. But Teddy discovered that his contracts with his publishers prevented his taking advantage of the offers. He canvassed the question of taking an M. P. outfit with him, but no one in his party knew how to handle it and the expense of adding operators and all the rest seemed too great, so that plan was abandoned most unfortunately.

After Teddy had got fairly down to business in Africa, had the lions jumping through hoops, and the rhino's eating out of his hand, a number of M. P. expeditions were organized and heavily financed to go to it. But Our Teddy was on the job. He hadn't spent seven years in Washington, D. C., training a refractory congress and hunting out "malefactors of great wealth" for nothing, and those expeditions didn't get within a week's trek of him at any stage of the game.

### Adventurous Picture Man Wins Out.

It remained for one lone English newspaper man and war correspondent to turn the trick, and he didn't overdo it, either, for the Colonel, Our Teddy, was ever on the job and as shy and elusive as the famous "Bongo." But he did get something, and he was persuaded by friends to bring it over and show it to the American picture men.

According to Mr. Cherry Kearton, war correspondent when there is war, and M. P. specialist between rounds, gave a private exhibition of his Roosevelt pictures at the offices of the Motion Picture Patents Company in New York last Tuesday to a select audience. Beside the New York picture men there were present several representatives of the New York American and Journal, including Mr. C. E. Tebbs, who

persuaded Mr. Kearton to bring his bag of tricks to the best market.

Another distinguished guest was Mr. W. B. McMillan, owner of the "Juju Ranch," where Col. Roosevelt did most of his hunting, and who really planned the big hunt. Mr. McMillan was with Mr. Kearton when most of the pictures were taken and assisted him in getting the views of Our Teddy.

The picture men present were Messrs. J. A. Berst, Gaston Meliss, F. L. Dyer, W. T. Rock, F. J. Marion, S. Levy, O. E. Smith, J. Stuart Blackton, G. H. Scull and H. N. Marvin.

### Mr Kearton's Great Perseverance.

Mr. Kearton brought with him about 4,000 feet of positive film of African views, taken in the country over which Col. Roosevelt is hunting. The first reel shown was of bird life and big game, taken at close range and at great risk to the camera man. In many instances, Mr. Kearton explained he spent weeks in getting the wild creatures sufficiently familiar with him to permit their pictures to be taken. Imagine, if you please, hobnobbing with a couple of rhinos, or flirting with a lioness at close range; but the pictures proved that the photographer got close enough for comfort, and more, for Mr. Kearton has a legging with a large chunk bit out of it by a lion that made a grab for him one fine day.

### The Roosevelt Scenes.

This series includes views of the various game on the Juju Ranch: Giraffes, antelope, gnue, hartebeest and zebra on the veldt; rhinos in the jungle, hippos and crocodile in the rivers.

Another reel took us on a long ride by rail to Nawasha, and all sorts of game was seen crossing the right of way.

The real Roosevelt pictures gave a number of intimate views of Our Teddy. There was no mistaking that sturdy figure and strong face, with its well-known characteristics. The first time he appeared was in front of the offices of the Bomba Trading Company where he planted a tree and was made the recipient of a handsome and serviceable hunting knife. The next glimpse was had at the breaking of camp at 6 o'clock one morning when the party was on the march through the game country. While the boys were busy striking the tents and packing the luggage for the day's trek Col. Roosevelt came out of his tent over which floated the Stars and Stripes, and engaged in a brief conversation with his manager.

A fine view of Teddy is secured while the party are on the march. First you see them coming over the rise and down to a small river, Col. Roosevelt in the lead. Teddy reins up his horse on the bank of the stream and lets it drink, then raising his gun and resting the butt on his hip, he makes the fording, with the rest of the party following on foot. It's a great scene and will cause any picture theatre audience to raise the roof off the house.

### Teddy at a Native War Dance.

Again we find Teddy at a native ceremonial war dance, given in his honor. He is accompanied by Gov. Jackson of British East Africa. The blacks are shown in full war regalia, with shields and spears; wierd headgear and hideous facial adornment. A few very close views of the distinguished hunter are given here.

The final picture of Teddy shows him starting out for a hunt. He is on horseback and is riding straight at the camera—a splendid view.

Altogether the service is remarkable. It represents six months of the hardest kind of work on the part of Mr. Kearton and has the further importance of being the only motion pictures taken of Col. Roosevelt in Africa.

### FOUR HOUSES IN NORWICH, CONN.

Norwich at the present time has four moving picture houses with two of them having vaudeville also. The latest addition is the Broadway theatre which has taken up the idea for the third time following previous failures. Last week it did a good business, but its continuance depends upon its ability to give something better than the other houses which makes it a hard proposition. Something just as good as the others for the same money has not in the past drawn the crowds in sufficient number to pay, but on this attempt Manager Hanscomb hopes to suit the fancy of the people who seem to have gone crazy for such entertainment, although from past results they have had their preferences where they would go.

## MELIES IN MEXICO.

### Wallace McCutcheon and Paul Melies Seek Location for Studios in San Antonio.

San Antonio and its climate has attracted the manufacturers of moving picture films, and for the next three or four months a company of real actors will work eight hours each day in enacting those roles now displayed in every city where the picture show flourishes.

Wallace McCutcheon, a pioneer in this business, and now manager of the producing department of the firm of Geo. Melies of Paris, France, and Paul G. Melies, son of the head of the New York Branch, reached the city yesterday. Within a week it is planned to have the studio ready and the making of silent dramas and comedies will be under way. The actors will reach here Wednesday from New York City.

"We are not," said Mr. McCutcheon, at the St. Anthony Hotel, "asking any financial aid of San Antonians. San Antonio was selected by our firm because we learned it was the land of sunshine and would afford us a great deal of scope for our operations. We were informed of Fort Sam Houston, and one of our aims is to secure here a number of pictures of the soldiers. There is at Fort Sam Houston a splendid opportunity for a series of brilliant pictures that must necessarily appeal to the American who has a martial spirit and is interested in his country's arms. We are now having written the story of San Antonio by an author with whom Americans are familiar and who is familiar with the history of this city and its achievements. The staging of this picture must necessarily take in many of the points of interest and will of course include The Alamo. We appreciate that a great amount of work and many rehearsals will be required to fulfill our aim in this respect. Before we attempt to put this picture on a film, we shall wish to have it witnessed in San Antonio first by those who are interested in San Antonio and are familiar with the city. We want something historically correct and there will be ample romance in it. It will be, on the whole, one of the greatest films of the year and one, we believe, that will appeal to the masses.—San Antonio, Texas, Express.

### A HANDSOME SOUVENIR.

The editor of THE FILM INDEX wishes to acknowledge the receipt of a New Year's souvenir d'lux from the Lake Shore Film and Supply Co., of Cleveland, Ohio. It is a convenient pocket daily memorandum book on the loose leaf plan, with a seal leather cover and our name printed in gold letters on the front. In addition to the memoranda pages is a list of 500 picture subjects available to patrons of the Lake Shore. The book is a splendid little gift and a good advertisement for the donor. Should be very convenient for the exhibitor who keeps a daily record of films used.

### A NOVEL IDEA.

Mr. Coufal of the Novelty Slide Co., was once told that there was much need of and that a barrel of money could be made on some novel idea to create a steady patronage of a moving picture theatre. It was pointed out to him that newspapers and magazines used the "continued-in-our-next" story to increase their circulation, but as yet the picture theatre had no such device. Accordingly, Mr. Coufal put his artists to work on several ideas. One of these was the Volunteer Firemen's Popular Contest for use in small towns, where only a volunteer department is maintained. This had great success in the country, but, of course, was of no use in the city.

The latest and best novelty by Mr. Coufal is the Novelty Puzzleette. Each week the Novelty Company releases a set containing six puzzleettes and two explanatory slides. For instance, this week's release is "Popular Flowers." When an admission ticket is sold, a coupon is given which entitles the bearer to one answer to the puzzle slid shown that day. Beginning with Monday and ending Saturday, a different puzzleette is shown each day, and all six are reviewed on Saturday to refresh the memory of the audience. Prizes are offered to the three best answers.

This novel idea has had a great success in both city and country and has proven a first-class remedy for puny box office receipts.



## VITAGRAPH COMPANY.

(Continued from page 1.)

only in steam yachts. The illustration, shown here through the courtesy of yachting, shows how these boats will look when completed. With a craft of this size the range of the whole Atlantic coast is possible for cruising and the outside trip to Florida an easy undertaking. They were also designed with the limitations of canal locks in view, thus opening the Great Lakes, St. Lawrence River and Lake Champlain to the owner.

These yachts are for Messrs. Albert E. Smith, Esq., and J. Stuart Blackton, Esq., of New York, who have placed the orders for their construction with the Electric Launch Company, through Henry R. Sutphen, vice-president. They will be built from the company's designs, and are ready for delivery in the early spring of 1910.

dark mahogany. The main saloon will be handsomely finished in dark mahogany with ceiling panels of white enamel, and will have the usual furniture of bookcases, alcoves and table. The furniture throughout the yacht will be of Colonial style. Three other staterooms are provided for guests, with a separate guests' lavatory.

As to construction, the best of materials are to be used throughout the yachts. Canvas awnings will cover the entire main deck and pilot house, and a substantial deck railing runs around the boat. The steering will be done from a bridge deck on top of the pilot house.

The power equipment will consist of two 75-horsepower, six-cylinder Standard gasoline marine engines of the latest design and type; the fuel capacity is 800 gallons, and will be carried in copper tanks amidships, the tank compartments being made watertight above waterline, with drainpipes overboard. These gasoline

In addition to the above specifications each yacht will be equipped with dark rooms for developing negatives and a sheet will be hung in the main saloon so that pictures may be examined. Cameras and projecting machines will be a part of the equipment, converting the yachts into floating motion picture plants when the occasion requires.

Other illustrations give views of the several departments of the Vitagraph Company's plant. The machine shop, the joining room, where the films are assembled and packed for shipment; office of the Superintendent, J. B. French; a good picture of Mr. W. T. Rock, the president of the company and his two partners, Mr. Blackton and Mr. Smith at their desks.

THE INDEX is also permitted to give to its readers the first picture of the big Vitagraph stock company of tried and experienced motion picture artists, many of whom have won dis-



## VITAGRAPH COMPANY.

1. Wm. T. Rock; 2. J. Stuart Blackton; 3. Albert E. Smith; 4. View of Studios and Factory, Brooklyn, N. Y.

The principal dimensions of the boats are as follows:

Length over all, 98 feet; length L. W. L., 90 feet; beam, 16 feet; draught, 4 feet 6 inches.

The yachts will be of the flush deck type, which makes for seaworthiness, and will have two pole masts with lug sails. There is a low pilot house forward, handsomely finished in selected mahogany, which will be used as a dining saloon. The galley is just aft of this, down a short flight of stairs, with the crews' quarters forward and staterooms for the engineer and captain. Watertight bulkheads of steel separate the engine room, which is amidship, from the quarters fore and aft of it. Spacious quarters are provided aft for the owner, including his stateroom, occupying the full width of the boat, with two brass bedsteads, chiffoniers and lockers. There is a bath room adjoining with a large tub and the highest grade yacht plumbing. The sides of this bath room will be tiled to the wainscoting with tiled flooring, while the owner's quarters will be finished in white and

tanks will be filled from the outside of the vessel, the installation insuring the greatest safety in the handling and storing of the fuel. A speed of 12 knots will be obtained from the boats.

The usual equipment of small boats will be carried, including 12-foot dinghy and 16-foot power launch. In addition to these, a 20-foot ELCO Express tender will be carried, having a guaranteed speed of 22 miles an hour. This tender can also be used for racing, as are Haida Papoose and Hadajr, the former being carried on davits on the schooner Haida and having proved very successful in racing events. Each yacht will have a wireless telegraph equipment, and a complete electric light plant will be installed, operated by an independent engine with storage battery auxiliary power, special attention being given to the design of the electric fixtures. Mr. Smith and Mr. Blackton intend to cruise extensively in their yachts during the coming season, and will probably use them in the South during the winter.

tion on the dramatic stage. This group includes the company of Italian players recently engaged by the Vitagraph Company.

## LOCKPORT, N. Y., THEATRE, TAX.

The common council of Lockport, N. Y., recently adopted an ordinance taxing places of amusement.

The Nickelodeons will pay \$100, providing the price of admission does not exceed 10 cents with \$30 addition for every Sunday on which they are operated. The Hodge Opera House will pay \$50 a year, and the Walton Roller Skating Rink will pay \$75 a year. The Opera House license was made low because its owners pays \$2500 a year in city taxes. Dance halls will pay \$20 a year, billard and pool taxes \$3 per table for a year and bowling alleys \$3 for each alley a year.

Since the adoption of the foregoing rates two picture theatres have announced an intention to close at an early date because the rate is too high.



he Edison Stock Company may be depended upon to sustain its excellent reputation. In addition to its Oriental flavor the film includes several scenes which are laid on the high seas, which, with "The Keeper of the Light" fresh in memory, causes conjecture as to whether we may not expect in this film a repetition of the wonderful photographic quality which placed that subject in a class all by itself. We expect great things of "The Skipper's Yarn."

#### Pilar-Morin In Release of February 1.

In "A Japanese Peach Boy," scheduled for release on February 1, we shall have the pleasure of welcoming the reappearance of that wonderful pantomimist, Mlle. Pilar-Morin of "Comedy and Tragedy" fame. Needless to say this film will be awaited with keenest interest by trade and public. The Edison Company announces the subject as a children's fairy story as well known in Japan as "Cinderella" and other nursery tales are in America. It has been prepared for Edison production by the charming actress herself, which fact should lend value to the production. In the unfolding of the story she enacts two parts, appearing first as the mother of the "Peach Boy" (so named because of the circumstances surrounding his entrance into the world) and later on as the boy grown to young manhood.

The film deals with ogres, dwarfs and creatures of the world of imagination so full of interest and delight to the juvenile mind, and while, of course, not permitting Mlle. Morin to display her wonderful dramatic talent, the film gives her ample opportunity to prove her veracity in another line, which will stamp her as an even greater artist than her first appearance

an excellent impression, the superior quality of its projection being the subject of much flattering comment. While in Philadelphia Messrs. Pelzer and Stewart visited a great many places of exhibition and gave their suggestion for improvement in the projection. This plan will be followed in every city that the Edison representative visits, and exhibitors are urged to take advantage of Mr. Stewart's presence in each city, and not only attend the demonstration of the new Model but to invite his criticism of their exhibition.

#### Edison Company Perfects New Film Cement.

The Edison Company has perfected a new liquid film cement, which will be placed upon the market about March 1. The apparatus for its manufacture has been ordered and will soon be installed. This cement may be used to join both the inflammable and non-inflammable films, and is claimed to be superior in many respects to the old cement. It will be sold in bulk or in bottle at 25 cents each.

#### ANOTHER PICTURE THEATRE FOR MUSCATINE, IOWA.

On Monday morning, Jan. 10, the work of remodeling the Toohey building on Sycamore street, between Front and Second, was started in order that the structure which is to be converted into a moving picture house can be ready for opening on February 1. F. M. Myers, who in partnership with T. A. Lisy, of Davenport, will operate the theatre, is in this city at the present time overseeing the reconstruction work and perfecting the details of the opening. The seats will be so arranged that about 250 can be accommodated and continuous per-

Leslie O. Behr manager of the new Premier theatre at Amsterdam, N. Y., had a big opening of his house Dec. 9.

The Moulton opera house at Laconia, N. H., has been leased for pictures.

John G. Sattler is building a picture theatre at 1820 Genesee street, Buffalo, N. Y.

The Orange picture theatre at Orange, Texas, which was opened Dec. 15, has been enjoying good business.

John Hammell has opened a picture theatre in New Rochelle, N. Y.

William Youngson, of Holyoke Mass., has opened a picture theatre in the Frey building, Marlboro, Mass. It will be called the Grand.

The new scenic theatre at Wallingford, Conn., opened Dec. 20. It is owned by Paul Russo, of New Haven.

Lawler Brothers, of Greenfield, Mass., are seeking to lease the Auditorium at Brattleboro, Vt. for pictures.

George B. Trow has purchased the Lyric theatre at St. Johnsbury, Vt., from John Leland.

Chester A. Gwynne and Mrs. Isabel Himmelwright have bought the Nicket at Allentown, Pa.

Frank S. Morse has purchased an interest in the two picture theatres at Nebraska City, Iowa. The firm is now Schnitzen & Morse.

Brown, Roper & Steward have purchased the Majestic theatre at South Omaha, Neb., and have made many needed improvements.

A. L. Koyen has purchased the Crystal picture theatre at Norfolk, Va., from J. H. Shinn.

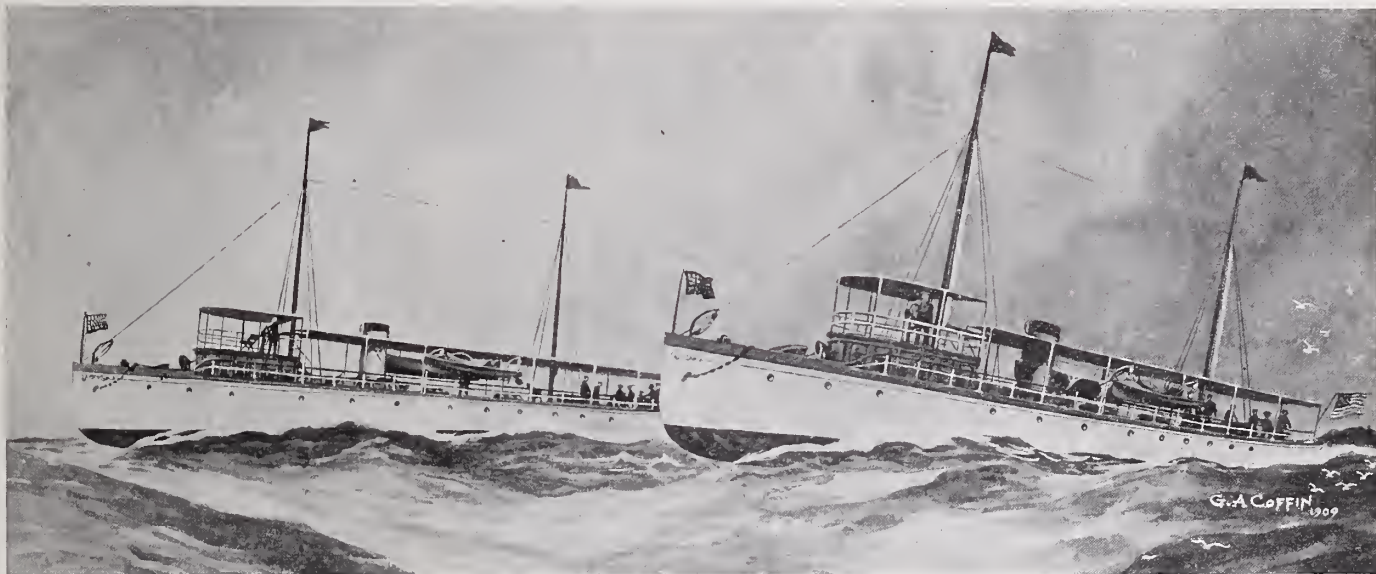
R. A. McLean has taken over the management of the Grand theatre at Virginia, Minn., formerly run by Shanedding & Mistachkin. Mr. McLean is also manager of the Bijou in the same city.

Bergeron & Donovan have opened a picture theatre at Sturgeon Bay, Wis. It is called the Bijou.

J. E. Dorey opened a picture theatre at Jersey Shore, Pa., on New Year's night.

The Bijou theatre at Reading, Pa., owned by the Moving Picture Company of America, is to be remodeled at a cost of \$30,000.

F. G. Kimball will build a picture theatre at Manchester, N. H.



Courtesy of Yachting.

Vitagraph Company—Illustration from Designs of Seagoing Motor Cruising Yachts Now Building for Messrs. Smith and Blackton.

reclaimed her. The photographic views of the picture, which include fantastic effects in a dragon's gorge, dancing Geish girls and wonderful transformation scenes, are said to be amazingly beautiful.

Mlle. Morin's services are at the exclusive disposal of the Edison Company, a fact on which the company is to be congratulated, for in the mimetic art this charming French woman is absolutely without a near rival. Her work is as far removed from that of the best of our domestic talent as day is from night. With her pantomime is an art which she has made a life study; hence it is that she is enabled to carry into her work a superior amount of intelligence, which is apparent in all her characterizations. Her "Comedy" and "Tragedy" was a revelation; in a "Japanese Peach Boy" we expect to see additional evidence of her wonderful talent.

#### Edison Representative in Philadelphia.

Sales Manager, John Pelzer and traveling representative, F. H. Stewart, of the Edison Company were in Philadelphia, during the week of January 10, demonstrating the company's splendid new Improved Model "B." Kinetoscope. Philadelphia exhibitors were quick to take advantage of the opportunity to see the new machine in practical demonstration, and the several exhibitions arranged for it were largely attended. The machine, as was expected, made

performances will be given each afternoon and evening. An open lobby will be constructed and the front is to be illuminated. Large exits will be placed in the rear of the building to be used in case of accident. The new house is to be known as the "People's Theatre."

#### AMONG THE EXHIBITORS.

A. Kattler has been granted permission to open a picture theatre in Lodi, N. J.

Zalka & Kramer will remodel a four-story house at 655 Second avenue, New York, for a picture theatre.

Joseph Van Raake is building a \$20,000 picture theatre at 2635 Cherokee street, St. Louis, Mo.

The Moving Picture Theatre Co., of Cincinnati, Ohio, will build a picture theatre on Gilbert avenue.

W. H. Bray has bought the Elite picture theatre at Belfast, Me.

Anson W. Forbel is running pictures at the New Canaan, Conn., opera house.

Frank J. Mains and Charles L. Gibbs have bought the Empire picture theatre at Brattleboro, Vt., from J. J. Leonard.

William P. Buckley has bought the picture theatre business located in Eagle Hall, Milford, N. H.

Reiche's Auditorium, on Broadway, Myersdale, Pa., was opened Dec. 14th. The house is equipped for pictures with a Powers machine.

Whallen Brothers will erect a picture theatre in Louisville, Ky. The site selected is on Jefferson avenue, near the Interurban Station. The new house will form a part of the Princess Theatre Co.'s circuit.

The Orpheum picture theatre at Canastota, N. Y., has been closed.

V. V. Haidecker has purchased the "Weamuseu" at Danville, Pa., from Charles Drake.

Edwin Knox has opened the Star picture theatre at Centerville, Md.

Tom Smith opened his new picture theatre, The Don, at Vallejo, Cal., on December 22.

Ira Warren has purchased the picture theatre known as the Phoenix at Daniels, Conn., from Abel Reeves.

L. C. Oelkers has succeeded G. A. Paulsen as manager of the Family theatre at Rock Island, Ill.

Robert Miller, of the Pastime theatre, Akron, Ohio, has taken over the Star theatre at Barberton, Ohio, and renamed it the Pastime. H. L. Hamilton, formerly of the Crescent theatre, Pittsburg, Pa., is the resident manager for Mr. Miller.

A. O. Landry, manager of the Victor theatre at Abbeville, La., has increased the capacity of his house from 180 to 240 seats.

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## HAPPY FAMILY GATHERING.

### Annual Dinner of the Vitagraph Company a Social Success---Good Time for Everybody.

A large sized chunk of the beauty and talent of picturedom was assembled at the studios of the Vitagraph Company on the evening of Saturday, January 8. It was the occasion of the annual dinner of the company to its employees and everyone of them turned out for the fun. For the two days preceeding the event business was practically suspended at the big plant and all hands turned to in an effort to make things look inviting and suitable for the purpose. One studio was turned into a banquet hall; the other was transformed into a reception room and in the third was constructed a stage. All the available scenery was commandeered and the result was all to the merry.

Covers had been laid in the banquet hall for 200 persons, and nearly all were present. At 7.30 o'clock the orchestra, under the leadership of William Brode, for many years pianist at Tony Pastor's, struck up a march and the diners filed into their places. This menu was served:

Oysters Moderne		Mock Turtle Soup
Celery	Olives	Salted Almonds
Lobster Chops	Sauce Tartare	
Sweetbread Patties		
Roast Turkey	Cranberry Sauce	
Potatoe Croquettes		Turnips
Neapolitan Bricks		
Fancy Cakes	Candied Fruits	
Coffee.		

Seated at the table of honor were Messrs. W. T. Rock, J. Stuart Blackton and A. E. Smith, proprietors of the Vitagraph Company, flanked by their chiefs of staff, J. B. French and Mrs. French, Mr. Charles Kent and Mrs. Kent, Mr. Vandyke Brooke and Mrs. Brooke, Mr. E. R. Phillips and Mrs. Phillips, and Miss Florence Turner. Others present at the dinner were:

Wilbur Appley, W. B. Arthur, Mrs. W. B. Arthur, Wm. Arthur, W. Ackerman, H. G. Appel, Miss Ashbrook, E. Atkinson, Harry Bradford, A. N. Burke, Wm. Blackton, Vic. Benjamin, Walter Bonyon, John Burke, Maurice Brenner, Abe Brenner, Chas. Burton, Mr. and Mrs. Coffey, C. Chapman, M. Costello, H. O. Carleton, Mr. Corruccini Wm. Cunningham, J. P. Chalmers, Mrs. Conway, Miss M. Cassidy, Miss M. Callahan, Miss Mae Carlin, Mrs. Clinton, Miss H. Costa, Adèle Degard, Miss E. Deitzman, Miss F. Deitzman, Mr. Degard, G. England, Fred Esslinger, John Ellwood, Geo. Ehrichs, Miss A. G. Ebel, Sam. Farber, F. Fraser, Tony Flores, L. Goldman, L. Gannier, A. Gardullo, Philip Guth, Geo. E. Gray, John Gunning, Miss Gilmore.

Percy Hilburn, Beryl Hilburn, Julia Hilburn, Max Held, Alfred Herman, Sam Hill, Robt. Halpin, P. C. Hartigan, Walter Healey, Geo. Hedden and Mrs. Hedden, Geo. Howlett, Mr. Hillis, Miss C. Homan, Mrs. Hulette, Gladys Hulette, J. L. Hoff, Ralph Ince, Mrs. R. Ince, Mr. Jardan, Tefft Johnson, W. Krusch, A. Kaufmann, Robt. Koehler, Miss I. Lindig, Frank Lawrence, Pete LaGrassa, J. Larkin, Isabel Lackie, Miss M. Lutz, Pete Licari, Anna Mehrling, Miss E. Moran, Miss D. Miner, Miss M. Miller, Miss C. Morley, J. A. Masterson, Chas. Mallory, Val. Moran, Robt. Morley, Harry Maye, J. H. Moore, L. MacGruder, W. B. MacAdams, J. McGovern, Wm. McCoy, Miss N. McCoy, J. McCormack, E. L. McIntosh, Terry McGuire, John McGuire, Miss E. McGuire, Miss Anna McKnight, Miss M. McKnight.

Frank Nelson, Miss M. A. Noble, Miss Laura Owen, Geo. Owen, P. Purcell, A. Pulaski, Mr. Pia Perez, Mr. Picciotto, Robt. Parkinson, Miss Perez, Mrs. V. Picciotto, M. Rabanus, J. E. Rivoire, Aug. Reidenpack, W. A. Ross, Arthur Ross, Tony Remos, M. D. Renwick.

R. S. Sturgeon, S. M. Spedon, Wm. Shea, Robt. Seaman, Aug. Sorenson, H. Schmitz, John Samuels, John Starm, R. Sawyers, Loup G. Saint, Mrs. Loup Saint, A. V. Smith, Mr. Hugh Swayne, Mrs. Swayne, Miss Jess Smith, Miss Schaefer, Ruth Scully, Miss I. Stuart, J. Troyano, Rea. Tompkins, Edw. Thomas, Howard Tuller, Mr. Treuil, L. Tanguay, Sam J. Turner, Edna Turner, Sergeant Taylor, Miss N. Tryon, Miss F. Tucker, Wm. Upton, Wm. Villa, Miss Vanderveer, Miss G. Van Sicken, Arthur White, J. A. Woods, Dave Wall, Aug. Wenz, Harry Ward, H. S. Waldron, Herbert Wilson, W. J. Watkins, W. Wainwright, Horace Young, Wm. Zollinger, F. L. Zimmerman.

When the coffee was reached a brief talk-fest was started by Mr. Rock who told the company what a poor speaker he was and that he intended to leave that part of the program to his partners; but he did express the possession of a feeling of great pride when he looked over the bright and happy faces of the gathering and wished them all kinds of a good time. Mr. Smith rose to speak amid a wild burst of applause and his remarks brought forth more

applause. Mr. Blackton followed and said among other things that the happy gathering was an exemplification of the only "trust" there was in the picture business: the "trust of good fellowship, harmony and the striving for the best." Mr. Blackton concluded his remarks by presenting to Superintendent, J. B. French, on behalf of the Vitagraph employees, a handsome gold watch, tastefully engraved with the Vitagraph coat of arms and an appropriate inscription. Mr. French was visibly overcome at this expression of regard, but managed to express his appreciation.

Mr. Brooks, on behalf of the Vitagraph forces, presented to Messrs. Rock, Smith and Blackton beautifully engrossed resolutions of respect, suitably framed. This closed the banquet and the party adjourned to the "theatre."

The entertainment was one of the most delightful affairs of the kind the writer has attended in many years. Each number was a feature in itself; original sketches by members of the company and performed by artists competent to appear on any stage. Interlarded were personal hits at members of the company which brought forth screams of applause. The comedy sketch by Miss Florence Turner and Mr. Maurice Costello could get a topfigure and a contract for fifty-two weeks at the United Booking Offices any day. "Two Tads at a Picnic," by Vandyke Brooke and William Shea, assisted by a bunch of football huskies picked from the Vitagraph stock company was another good number.

A dramatic reading of Robert Buchanan's "Fra Giacomo" by Mr. E. R. Phillips was a very effective bit of acting, which proves that picture drama does not spoil good actors. Madame St. Loup's soprano solo and M. Corricini's baritone solo were equally well received by the critical company.

"They ain't no slight of hand performers got anything on Albert E. Smith, and he didn't show his whole bag of tricks either." But what he did bring out had the wise ones guessing for certain. S. M. Spedon and J. Stuart Blackton each did a bit of cartoon work that will compare favorably with any of the headliners, and Mr. Spedon topped his off with a "ha-ha" song that got a laugh from everybody.

Cohen at Greenfield by Mr. Ackerman was a bit of clever character business as good as you've seen him do in the pictures.

The first Vitagraph picture was shown and, old as it is, it is better than most of the "independent" stuff being released today. Two new pictures, not yet released, were shown. One, a snow picture, is one of the best picture farces produced in a long time.

It is impossible to convey to paper the fund of fun and frolic stored up in that evening's entertainment. There was so many personal hits and delicate allusions to happenings during the past year at the Vitagraph studios that would require a diagram to make them intelligible to others. They were fully appreciated by the crowd present and kept it in constant merriment.

Following the entertainment there was dancing in the banquet room which had been cleared for the purpose, and there was a tripping of the light fantastic until the small hours of the morning.

## KALEM LOBBY PICTURES—IN DEMAND.

The Kalem Company reports a lively interest in their lobby picture proposition announced in The Film Index of last week. There has been a big response on the part of picture theatre men who give the plan their unstinted approval as well their order. There is no doubt that a handsome group of high class photographs appropriately framed, as in the case of the Kalem group, will be not only an embellishment to a theatre lobby, but it will attract business as well. Theatre managers know that there is a growing interest in the individuality of the motion picture actor, and to be able to gratify that desire on the part of his patrons means a lot to him.

Regarding the filling of orders the Kalem Company wish to announce that the rule will be "first come, first served," orders being taken up in the order of receipt. As expensive frames of this sort are not made up in large numbers, so some delay will be occasioned in assembling and packing for shipment. The thing to do is to get your order in quick and be assured of early shipment.

## REPRESENTATIVE PICTURE THEATRES.

### What Some of the Best Houses in New York City and Vicinity Are Doing.

Since its opening on September 13, 1909, Gane's Manhattan Theatre at Broadway and 31st street, has been playing to its full capacity, and at times it is necessary to turn many away, especially in the evening, because of lack of room. Yet the theatre is a very large and very modern one. Three stories of a big office building were torn out and remodelled. The back of the orchestra is on a level with the street and gradually slopes down to the bottom of the basement of the building. The balcony occupies what was the second and third stories. Boxes are on either side of the orchestra. A large, well-equipped stage affords room for any kind of a vaudeville act. The house is artistically decorated and handsomely carpeted throughout. It is owned by the Moving Picture Company of America, of which Mr. Ganes is the general manager. The company runs also the Circle and Liberty theatres in New York, and have under their control the Lubin theatre interests in Philadelphia, as well as theatres in Baltimore, Reading and Cincinnati. James A. Simpson is manager.

Concerning the theatre Mr. Simpson said: "It is the policy of the Manhattan Theatre to give the best show procurable. We believe in pleasing the best people, and if you please the best class you will please the others. As far as I know, we are the only house giving two first-run reels a day. We give a few acts of good vaudeville to vary the show."

Speaking of vaudeville, Mr. Simpson said: "I do not believe in the idea of having pictures only incidental in a house. The trouble is nowadays that people have too much cheap vaudeville thrown upon them and from what remarks I have heard, they do not like it. Pictures, well acted, should come first and a few good acts to relieve the strain. Pictures are ever progressive, always getting better, while vaudeville is always the same old thing."

Mr. Simpson believes heart and soul in advertising a moving picture show and theatre. Not only does he use posters and banners, but he has found newspaper advertising very profitable, and when any feature act is on, even goes so far as poster advertising.

## ROOSEVELT PICTURES FOR LICENSED THEATRES

The Film Index is authorized to announce that negotiations between the licensed motion picture interests and Mr. Cherry Kearton have resulted in securing the famous motion pictures of Roosevelt in Africa and African Animal and Bird Life taken by Mr. Kearton, for the exclusive use of licensed exhibitors. Extended notice of these pictures will be found on page 3.

While the actual figures have not been given out it is declared that the price for this series of pictures is the highest ever paid for motion picture film of whatever description. The film is more remarkable, however, from the fact that it possesses features which have never before been photographed in motion pictures.

The views of Colonel Roosevelt are superb and will produce a sensation wherever shown. Every licensed exchange will have an opportunity to obtain this film for its customers and the character of the pictures makes it available for any picture theatre.

Full particulars as to the length of the reels and the price of rental has not yet been decided upon, but every rental bureau and exhibitor should begin preparations for the use of the Roosevelt pictures. They will be the biggest sensation of the year.



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## CHICAGO LETTER

(Continued from page 1.)

tune. It is already pretty well assured that the council will reconsider this section in a few days, and modify it so as to give the poorer exhibitors a chance to retain and run their houses. No licenses as yet have been issued this year, though several have been applied for by exhibitors who could pay \$2,000 as easily as \$200, without any perceptible slackening of their purse strings, and it is believed that this refusal to accept license fees at the present time foreshadows the immediate action of the license committee towards modifying section 109.

### Varying Opinions Among Exhibitors.

It was only natural that I should consult the exhibitors themselves on this topic and, although I was not fortunate enough to come across a type of the average small exhibitor whose future would be adversely affected by the ordinance section as it now stands, I succeeded in getting views on both sides of the question from managers who are in easy circumstances. Two of these will serve the purpose in view.

"I think the section, if enforced, will drive a great many deserving and hardworking exhibitors out of business," said the well-known and successful manager of a nickel theatre. "All these men have got is in their theatres and many of them are struggling as best they can with large families, and some of them with sickness. An the men I have in mind are thoroughly honest and pay their debts to the last cent. It will be impossible for them to raise \$200 just now."

Another manager, well groomed and prosperous, was seen and he had quite a different view. He said:

"The exhibitor who runs a theatre and cannot borrow \$200 would better close his house, as his business is not worth considering, and the picture trade would be better off without him. Besides, if he were only required to pay quarterly he would be obliged to borrow \$50, and if he could borrow \$50 he could borrow \$150 more, just as easily. These fellows have brought this thing on themselves. They have been granted favors in the past by the license committee and have closed their houses for three or more months in the summer, and have paid the city nothing for that time. Now they must pay for the whole year in one payment or get out."

This manager was strictly business and the dollars and cents in the problem evidently hid from his view the human element in the equation. He evidently had his weather eye on the reduction of the number of theatres, so that his house, among others on Easy street, would have a larger clientele to draw from.

The feeling prevalent among licensed manufacturers and exchanges, so far as I have been able to sense it, is that the small, deserving exhibitor should have a fair chance and that the fact of his not being the happy owner of a fortune of \$200 should not militate against him in his honest endeavor to deal squarely with the world and to support his family.

### Selig Captures Elbert Hubbard.

Elbert Hubbard, editor of the "Fra" magazine and the "Philistine," has just closed a con-

tract with the Selig Polyscope Co. to make an elaborate film production of "Justinian and Theodora." This widely known and fascinating writer has never failed to meet the expectations of his many followers and admirers, and the great host of Seligites throughout the country can await with confidence the appearance of this great feature subject.

When such writers as Elbert Hubbard, Richard Harding Davis and Rex Beach are devoting their talents to the preparation of subjects for film production, it needs no acute intelligence to see that a new era in the history of moving pictures has been entered. It means that better subjects, higher themes and a loftier type of film productions are assured, and that the ranks of moving picture patrons will be constantly increased by additions from the best informed and intelligent people.

### Orpheum Manager Pleases the Ladies.

Samuel I. Levin, manager of the Orpheum theatre, Chicago, who is ever alert for the comfort and convenience of his numerous patrons, has introduced an innovation that has made him more than ever popular with the ladies. He has installed a free rack of hat pins for them, especially for those unfortunate enough to lose their hat anchors during the performance, when the house is dark. This little matter of foresight and interested consideration has been heartily appreciated by lady patrons and has tended further to advertise this popular house in a novel and effective way.

"Since the Orpheum adopted the service of two first runs daily, its business has increased wonderfully, and that means a great deal," said Manager Levin, the other day. "We have been with the American Film Service for over two years and can find nothing but praise for the high quality and system of their service."

"The outlook for the year? I believe the Orpheum will break all former records in 1910. I have been observing for some time the marked change in the personnel of Orpheum patrons, and notice that we get just as fine a class of people as can be found at any of the first class dramatic houses. This demonstrates clearly that a high class picture service, happily varied by illustrated songs with singers of merit, will draw the most intelligent people as well as the ordinary theatre goer."

### A Puzzled Exhibitor.

The Empire theatre of Morris, Ill., formerly owned by Pierce and Pierce of that city, was purchased by J. D. McKeen some time ago, and has done so well that Mr. McKeen has now leased the Opera House for a term of years. The latter will be remodeled and conducted as a high class picture house. When the alterations are made the theatre will comfortable seat 700 people. The Opera House, like the Empire, will use licensed film.

E. V. Pierce, assistant manager of the Empire, to whom I am indebted for the foregoing item, says in his letter:

"What wonderfully marvelous things can be done these days. In Lubin's 'Jinks the Grouch,' Jinks steps into a telegraph office, writes out a couple of telegrams, tears them up, writes out another long one with a pencil and when shown on the screen it is written with a

typewriter. I should like to know how this is done, as I don't feel like supporting a typewriter when I can do the same thing with a pencil, if I knew the combination."

Fie! Fie! Mr. Pierce. You a showman and unable to account for such a small matter! Don't you know that a great many things happen behind the scenes that are never revealed to the people in front during a performance? Besides, is it not very possible that the telegram sent by Jinks was typewritten at the receiving end and presented in that form to the person to whom it was addressed? Come again, brother Pierce.

### Four Houses Closed by City.

Four theatres were ordered closed by building commissioner, Murdock Campbell, on Jan. 4. This action followed reports made to the Commissioner by Edward F. Kelling, theatre inspector. The charges against the owners of the houses were violation of the building ordinance and failure to comply with changes suggested by the city building department. The order will remain in effect until the theatres in question comply with the law.

The houses closed were: The Gem Theatre, 1252 West Madison street, a nickel house, whose owner was charged with remodeling it without a permit; the Humboldt theatre, 851 West Ohio street, on the charge of using movable scenery and narrowing the aisles to less than 20 inches by the installation of steam radiators; the Social Verein hall, 1653 Belmont avenue, on the ground that scenery was used against the orders of the building department, and that neither standpipe, vent, nor an asbestos curtain was included in the equipment, and a nickel theatre, on West 63d street, because the ordinance relating to exits was violated.

A committee appointed by Mayor Busse has been investigating conditions in downtown theatres of the first class, owing to charges made at a recent meeting of the Iroquois Memorial Association to the effect that proper safeguards were not being provided nor the fire regulations observed. Inspector Kelling and Fire Marshal Horan have been assisting the committee.

### A Superior Service Always Wins Out.

S. T. Herman, proprietor and manager of the New Model theatre, Monticello, Ill., and the Electric theatre, Sullivan, Ill., was in the city last week conferring with the Theatre Film Service for a higher quality service. Manager Herman has driven several competitors in the towns mentioned out of business by the sheer force of superior service, and by his confidence in the motto, "Instal as high-priced a service as your business will permit."

Mr. Herman has been in the picture business for one and a half years and he told me that he has proved conclusively to every competitor who opened new houses in opposition that if a manager pays the money to secure the right service, he will always get the patronage. He uses straight moving pictures and illustrated songs, being, as he styles himself "A crank on films and good singers." He attributes much of his success to the faculty of "sensing" the desires of his patrons and to proper advertising. He is a great believer in posters and in a liberal use of printers' ink, especially in the local news-



# We Move Into Our New Offices

## MONDAY, JANUARY 17

Where we shall be glad to welcome our customers and all who are not our customers in

## Our New Home

We will have installed the *latest system* for the *most expeditious exchange of films* which will ensure *prompt attention to all*.

—NO LONG WAITS—

**STANDARD FILM EXCHANGE** 159-161 EAST WASHINGTON STREET, CHICAGO

papers. In a nutshell, Mr. Herman is a sound and alert business man with a great deal of the showman's instinct.

### A Hustling Lady Manager.

Mrs. Ed. Lampson, of Leavenworth, Kan., was in Chicago last week on business for her husband. Mr. Lampson, who has been abroad for some time, is owner of the Palm and Fern theatres in the home city, and during his illness Mrs. Lampson proved herself a capable manager. When Mr. Lampson made his first appearance at the houses, during convalescence, Mrs. Lampson surprised him with the handsome profits made under her management. Mr. Lampson thinks he should remain sick.

Mrs. Lampson says that business has been phenomenally good in their section, as the weather has been fine and the holiday business excellent.

### Boom Your Feature Films.

John Miller, manager of the Glamour theatre, 63d and Wentworth avenue, expects a great turn out of his patrons to witness the production of the famous art film, "Camille." Manager Miller is an effective advertiser and he contrives to make all his feature films stand out with such prominence that his patrons eagerly look forward to their appearance. A short time ago, when the "Faust" film was released although the night was inclement and travel was miserable, contrary to the expectations of his friends, he packed the theatre to the doors. This is a sample illustration of the efficacy of live, up-to-date advertising. Posters and extensive advance announcements on the screen, nightly, will do wonders, where the cost of newspaper advertising makes that prohibitive.

### New Home For Standard Film Exchange.

Joe Hopp, president and general manager of the Standard Film Exchange, ex-newspaper man and a synonym for general good fellowship, has gone up a notch or two. That is, not in vertical measurement, but rather in mental amplitude.

Hitherto, "Joe" has been cooped up in a neatly appointed and bijou office in the Unity Building (being forced to skimp his own quarters for the good of the various departments in his exchange) in which he has been accustomed to exclaim now and then to friends and acquaintances who called on him, "I have a thought!" No more will his mental flights be confined to the "single" thought by force of contractive environment, for, by the time this issue is in the hands of the reader, the Standard Film Exchange will have transferred its Chicago headquarters to the new offices on the second floor, at 159 to 161 East Washington street, with a floor space of 50 by 100 feet and ceiling of lofty height. There "Joe" can invoke the Muses without danger of having them clash with the odds and ends of film scrub gods, who delight in bearing the message of reels gone astray or of a washout that presents their arrival at destination.

The enlarged space will permit of a thorough departmentizing of the business. Every department will have its head, who will be responsible to the assistant general manager and he in turn to the general manager. A house-phone system will be installed connecting all departments, which will prove a big time-saver for customers and employees. It is promised that no long waits, with the new system and facilities, will be

possible, and this should make, the busy exhibitor, who has no time to waste, smile in happy contemplation.

Mr. Hopp informs me that the Standard Film Exchange will henceforth carry a full line of electrical supplies of all kinds, such as are used in the equipment of a new, or in renovation of an old theatre, the spacious floorage of the new quarters making this possible.

### Chicago Film Brevities.

A. Engle has just purchased the interest of H. L. Arney in the Lyric theatre, Sac City, Iowa, which he now manages.

Albert G. Rider, manager of the New Lincoln Park theatre, 1932 N. Clark street, was seen last week and reported that business was gradually picking up after the severe weather lately experienced.

Manager Rabby of the Elite theatre, 47th street and Indiana avenue, Chicago, is one of the exhibitors whose face beams with smiles this severe weather. While many picture houses have been deserted, practically, on account of zero weather and snow storms, Mr. Rabby announces fine business.

Walter Johnson, president and general manager of the Curtaine Company, advises me that his company has just placed the second order for Curtaine with Mark & Co., of London, England. This preparation promises to be of international demand, as there is nothing else of a similar nature that meets the needs of the theatre manager as well.

Robert Codd, owner and manager of the Gem, South Bend, Ind., was a visitor at the Theatre Film Service offices last week. He reports that all the theatres in his home town are doing well, although for the last few weeks the weather has been against them. Manager Codd advertises in three local newspapers and uses posters liberally which, in connection with a superior service from the Theatre Film Service, has given the Gem a classy patronage.

### "THE ACROBATIC FLY."

Never have the marvels of Micro-Kinematography been brought home to us so clearly as in the case of a most remarkable Urban-Eclipse film entitled "The Acrobatic Fly," to be released shortly by George Kleine. We see a common House Fly enlarged to the size of a Fox Terrier, reclining comfortable on its back, on the top of what appears to be a telegraph pole, but in reality is a match.

No attempt is made by the fly to change its position. On the contrary, it seems to keenly enjoy performing several very clever acrobatic stunts which are exactly the same as those we have seen executed by Japanese Jugglers.

First the fly balances on its feet a beam of lumber at least four times its own length, which it does more dexterously than any human being could do. This, however, is doubtless attributable to its having six feet instead of only two. Then it twirls a monstrous bar-bell while retaining the same position on its back. Lastly it spins a big globe on its feet, propelling it round and round on its axis while another fly walks on top of the revolving globe, keeping its balance with unerring precision. Every movement of both flies is faithfully reproduced in the picture. We can even see them panting and their tongues hanging out from the unusual exertion they are apparently voluntarily subjecting them-

selves to. Not a single picture on the entire film is out of focus; not a detail is lost. The photography throughout is wonderfully sharp and clear, intense shadows, brilliant high lights and soft harmonious half tones are manifest from the start to finish.

It is certain that we cannot know too much regarding the unintentional malefactor which visits us with all too faithful persistency in countless hordes every summer, reaping with equal certainty a vast harvest of human victims to germ diseases conveyed by the common house fly.

### VITAGRAPH NOTES.

The Vitagraph Company has commenced preparations for an adequate film production of Uncle Tom's Cabin. The matter has been under consideration for some time but now the plans are completed and the work is being pushed forward with all speed. It may be taken for granted, judging from the elaborate and thorough manner in which this company has always carried out its great film undertakings, that the coming Uncle Tom's Cabin film will be a motion picture event of the first importance. The subject is one that admits of unusually effective, scenic, pantomimic and spectacular effects and it is promised that no pains nor expense will be spared to do them full justice. The wonder is that no company has in recent years seized upon it for production, as it cannot fail to prove a most popular one.

The third reel of The Life of Moses series which comes out Jan. 25, will be specially named "The Plagues of Egypt and the Deliveries of the Hebrews." The special titles of the fourth and fifth reels, due in February, will be "The Victory of Israel" and "The Promised Land." The fourth reel is now nearly completed and the fifth reel is under way. Among the many great artists whose works have been consulted in preparing appropriate scenic backgrounds for this great Biblical series are the following: Tissot, Gerome, Gustav Dove, Edwin Austin Abbey, Briton Reviere, Six Lawrence Alma-Tadema, R. A., Joseph Israel and Benjamin Constant.

The Vitagraph Company reports that the demand for the new posters which the company is now supplying, commencing with the second reel of Moses, has been unexpectedly large, and the style of illustration and design adopted in the posters is calling forth hearty praise from all quarters. It is recognized by showmen that the new Vitagraph posters add variety to the lobby or billboard display.

### ALL LICENSED IN OGDEN.

According to reports from Ogden, Utah, all picture houses in that city are using license service. The last picture theatre to drop "independent" pictures was the Joie theatre, recently purchased by H. H. Sims, Albert Scowcroft and Charles Zeimer, who now control all picture theatres in Ogden. Mr. Sims will manage the new house in person and will make extensive improvements, bringing it up to the standard of the other houses on the circuit.

William Ellis, former manager of the Joie will probably open a new theatre in Nevada.



# MANUFACTURERS' BULLETINS

Advance Descriptions  
of Licensed Subjects

## CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, JAN. 17, 1910.

- BIOGRAPH**—On the Reef, comedy, 988.  
**LUBIN**—He Got Rid of the Moths, comedy, 540.  
 A Slippery Day, comedy, 320.  
**PATHE**—Testing Their Love, comedy, 561.  
 Visit to Bombay, scenic, 344.  
**SELIG**—A New Divorce Cure, comedy, 1,000.

TUESDAY, JAN. 18, 1910.

- EDISON**—In the Nick of Time, melodrama, 975.  
**GAUMONT (Kleine)**—Fatal Fascination, dramatic, 580.  
 Getting Square With the Inventor, comedy, 393.  
**VITAGRAPH**—The Toymaker's Secret, novelty, 969.

WEDNESDAY, JAN. 19, 1910.

- ESSANAY**—Won By a Holdup, comedy, 629.  
 Flower Parade at Pasadena, Cal., scenic, 292.  
**PATHE**—The Bareback Rider, dramatic, 735.  
 Aerial Acrobat, acrobatic, 226.  
**URBAN-ECLIPSE (Kleine)**—Riva, Austria, and the Lake of Garda, scenic, 204.  
 The Coast Guard, dramatic, 747.

THURSDAY, JAN. 20, 1910.

- BIOGRAPH**—The Call, dramatic, 989.  
**LUBIN**—The Usurper, dramatic, 905.  
**SELIG**—The Courtship of Miles Standish, dramatic, 1,000.

FRIDAY, JAN. 21, 1910.

- EDISON**—The Coquette, dramatic, 495.  
 The Luck of Roaring Camp, melodrama, 490.  
**KALEM**—The Magic Flower, fairy story, 860.  
**PATHE**—The Painter's Sweetheart, dramatic, 525.  
 Fickle Fortune, comedy, 420.

SATURDAY, JAN. 22, 1910.

- ESSANAY**—The Confession, dramatic, 960.  
**GAUMONT (Kleine)**—Swallowed by the Deep, mystic drama, 977.  
**PATHE**—A Russian Heroine, dramatic, 761.  
 Count Tolstoi, personalities, 213.  
**VITAGRAPH**—A Pair of Schemers, comedy, 743.  
 Five Minutes to Twelve, comedy, 162.

### BIOGRAPH COMPANY.

"THE CALL."—There is possibly no profession as alluring as that of circus performer. To reason it out, appreciating their hardships and many privations, we must conclude there is a fascination about it that is simply irresistible. Once you have cavorted and capered about in the sawdust you become inoculated with the germ of "Febris Circensis"—in other words, the circus fever, and there is no positive antidote. Strong wills become weak under the intoxicating influence of the sawdust's exhalations; the shrill-voiced steam calliope, the guttural bleating of the bally-hoo, with his iridescent collection of adjectives, and the near-Rembrandtian paintings portraying the wonders that are "alive! alive! and on the inside!" All this considered, few will wonder at the struggles of the pretty little heroine of this Biograph subject. Edith Lawson is engaged as the star dancer of a traveling tent show. Her circus name is Fatima. Billy Harvey, one of the performers, and a part owner of the show, is, or rather pretends to be, in love with Fatima, and she loves him in return. The arduous duties have made the poor girl ill, but her managers cruelly insist that she must appear, as she is a feature. During her dance, however, she faints from weakness, and the audience is dismissed. Amos Holden, a young merchant in the village, who is in the audience, is deeply moved by the poor girl's predicament, and determines to help her. He writes her a letter which she receives after her second attempt and failure to go through her dance. She is discharged and cast adrift

by her managers, and as a resort seeks out Amos. He has fallen in love with her and she never having been accorded such tender treatment feels for the first time the power of pure honest love. Shortly afterwards they were married, and Edith seems happy and has grown strong in her new life. She feels that the circus fever has left her forever, but one day during the following year she finds a handbill advertising the return engagement of "Harvey's Mammoth Aggregation of Celebrities," and the fancied smell of the sawdust reaches her nostrils. The inclination is almost overpowering, and a surreptitious visit from Harvey decides her. Leaving a note for her husband, she goes back to the circus, but it is not many moments before she realizes the error of her way, and how loathsome are the surroundings. Hence she rushes from the tent to her home to find her letter has not yet fallen into the hands of Amos. Edith is now thoroughly cured of the circus fever. The production is rather novel, depicting with true atmospheric strength the life of a circus performer.

"ON THE REEF."—Love is not in our power, nor is it in our choice. We only love when fate ordains we should. Such was the experience of poor Grace Wallace, who acceded to her mother's last request to marry the man she selected. Grace was the only child of a widow of decidedly meager means. Mr. Rupert Howland, a widower of considerable wealth, the father of a girl child, and an old friend of the family, often surreptitiously helped them. He dearly loved the young girl, but it was only at the deathbed of Mrs. Wallace that he really showed it. The poor woman at the point of death realized the helplessness of those she was leaving behind—her own aged parents and her daughter, Grace. To assure their future she begged Grace to marry their dear friend, and Grace, touched by the man's goodness and her mother's condition, consented. Not content with the promise, she asked that the marriage take place at once by her bedside, and the wish was granted. Poor Grace struggled hard to love the dear old man, but while she admired and respected him, and was profoundly grateful for his kindness, she could not love him. It was not that she loved another, it was simply that their hearts were not affined. Her only happiness was to visit and ameliorate the burden of her grandparents, which she was able to do. Of course, Rupert's little one, Elsie, strongly appealed to her. However, resigned to her lot, she endeavored to make the best of it and hoped for a change in her nature. Here fate intervened, and one day Rupert introduces to her his friend, Mr. Wilson, a young and prosperous author. It was love at first sight, and the more they struggled the tighter they were caught in the net. Each fully appreciated their moral obligations and fought to down the tendencies of their inclination until at last an open declaration is made. At first it is delectable to Grace, but in a moment her better self asserts itself and she repulses his advances. Leaving her he goes home, writes her a note that he is going to where she will never see or hear of him again. Sending the note by a messenger he leaves for parts unknown. This note falls into the hands of Rupert and the shock proves too much for his weak heart, and he succumbs to the crushing blow. Rupert dead, Wilson gone forever, she feels she is indeed alone in the world. She sits sobbing in her room, when little Elsie, weeping bitterly over the loss of her father, enters. Grace's heart goes out to the child and feels that this is all there is to live for. She will devote her life to it.

### EDISON MFG. CO.

"IN THE NICK OF TIME."—This picture contains all the dash and go of the Dumas type of romance, only moulded into the modern dress of the present day life in the business world. Love, hate, revenge and death figure conspicuously in the unfolding of the story, which is laid in a small eastern town and deals with a run on a local bank. Fast living and gambling have caused the cashier of Riverdale Bank to embezzle large sums of money from the safe, at which stage of affairs the story of the picture begins. He has succeeded in evading detection by manipulating the bank's books, but upon news being received of the coming of the official bank examiner he realizes that he stands face to face with ruin and arrest. Through the aid of a friendly newspaper reporter he gives forth false impressions regarding the bank's financial standing. This is done with the intent to cause a run on the bank, by means of which he hopes to be able to evade detection for a time at least.

In the meantime, one of the bookkeepers of the bank, who is loved by the president's daughter, has been ordered to report for duty upon the practice manoeuvres of the Engineers' Corps of the National Guard of which he is a member. After obtaining permission from the president and, bidding his sweetheart farewell, he leaves to fulfil his duty. On the following morning the sensational newspaper article appears, and the president and his daughter, arriving at the bank in their auto, are surprised to see a push-

ing, struggling crowd in front of the door clamoring for their money. The president's appeal to the depositors is fruitless. At last he decides to negotiate for a loan of \$50,000 in ready cash from a neighboring bank at Junction City, twenty miles away. Consulting a time table, he finds that the trip cannot be made by train in time for the money to be of avail, and is at his wit's end, when his daughter suggests that she be permitted to make it by auto. He willingly consents.

The plan becomes known to the guilty cashier, who, realizing his immediate danger should the run be stopped, decides to take a desperate chance and delay the auto's return with the money by blowing up the bridge between the two towns. This he accomplishes in a very thrilling and dramatic manner. After securing the money the bank president's daughter arrives at the bridge, only to find it destroyed. She realizes that all is lost unless she can reach the bank with the money in time. Suddenly, remembering that her sweetheart is camped in the neighborhood with his Engineers' Corps, she appeals to him for aid. The matter is placed before the Captain, and in a few moments orders are flying from Captain to Lieutenants. Not a second is lost, and in one minute after the arrival at the destroyed bridge the Engineers' Corps have built their first pontoon or floating boat. This is launched into the stream preparatory to building a pontoon bridge to carry the president's daughter in her auto containing the \$50,000 in money across the stream. Pontoon after pontoon is rowed into place, stags, styles and flooring are quickly lashed upon these floating boats, and in less time than it takes to tell it the auto carrying its precious weight, the girl, her sweetheart and a detachment of guards, is seen dashing across the bridge and on its way to their destination, Riverdale Bank, ten miles away.

The guilty cashier, returning to the bank, sees the auto coming, and in his desperation draws his revolver and fires upon its occupants. The soldiers immediately respond with a volley. One of the bullets finds the heart of the guilty man, who with folded arms is left to keep his lonely watch at the cross roads while the auto dashes on without further hindrance and arrives at the bank just in the nick of time to save it from ruin.

For dash and go and genuinely dramatic situations this picture is bound to appeal to all lovers of romance and spirited action. Not a moment does the interest lag, and the Edison Company is especially indebted to the splendid work of Company "K" of the 22d Regiment, Engineers' Corps, of the New York National Guard, for their able assistance in carrying out the plot and workings of this excellent melodramatic picture, which bids fair to be a popular favorite.

"THE COQUETTE."—This is the story of an incident in real life, which occurred shortly after the Spanish War when the United States was pacifying the Philippines. A young officer of a regiment from one of the Western States fell in love with a young lady in San Francisco and was accepted by her. They exchanged love tokens, he giving her his seal ring and she giving him a locket containing her portrait. Some months after he had gone to the Philippines with his regiment the young lady met an officer of a regiment from one of the Eastern States who became smitten with her. Instead of discouraging his attentions she acted as though her heart was free, and brought about a proposal from the second man. In accepting him she gave him the ring presented to her by the first suitor.

By a strange coincidence the two suitors were engaged in the same skirmish with some Philippines. The man from the Western regiment was mortally wounded and died in the arms of the man from the East. Just before expiring he noticed his ring upon the finger of the man in whose arms he was held. Questions from him brought forth explanations, and he informed the young officer from the East that the ring was his and that the girl had accepted him as her sweetheart. On returning to California the young Easterner visited the girl. She advanced to meet him with a glad heart, but her happiness soon turned to remorse when he told her in vigorous language of having met the man she had so basely wronged.

The picture tells the story in a vivid way and the last scene gives scope for some dramatic action. Photographically and otherwise the picture is most striking.

"THE LUCK OF ROARING CAMP."—Bret Harte's stories have for years stood as the standard of artistic and true delineation of Western life, in which field he was undoubtedly the first. In later years many prominent writers have given their attention to Western life, but no one has yet surpassed, and few have equaled, Bret Harte's work. His stories dealt with the '49ers, with which period this generation is familiar only by reading of it.

In this film the Edison Company has tried to picture the actual atmosphere. Certain liberties have





# Essanay Films



TWO FILMS YOU SHOULD FEATURE!

## "THE CONFESSION"

A dramatic film that reaches highest in this week's releases of licensed films!

THIS WEEK.

Release of Wednesday, Jan. 19.  
A Western Comedy.

### "WON BY A HOLDUP"

(Length, approx. 629 feet.)  
with

The Gorgeously Beautiful Scenic

### "FLOWER PARADE AT PASADENA, CAL."

(Length, approx. 292 feet.)

Release of Saturday, Jan. 22.

Beautiful Production of Broadway Quality. Incomparable Photography.

### "THE CONFESSION"

(Length, approx. 960 feet.)

ARE YOU  
ON OUR  
MAILING  
LIST?

GET  
THERE!

## "THE MESSENGER BOY"

One of the funniest comedy films ever released by "The House of Comedy Hits." Length, 1000 laughs!

NEXT WEEK

Release of Wednesday, Jan. 26.

Uproariously funny, a real comedy hit! You'll find it in Essanay's

### "THE MODERN MESSENGER BOY"

(Length, approx. 945 feet.)

Release of Saturday, Jan. 29.

A Western feature drama! One of the most beautiful of the series! Brilliant photography.

### AN OUTLAW'S SACRIFICE"

(Length, approx. 996 feet.)

## Essanay Film Mfg. Co.

FACTORY and STUDIOS 1333 ARGYLE ST. - OFFICE 435 NORTH CLARK ST.  
CHICAGO and LONDON, 5 NEW COMPTON ST. W.C.

been taken with the original story in order to make it a more complete picture and above all to give it a happy ending. In the original story, it will be remembered, the child died. In the film every promise is given for his future welfare.

Briefly, the story deals with a certain mining camp around the time of '49 and the arrival of a young wife from the East with her little boy. Her husband, who was one of the miners in the camp, has died, and it is left to the rough men gathered in the bar-room on the widow's arrival to tell her of her loss. This they do in an uncouth way, but with some delicacy after all. She does not long survive the news of the loss of her husband, and the little child is left alone lacking a mother's care in such incongruous surroundings. How the miners take up a collection for the "kid," contributing personal ornaments, revolvers, knives and even a whiskey bottle, is shown, grotesquely perhaps, but in such a way as to cause tears rather than laughter. Finally the child, in playing near the camp, discovers gold and this leads to its formal adoption by the camp.

This is one of the films in which humor and pathos are blended; than which there is no stronger combination to appeal to the human heart. The acting throughout is simple and direct and the photography without blemish. The Bret Harte flavor is preserved throughout.

### ESSANAY FILM MFG. CO.

"WON BY A HOLD-UP."—This Western comedy rivals "The Best Man Wins" for its pure wholesome fun, depicted with the usual snap and go, characteristic of all Essanay comedies, true Western atmosphere in prettily appointed scenes, and real live Essanay photography—the kind that can't be beat.

Our friend, Bill Smith, a cowpuncher, in the employ of Jim Parsons, a gruff, old rancher, is stung again by Cupid's arrow, succumbing this time to the irresistible smile of Nell Parsons, the ranchman's daughter. After a short courtship, pretty Nell is won—as far as she is concerned, but when Bill starts to put the ring on her finger she doubtfully waves it aside, referring him first to the lord of her household, her father.

Jim is a rough, old aristocrat, and guards his daughter with jealous pride. "She's fit for a king and no one else will have her," Jim has remarked from time to time, and, when Bill and his sweetheart brace him on the subject, Jim turns from the farm implement he is tinkering with and kicks Bill off the premises.

The young lovers try all means to win the old gentleman, but their meetings are inevitably frus-

rated. On one occasion, Bill sends a note to Nell to meet him at a certain place, which is intercepted by Jim, who gives the youth another thrashing and himself waits for his daughter. When she arrives, he surprises her and leads her back to the house by the ear.

The two lovers are unanimous in their opinion that Dad is an old reprobate who needs a lesson. They must win him by foul means or fair, and Bill, being of inventive turn of mind, concocts an excellent plan. He enlists two of his inseparable comrades and instructs them to mask themselves, waylay the old



gentleman on his way to town, and, after giving him a good scare, he will dash up, disperse the robbers and thus win the affections and admiration of his reluctant prospective father-in-law.

The scheme works well and turns out just like a fairy story. Dad is won over and agrees to the marriage, notwithstanding the fact that the two cow-punchers who posed as murderous brigands, in an effort to get their guns returned to them, interview old Jim and lay bare the secret.

Full of funny incidents this film should create a furor of healthful hilarity. Order from your film exchange to-day.

"FLOWER PARADE AT PASADENA, CAL."—Had Ponce de Leon landed on the southern coast of California in the springtime, instead of Florida, his ovation to Nature would have been more enthusiastic. "California, the land of flowers, bewilderingly beautiful sunsets, the land where summer is Queen in all

the four seasons—Earth's Paradise!" It has many other appellations, describing its beauty but all are puny and insufficient in conveying any idea of the beauty and glory of this wonderful land.

Pasadena, several miles out of Los Angeles, is one of the most beautiful of the minor cities in the world. Its delightful climate, exhilarating air and other attractive advantages has made it world-famous as a winter resort, and it is estimated that Pasadena is the winter home of more American millionaires than any other Southern city. The citizens of Pasadena have assisted Mother Nature in her work in the building of beautiful homes and construction of beautiful paved streets and shaded park drives.

Southern California, in springtime, is a veritable earthly paradise. Bright, sweet smelling flowers of every description and specie grow in prolific abundance, without the touch or care of any human hand. The earth is riotous with rich coloring and sweet fragrance.

The flower parade in Pasadena, an annual celebration, occurs in the spring of each year, and out- rivals the world-famous Fete of the Flowers at Nice in France. Preparations are made a month or more ahead of time and every vacant lot and patch of ground available is sown with rare flowers.

The great parade is a marvel of artistic beauty in the designs of the many be-flowered floats. Many Los Angeles and Pasadena business firms are represented with clubs and associations, and private individuals, each striving to out rival the others in the gorgeousness and beauty of the decorations of their floats and carriages.

The Essanay film pictures this parade and celebration in a highly entertaining way, showing also a view of Pasadena, the wealthiest and most aristocratic small city in America. The film is one of high art value.

"THE CONFESSION."—The Essanay Company has been exceedingly successful in obtaining good talent for their pictures, outside of their excellent stock company, and some well known American actors have posed in Essanay pictures. In this connection, it may be said that the young leading man in "The Confession" will be recognized as a well-known Broadway player, whose acting in emotional roles has won him many laurels.

"The Confession" is the story of a brilliant young literary man, who, in self defence, kills the guardian of his sweetheart, and, though the law frees him from any responsibility, is hounded to death by that unrelenting and monster phantom, Remorse.



THE MASTER MARK

(TRADE



MARK)

OF PICTUREDOM

JUST THE THING YOU ARE LOOKING FOR!

Selig has solved the problem

2 on 1

## A NEW DIVORCE CURE

**IT** Amuses the children  
Fascinates the lovers  
Interests the newly weds  
and convinces the old ones

Length 690 feet

Release Date, Jan. 17

Code word CURE

GET ON OUR MAILING LIST

Also on this reel is a Bouncing Ball of Comedy

HIS VACATION, 310 feet

SELIG



Release date, Jan. 20

Length 1000 feet

Code word DISH

## The Courtship of Miles Standish

from the poem by Henry Wadsworth Longfellow.

A deservedly styled feature film—THE SELIG KIND.

SELIG POLYSCOPE CO. Inc., 45-47-49 Randolph St., Chicago, U. S. A.

THE MASTER MARK

(TRADE



MARK)

OF PICTUREDOM

Brandon Sherman, our hero, is a phonograph enthusiast and a poet. As he writes his verses he records them upon his phonograph, so that, in his morbid fancies, he may "Listen to the children of his thoughts, the passions of his soul." He is interrupted one afternoon while at his phonograph by the entrance of his sister Jane and his betrothed, "Gertrude Hale." He is finally persuaded to leave his work to accompany them to the home of Gertrude's uncle, Philip Hale, an exacting man, at whose hands Gertrude suffers indignities and much cruelty.

While wandering about the beautiful Hale gardens, the old gentleman meets them, and being bitterly opposed to Brandon orders him from the place. Hale

joggled from its pedestal, crushing Hale's skull. Panic-stricken, the young man turns and runs away.

There has been no eye witness and suspicion never turns toward Brandon. For six weeks the mystery of the cause of death has not been solved, but finally an extra announces the verdict—accidental death. Brandon, who has suffered untold misery, instead of being comforted or relieved, lapses into hysteria and says the paper lies.

In a persistent solitude, his mind weakens beneath the strain of remorse and mortal fear. His soul yearns to confess to some one the awful secret that he himself killed Philip Hale. He calls his sister that he may confess to her, but his voice chokes on the first word and he drives her from him. Falling upon his knees he pleads Divine aid to help him unburden his soul.

As if in response to his pleadings, his eyes rest upon the phonograph before him and an inner voice bids him "record his confession there." In feverish haste he adjusts the cylinder and, placing his mouth to the machine murmurs tremulously: "I killed Philip Hale, but it was in self defence! Brandon Sherman."

A knock at the door interrupts him as he is removing the tell-tale cylinder. He opens the door to admit his sister Jane. She notes his nervousness and asks him what he is recording. "Poetry! Poetry!" he answers, but she is not convinced and resolves to hear for herself. On the pretext of obtaining something from an adjoining room she sends him out, then, locking the door, adjusts the cylinder and starts the machine.

As the little clay cylinder begins unfolding, in her brother's tremulous voice the confession he has made, Jane staggers back in dismay. The youth in a paroxysm of mingled rage, despair and delirium, bangs on the door, then seizes a chair and, dashing the door to splinters, leans through the aperture he has made, wildly demanding the record. The girl unlocks the door, he reels into the room and falls into a chair dazed. Jane, by this time horror-stricken, takes the record from the phonograph and Brandon dashes it to the floor.

The boy, completely unstrung, heart broken, his life crushed out of him, sinks back sobbing as Gertrude Hale enters. A moment later, with his two dearest ones at his side, he falls back in his chair lifeless, the broken record of his confession laying in scattered fragments at his feet.

This is a powerful dramatic film that will carry your audience from their feet. An excellent story, convincingly acted, illumined by artistic photography. The scenes are beautifully appointed and adds to the artistic value of the whole. Don't fail to have this on your program.

GAUMONT.

(George Kleine.)

"FATAL FASCINATION."—A beautiful and capricious young woman, the only daughter of a farmer, is sought in marriage by a rich young man.

Her father insists that she accept the young man, but as she does not love him she declines. The rejected lover, understanding the ways of womankind, makes love to the pretty maid of the girl he really wants to marry, in order to attract the attention and arouse the jealousy of the one he loves.

The poor servant girl takes the young man's advances all too seriously and falls deeply in love with him.

This brings the farmer's daughter to the point where she is willing to marry the young man. Unfortunately for the poor maid servant, she appears on the scene just as the lovers pledge their troth to one another and the shock proves too much for her. The fatal fascination exercised by the young man over her causes her to die of a broken heart.

"GETTING SQUARE WITH THE INVENTOR."—An ingenious and inventive watchmaker conceives the idea of making a clock-work motor powerful enough to propel every kind of vehicle.

By way of experiment, he attaches his clockwork motor to a baby carriage, while the nurse is not looking. The effect is very startling to the nurse and baby, though highly satisfactory to the inventor, as proving the efficiency of his device.

Next, he applies his motor to a porter and then to a coachman, who thinks that his horse is running away.

The various victims of these experiments meet and combine forces to revenge themselves on the watchmaker.

They attach his spring motors to his own heels, thus proving to him beyond all doubt how effective his invention really is, and at the same time enabling them all to "get square" with the inventor.

"SWALLOWED BY THE DEEP."—Here is one of those masterpieces of richly colored feature films which Gaumont has been producing recently and which have called forth much favorable comment from Exchanges, Exhibitors, Press and Public. A beautiful young Princess is so rich that there is practically nothing left for her to desire. She is so satiated with good things that she does not know what to do to enjoy herself. Several handsome young Princes seek her hand in marriage, but she refuses them all as she does not love any one. One day, in a moment of waywardness, she throws a goblet



in his anger strikes Gertrude with his cane, which so angers the younger man that he bitterly denounces Gertrude's guardian and is saved from personally attacking him by the interference of the gardener. The scene ends in the bodily ejection of Brandon from the premises, Jane is ordered off and Gertrude sent to her room.

Brandon is so incensed that he cannot sleep until he exacts an apology from Hale. Later, he encounters the old gentleman in the latter's conservatory. The old man again orders him off, and enraged by the young fellow's impudence strikes him again and again with his cane. Brandon wrests the cane from Hale's hands and in turn belabours him across the shoulders. Hale is beaten down among his plants and in the confusion a giant fern is



# LUBIN FILMS



HE GOT RID OF THE MOTHS

Released Monday, January 17, 1910

## He Got Rid of the Moths

He got rid of the moths, but he was sorry afterward that he went after them with such enthusiasm, for the tenants in a big apartment house were driven from their homes by the fumes of the sulphur candles he employed too lavishly and all sorts of trouble followed. A good story and plenty of fun make this a certain laugh getter.

Length 540 feet.

**Colored Posters**  
for all our Subjects  
made by the  
**A.B.C.Co., Cleveland, Ohio**



THE USURPER

Released Thursday, January 20, 1910

## The Usurper

A strong melodramatic story of a man who impersonates his rival in love and obtains a part of the inheritance to which the latter has fallen heir. But luck turns and in the end the scoundrel is turned over to the police with three serious charges to face. In photographic quality this subject is exceptionally good, but better than that the story is so strong and so well acted that the attention is grasped and held to the very finish.

Length 905 feet.

**LUBIN MANUFACTURING COMPANY, 926 - 928 MARKET STREET PHILADELPHIA, PA.**

into the sea with the remark that she will share her throne with the man who succeeds in bringing it back to her.

No one among her admirers has the courage to plunge into the sea in order to recover the cup.

A young sailor who has admired the Princess since the day he first saw her, makes up his mind that he will get the goblet at all costs.

Accordingly, he invokes the aid of the Fairies of the Sea. One of them, disguised as an old woman, appears and undertakes to conduct him to the spot where the cup lies.

He recovers it, but has to promise to return to the Mermaid Queen whenever he hears the sound of her conch-shell horn.

Then he presents himself at the palace of the Princess and presents the goblet to her.

She fulfills her promise and rewards him with her hand and the half of her kingdom. The Mermaid, still disguised as an old woman, comes to the wedding. She is turned away by the Courtiers. In revenge, she waits until the bridal pair are alone and about to retire for the night. Then the Mermaid's horn sounds a loud blast! The bridegroom starts for he recalls his rash promise to return to the Mermaid Queen at the call of the horn. He hesitates and lingers with his bride. The castle with the Princess and her husband and their Courtiers and Retainers then slowly sinks and is swallowed up by the Deep.

### URBAN-ECLIPSE. (George Kleine.)

"THE COAST GUARD."—On a wild, romantic, rocky coast a young coast guard corporal is on duty, under orders to watch for smugglers. He is also in love with a young peasant girl and the match is favored by both the girl and her father.

While watching the coast one day, the young officer is over come by the heat, lies down and falls asleep. While he sleeps the smugglers creep up on him, take away his rifle and go about their business.

The guard detail of coastguards come around to relieve the man on duty and find him asleep and his gun gone. They arrest him and take him to headquarters, where his corporal's stripes are torn from his sleeves and he is disgraced. His sweetheart and her father now dismiss him from their house and altogether things look very bad for him. Clearly the only way out of his troubles is for him to perform some act of conspicuous bravery or merit. He follows up the trail of the smuggler-band and succeeds in locating them. Then he summons

the other coastguards to his assistance and the smugglers are arrested.

This act results in the restoration of the corporal's stripes and the return of his sweetheart's love and favor. He is now and hence forward worthy of the name of "coastguard."

"RIVA, AUSTRIA, AND THE LAKE OF GARDA."—This film will prove a great attraction to all admirers of exquisite scenery. It certainly would be impossible to find more superb mountain and lake effects, than those depicted in this glorious motion picture. The Lake of Garda reflects mountains, vineyards and sky in its placid depths. No mirror could do it more perfectly. The panoramic view of the densely wooded hills, interspersed with dazzling white buildings, lordly historic castles, ruins of ancient temples and picturesque residences cannot be rivaled anywhere. Everyone is sorry when this picture comes to an end. A thousand feet of such sublime views as are herein depicted would not be too much.

### KALEM COMPANY.

"THE MAGIC FLOWER."—For years and years—yes, hundreds and hundreds of years, fairy tales have been the most popular means of entertaining the children, and even grown-ups, too, for that matter. And it is not without good reason that their popularity has never lagged, for, aside from their beauty and wonderful charm of mystery, they always carry with them a moral—that is—"good deeds never fail to receive their reward."

The Kalem Company in producing this, the second of their children's stories, show what happened to a little girl whose generosity overcame her opportunity to be selfish.

Scene 1. First we see the beautiful Magic Flower itself, and as its fragrant petals slowly unfold, it discloses the radiant, happy face of Little Marjorie, the heroine of our story, who begs your indulgence while the story proceeds.

Scene 2. Once upon a time in the village of Somewhere, Somewhere, a little girl named Marjorie lived with her mother. They were very, very poor, and at the time our story opens had not eaten anything for several days. Their landlord was a mean, miserly old wretch, and because they were unable to pay their rent, he forced them to leave their humble shelter, driving them out into the cruel world and did not even permit them to take their meagre belongings with them.

Scene 3. They wandered for miles and miles, until Marjorie's poor mother was so weak from hunger that she could go no farther and sank in a fainting

condition on a rock by the wayside. Marjorie finally resolved to beg for food and, kissing her mother fondly, bade her await her return.

Scene 4. She at last arrived at a house and although pride made her hesitate at first, she mustered up courage enough to knock at the door. The good woman who lived there gave her two slices of bread, and Marjorie, kissing her hand in gratitude, hastened back to where she had left her mother.

Scene 5. Near the place where she had left her mother there was a pretty spot which she had to pass, where Fairies were in the habit of congregating. It so happened that a Good Fairy was there at the time awaiting an opportunity to do a good deed. She saw Marjorie approaching and, noticing her poor condition, decided to put her to a test and help her if she proved worthy. So she transformed herself into a beggar woman.

Scene 6. As Marjorie came running down the path she noticed what appeared to be an old beggar woman, who stopped her and begged for a bite to eat. Now Marjorie only had two slices of bread, one for her mother and one for herself, and she was very hungry, too, but out of sympathy for the old woman, she gave her her own share of the bread and started away. But the old woman stopped her again and, waving her staff, which was really a fairy's wand, she caused a beautiful flower to suddenly grow on a bush by the side of the path which she plucked and gave to Marjorie, telling her that it would grant her any wish. Marjorie accepted the flower and, thanking the old woman, hurried to take the remaining piece of bread to her mother. The old woman then transformed herself back to the good fairy and gazed fondly after her.

Scene 7. Marjorie at last reached her mother's side and, rousing her, gave her the slice of bread which the poor mother seized eagerly, but, noticing that Marjorie had no bread, offered to share the piece with her. Marjorie told her that she had already eaten her share, which of course was not the truth, but it was a "white lie" and was justified. Her mother ate the bread and was revived.

Scene 8. Having no roof to cover them, they entered a beautiful park, where they spent the night on a bench. Marjorie awakened by the chill morning air, took her own shawl off and wrapped it about her mother's shoulders to keep her warm.

Scene 9. She finally noticed the Magic Flower lying on the ground where it had fallen from her lap and, remembering what the old beggar woman had said about its power to grant any wish, decided to try it and wish for bread. The wish was no sooner uttered than a loaf of bread appeared in her lap. Marjorie was so startled that she hastened to waken



# OUR SUCCESS

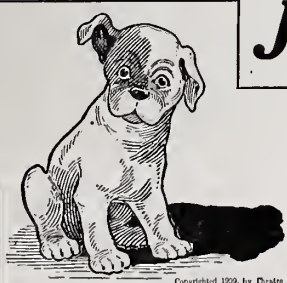
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His Mark,



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**JUST** a word about this *Studied Service* thing. When you send in and tell us about your conditions, we go to work with our little pencil and figure out just what you need to keep you away from your competitor. That's a pretty hard job, but my house can do it if you'll let them, and when you are booked for films on a certain day you get 'em, you bet!



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**THE DECORATORS SUPPLY CO.**  
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her mother and showed her the bread and the Magic Flower, and told her all about how she got them. And when she broke the loaf of bread in two to share it with her mother, lo and behold! it was filled with golden coin. Their happiness was unbounded and they laughed and cried all in the same breath. The wonder of it even made them forget their hunger. Marjorie kissed and loved the Magic Flower while her mother busied herself picking up the coin which she placed in the pocket of her apron. By this time Marjorie was so taken with the wonders and possibilities of the Magic Flower that she decided to wish again and, noticing her mother's shabby garments, wished that her mother was better clothed. "No sooner spoken, than done." There stood her mother beautifully dressed. With all this good fortune Marjorie never once thought of herself, until her mother called attention to her own poor rags of clothes. One more wish, and Marjorie was as beautifully dressed as her mother. Their happiness was unbounded.

Scene 10. The Magic Flower continued to grant every wish from that time on. Even giving them a beautiful home, with big green-houses filled with beautiful flowers of all kinds. The Magic Flower of course, always received particular attention and Marjorie spent most of her time caring for it and loving it. She finally began to long for playmates so one day she appealed to the Magic Flower and, as a result, two of the plants in the green-house were transformed to dear little children who greeted Marjorie affectionately. Before her good fortune, Marjorie had never had any playmates owing to her poverty, so that she did not know just how to entertain her little guests. So she asked them if there was anything they desired to play with and they told her they would like to have some dolls. Once more the Magic Flower worked its charm and the flowers on one of the plants became dolls. Marjorie gave one to each child and then they all went to play on the lawn.

Scene 11. The years rolled on, and Marjorie grew to be a beautiful young lady. The Magic Flower had granted wish after wish until there did not seem to be anything left to wish for, but one day she was standing on the beautiful terrace overlooking her magnificent estate, when there suddenly appeared before her, the Prince of her dreams. She had unconsciously expressed a wish which the Magic Flower immediately granted. The Prince was an ardent lover and soon won Marjorie's heart completely.

Scene 12. And so the Prince brought her to his beautiful palace and as he clasped her in his arms and the dear little flower girls and pages entwined

them in a garland of flowers her happiness was complete and she felt that there was nothing more on earth that she could wish for.

Now don't you think that this is a very pretty little fairy story?

### SELIG POLYSCOPE CO.

"A NEW DIVORCE CURE."—Inasmuch as the indexed laws, and the rulings of courts, have failed to make plain the many reasons for the effects upon the rumblings of connubial bliss, it has been actuated in the mind of Henry Morland, the central figure and devising genius of the cure for divorce, to put his ideas to the test.

The opening scene is laid in the beautifully appointed home of Henry Morland, who has recently married a lady twenty years younger than himself, she being a social leader of the set, and fond of theatres, cafes and dances, her husband preferring his library and the many surroundings of a comfortable home.

Dolby, an Englishman, and friend of the Morlands, calls as a guest one evening. Following closely upon his arrival, a number of friends of the younger set call, and prevail upon Mrs. Morland to accompany them to a theatre party. She quickly consents, the husband preferring to remain at home after an irksome day in a busy office.

The next morning Morland, arriving at his office, and upon opening his mail, finds a letter from a business friend, suggesting that unless he is more attentive to his young wife that he will find a depreciation in her affections, and his casual reference to Dolby, the Englishman, a self-appointed scion of British nobility, visiting America for the first time, in search of American dollars—the easy way, by marriage. The letter awakens Morland to his sense of duty. His books are forgotten and office affairs cast aside. A hurried visit to his home culminates in his inadvertently confronting his wife and Dolby enjoying each other's society in the conservatory. Showing the letter, he demands an explanation. The wife, resenting the insult, refuses to explain, whereupon Dolby is asked to leave. As he does so, he makes a futile attempt to explain his invasion. At this juncture, the wife's mother appears and indignantly denounces Morland for his presumption and prevails upon her daughter to leave the Morland home and go with her, which she does.

At her mother's home the next morning she receives a message from her husband telling her that while he loves her, his one thought is for her happiness, and if she desires her freedom he will place

no obstacles in her way. Her mother and Mr. Dolby, entering the room at the moment, are informed of the new turn of affairs. All are jubilant over the apparently easy victory, and dinner at Cafe Martin is suggested as suitable to the occasion. Soon the trio forget the droll old outer world amid the music and Bohemian atmosphere of Martin's.

The husband, by this time, has formulated his new plan for the "Cure of Divorce." The green-eyed monster suggests to him a new way to pay old debts. Summoning a female detective from the agency, a dashing, handsome young woman, to act as his companion, she discovers the party has gone to Martin's for dinner. This suggests to him the first treatment of the New Cure. In the course of their dinner they are observed by the wife and her party.

Consternation prevails throughout the cafe. They hastily take their departure. On their arrival home, Mrs. Morland discovers that she loves her husband, proving the success of the New Cure. She sends for him and a reconciliation is effected. He takes her back to the same cafe, and, as a fitting termination to a turbulent evening, on arriving there, he is imbued with the idea of holding Dolby up to ridicule.

With the aid of the lady detective, who is in company with another employee of pugilistic attributes from the same office, and aided by the head waiter, who is directed to usher Dolby to the private dining room, in which will be the detective and her companion. When Dolby arrives, presumably to meet Mrs. Morland, he is escorted to the room, and "like a lamb, is led to the slaughter." He falls into the trap and the noise emanating from the room in no way resembles a family reunion. The door flies open and Dolby lands squarely in the center of the cafe, looking much the worse for wear and tear. Deaf ears are turned to his pleadings and he is ejected.

Morland and his wife are happy once more and the new divorce cure demonstrates its value beyond a reasonable doubt.

"THE COURTSHIP OF MILES STANDISH."—Our story is an adaptation of the poem by Henry Wadsworth Longfellow, dealing with the early life of the pilgrims, after the landing of the good ship, "Mayflower," at Plymouth.

It is a tale familiar to every school boy and girl taught to them in the early grades.

Now Miles Standish, as we all know, was a man among men, a warrior who knew no fear in battle, but who was very timid and abashed when it came to the wooing of the maid, Priscilla. Therefore, we see him requesting his young comrade, John Alden, to go to Priscilla, and give her a bunch of



mayflowers as a token of his love. John goes to her, and sincere in his devotion to his friend, tells her of the strength of character and of the nobility of the man who has sent him to her. He pleads, but his pleading has the wrong effect, for the maid loses her heart to him. But John cannot understand, and so goes on urging the suit of his friend, explaining, persuading, speaking of the courage and skill of Standish and of all his battles in Flanders, until finally the truth dawns on him as she archly smiles at him, and with tremulous voice, whispers, "Why don't you speak for yourself, John?"

Heart-torn betwixt love for the maid and duty to Standish, John returns home. At first we find him in despair as to how to tell his friend the true state of affairs, and then we see Standish with the whole naked truth full upon his awakened senses, about to plunge his sword into the heart of his young



friend: "John Alden, you have supplanted, defrauded, betrayed me, Miles Standish, your friend. One of my ancestors ran his sword through the heart of Wat Tyler; who shall prevent me from running my own through the heart of a traitor?"

So he speaks, and Alden, always the scholar, and yet fearless, awaits the deathblow. But the scene is interrupted, for news of an Indian outbreak is reported to Standish, and buckling on the weapon with which he had threatened John, he rushes from the cabin to gather his men for action and for defense of wives and sweethearts.

The scene shifts, and we see before us an assembly of men, rugged, war-beaten, determined. The council is on, debate is held as to self-protection, and extermination of the Indian is decided, unless they smoke the pipe of peace.

Now let us wander to the Atlantic shores, where we see the pilgrims delivering their mail to one who will bear it all to the home of their birth across the ocean, on the vessel "Mayflower." Again our scene changes, and we see Miles Standish, after a three days' march, at an Indian encampment, pitched on the edge of a meadow, between the sea and the forest. A parlay ensues between white and red, wherein Pecksuot tells Standish that he and his braves will sweep the whites from their land. Angered at such a defiance, Standish grabs the red man's knife and plunges it into his breast. As he does this, Watawamat drives his own knife into the back of our Plymouth captain. A fight ensues, and the Indians are driven over the embankment and into the sea.

Fortunately, Standish recovers, and eventually, after many hardships and physical trials, he begins to think of the maid, Priscilla, more as a daughter than as one he would wed. So he goes to her home. He sees her in the arms of the man she loves, John Alden. He, poor youth, still conscious of that word "betrayal," the last that his friend had called him, expects further rebuke, but he is mistaken, for with a smile of benediction, Standish takes the hand of the maid and the hand of the youth, and, joining them, smiles his approbation of two well-met, well-loved, and well-united.

#### LUBIN MFG. CO.

"HE GOT RID OF THE MOTHS."—Billy Barker is a bachelor occupying a suite on the ground floor of a fashionable apartment house. An invitation to a wedding causes him to think of his dress clothes, which he has not had out for a few days. To his dismay he finds that the moths have invaded the wardrobe and not only the evening clothes but all his other suits have great holes in the cloth where the greedy insects have fed. Forgetful of the wedding, Barker heads for the drug store where he demands the strongest moth murdering medicine they have in stock. The clerk suggests that a sulphur candle should do the trick but a single candle will not satisfy Barker's thirst for revenge. He buys a whole box and takes them home. He lights half a dozen and goes off downtown. The fumes pervade the whole house in a succession of strong comedy scenes.

"A SLIPPERY DAY."—Not for some time has there been presented a funnier acrobatic comedy than this little farce that tells of the recent blizzard. The morning after the storm old Moneyton starts to walk to his office, since the cars are not running,

and it is impossible to get the automobile out. He is not particularly well pleased with the idea before he starts, but his distaste is made positive about seven seconds later when he slips down the slight terrace that raises the grass plot above the sidewalk. He is wading knee deep in the fleecy snow, and it aggravates the rheumatism that is bad enough anyhow in poor weather. He makes a little progress when he slips and falls. The fall is in part due to his efforts to dodge a visitor from the rural districts who is coming the other way. He carries the farmer with him and when he rises is so flustered that he falls down again and takes a few encores for good measure. He manages to get his balance and makes slow progress but presently he falls again and this time he carries two young women with him in his descent. They pelt him with snow and hurry off leaving him to regain his feet unassisted. A policeman is the next victim and the man of the law takes him into custody for assault but Moneyton is unable to keep on his feet and carries the policeman with him in some of his falls. Rather than take him all the way to the station the officer throws him into a snowbank and leaves him there. Moneyton goes on his way down the street, spreading havoc and devastation wherever he goes until at last he is seen crawling on all fours back to his own domicile with the determination to transact his business by telephone for the day at least, but the sight of another wayfarer taking a header into a pile of the beautiful snow brings a laugh to his lips.

"THE USURPER."—A stirring melodramatic story that keeps you guessing until the final scenes. Francis Scott, a lonely old bachelor, dies leaving his extensive fortune to his only living relative, his nephew, Richard Kirby, a Californian. Dick is delighted with his good fortune even while he mourns the death of his uncle, whom he has never seen, for he is engaged to Anne Marlowe, a fellow clerk in the offices of Fern and Company. Bert Humphreys also loves Anne but his attentions have been most unwelcome for he is addicted to drink and his familiarity is resented by Dick when he tipsily seeks to steal a kiss from the girl. Bert is resentful of Dick's good fortune and plans with some of his cronies to abduct his successful rival and with the papers of identification go to New York and represent himself as his heir. The plan succeeds and Dick, bound hand and foot is held a prisoner in a cabin in the woods near his suburban home across the bay from San Francisco. Bert has no trouble in usurping Dick's place with the law firm and begins to spend money royally, trusting to his accomplices to hold Dick a prisoner until he has had his fling in New York and is ready to take flight with the bulk of the estate. But the men indulge in a drunken quarrel while Dick has his bonds loosened that he may eat and with quick action the prisoner overcomes his jailers, secures their revolvers and escapes. He makes his way to Anne's home to learn that she has become alarmed at his silence and has left for New York to search for him. He arranges with the manager of Fern and Company to accompany him to New York where he denounces the Usurper who is turned over to the police while Dick and Anne, reunited, plan a speedy marriage. Unusually good photography adds to the value of the acting.

#### VITAGRAPH CO.

"THE TOYMAKER'S SECRET."—In the workshop of an old toymaker of the Tyrol we see him surrounded by the dolls, manikins and life-size figures which testify to his great skill. There is but one thing lacking to make his triumph complete, and that is to give life to the creatures of his handiwork. He is



poring over a book in search of this secret and his eye rests on this paragraph:

"To bring a toy to life, place upon its forehead a drop of blood from a lover's lip."

The toymaker is elated. He goes to the window, where a life-size doll is shown looking down at the street and causes it to nod and beckon to the people on the street below. Then he starts on his quest for the magic charm.

Meanwhile we must go back to another little episode which has been taking place. A pretty Tyrol girl shows her friend a letter from her lover:

"Sweetheart Swanhilda. Have had a prosperous voyage. My ship will dock today. Meet me. Your lover, Frantz."

Swanhilda meets her lover and is returning with him through the very street as the toymaker is putting the figure in the window through the life motions. Frantz sees the pretty face at the window and waves his hand. The face nods and smiles to him and he is elated and infatuated, and repels Swanhilda, who leaves him in anger. She is determined upon revenge upon the one who has stolen her lover's affections and approaches the toymaker's house as he passes out and picks up the door key, which he has dropped. She enters and sees all the toys and approaches the window and shakes the young lady sitting there, only to find that her rival is a doll. Seeing her lover approaching, and climbing up to greet his new innamorata, Swanhilda hastily puts on the doll's dress and takes its place at the window. The toymaker returns in time to see Frantz climbing in through the window, and gives him a drink, in which is a drug that puts him to sleep. The toymaker then draws a drop of blood from his lips and applies to the forehead of what he supposes is the doll, and is delighted and surprised when Swanhilda steps down and ambles in doll-like fashion around the room. Frantz awakes and is humble and penitent when he learns of his mistake, and as he and Swanhilda march off arm in arm the old toymaker is disconsolate at the failure of his experiment. This is a weird and interesting tale and is so well acted that titles are hardly necessary to make it clear to the beholder.

"A PAIR OF SCHEMERS." Or My Wife and My Uncle.—This well turned Vitagraph comedy is one of the kind that exhibitors welcome. It is the kind of picture that is always popular with the public, therefore, a money getter.

A young married couple, the honeymoon not yet over, are comfortably settled in a neatly furnished apartment. The young wife is clearing away the



table while her hubby is writing a letter as well as he can between the interruptions of lovemaking. He shows her the letter:

Dear Jack: I am married to the dearest little woman in the world and happy except for the fact that if my rich Uncle John knew that I had married without his consent he would cut me off with a nickel. However, I hope for the best. Yours, Will."

They had hardly finished reading the letter before the bell rings and a letter is handed in which causes consternation:

"Dear Will: I am coming to visit you in New York. Think I can arrange a splendid marriage for you. Your affectionate, Uncle John."

Will is in a quandry. He tells his wife that she must not be seen there, that she must hide somewhere until his uncle departs. She pouts and refuses, while he looks at his watch and becomes more and more agitated. At last an idea strikes him and he rushes into the next room and comes out with a maid's cap and apron, which he tells her to don and pass off as the maid. She is indignant at first, but finally sees the humor of the situation and assumes her duties just as the rich uncle is ushered in. There is an affectionate greeting between Will and his Uncle John, and after a smoke and a chat the uncle finally pulls out of his pocket the photograph of the woman he has selected for his nephew's wife. Will declines the choice and Uncle John is furious and places the photo on the mantel and intimates that Will must accept his choice. Here Will's wife enters in maid's dress and begins to tidy up the room. Uncle John eyes her suspiciously and Will lightly explains that she is the hired girl from upstairs. Uncle John slyly pokes Will in the ribs and winks, but Will is justly indignant. Uncle John then makes an excuse and goes out, and Will's wife enters, seeing the photograph of Uncle's choice, she tears it up and throws the pieces on the floor. Meanwhile, Uncle John, who is not without an eye to beauty, returns with a bouquet of flowers. Under pretext of sending Will out to mail a letter he takes the opportunity of presenting the bouquet to the pretty maid, and trying to flirt with her. She boxes his ears and Will returns to find them both storming up and down the apartment. Explanations of course follow, and Uncle John flies into a rage and is about to take himself away, fortune and all, when Will's wife, with a winning smile, pats him on the cheek





# VITAGRAPH FILMS

"THE FILMS OF QUALITY"



Tuesday, January 18

## The Toymaker's Secret

A Remarkable Novelty  
Picture—with a fascinating  
love story. A free adapta-  
tion from the opera of  
Copellia.

Approximate length, 969 feet.

Saturday, January 22

### A Pair Of Schemers

A High Class  
Comedy—with a  
novel ending. How  
a newly married  
couple overcame the  
objections of a  
grouchy uncle. Neat  
and classy. Approx-  
imate length, 743 ft.

### Five Minutes To Twelve

Short, Snappy and  
Screaming with Laughter  
—A youth running for  
his noon day lunch is  
followed by many peo-  
ple who imagine his  
haste is from quite an-  
other cause. Approx-  
imate length, 162 feet.



**COMING: Jan. 25.** Third series of **The Plagues of Egypt and the Deliverance of the Hebrews** The most elaborate of this magnificent series

**Jan. 29. The Girl and the Judge**  
A most powerful Vitagraph Drama--that means THE BEST

**Feb. 1. The Skeleton**  
A Great Comedy Reel Caught in the Trap

**Feb. 5. Twelfth Night**  
Shakespeare's most delightful Comedy

**Feb. 8. The Passing Shadow**  
A Dramatic Story with capital acting and beautiful settings

**Feb. 12. Fourth series of The Life of Moses**  
**The Victory of Israel**

**Feb. 15. A delightful Easter Story**  
**The Wayside Shrine**

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## THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street  
CHICAGO, 109 Randolph Street  
LONDON, 25 Cecil Court  
PARIS, 15, Rue Sainte-Cecile



and says some pretty things, and the old chap melts and takes them both to his heart as he calls them "a pair of schemers."

"FIVE MINUTES TO TWELVE."—A messenger boy sauntering along the street reading a novel happens to look up and see that it is but five minutes to twelve, and realizing that he has but five minutes in which to get his lunch, he turns and makes a dash for the nearest pie stand. A pedestrian, thinking there is something up when he sees a messenger boy actually running, gives chase, as also a policeman and a street sweeper. Two men are moving a large painting from a store; this the boy clears at a leap, and, as the astonished bearers bring the

as the Anglican church and the big market. Various mosques and pagodas are also seen. The street scenes are of course most unusual and, therefore, interesting to foreigners. The natives in their loose gaily colored trousers walking about in their bare feet with up-to-date buildings on every side of them seems indeed incongruous. One of the most interesting things in the film are the wonderful Elephanta caves hewn out of the mountain and which are visited daily by crowds of tourists.

"THE BARE-BACK RIDER."—With a smile of anticipation on his face Clown Toddie on coming from the circus hastens to his little home where the two he loves best on earth are awaiting him, his beautiful wife, the well-known bare-back rider, and his little daughter. But there is a peck of trouble in store for the clown although he never suspects it and the cloud bursts when he picks up a note left for him at his home, telling him to keep an eye on his wife, and signed A Friend. (This "friend" being the ringmaster whose attentions Toddie's wife had refused to accept.) This comes like a thunder bolt to poor Toddie, who thinks his wife an angel. They have always been like lovers together and their one thought is to save enough money to educate their little daughter and prepare her for a life very different from their own in the circus ring. For a moment Toddie wrestles with himself. He can't believe evil of his wife and he won't believe it. But still after a while he decides to watch her to prove to himself and the unknown "friend" that she is without fault. A view is given of the triumph of the bare-back rider in the ring where her feats meet with storms of applause, and we see her greeted with warm hand clasps by the circus people as she comes behind the scenes after her turn. The next view is where the veil is lifted from Toddie's eyes, for, determined to carry out his plan regarding his wife, he visits their little home at an hour when he knows she thinks he is at the circus, and, sad to

through her performance and though enjoyable the spectator breathes a sigh of relief as she slides down the rope and is safe on mother earth once more.

"THE PAINTER'S SWEETHEART."—An artist, while sketching in the woods one day, is set upon by a band of brigands and taken prisoner. His little sweetheart wonders sorrowing why her lover stays away from her so long until a youth comes to her and tells her the news of the artist's capture. The girl makes up her mind immediately to disguise herself as a boy and join the cutthroat band. She bravely goes to their camp and offers her services. As a test of her courage she is blindfolded



painting to the perpendicular, the others dash through it. The boy also leaps over a baker who is coming up out of a cellar with a pan of flour, but his pursuers get the full contents over them. A bridal party is coming out of a coach and the boy and his pursuers dash through their midst and all join in the chase. Fast and furious the chase continues until the messenger boy reaches the pie stand, where he buys a large pie and begins to devour it, while his disgusted pursuers shake their fists and sheepishly disperse.

#### PATHE FRERES.

"TESTING THEIR LOVE."—Two chaps are in love with the same woman, the Countess Charming, and both happen to call on her at the same identical hour, each armed with a huge bouquet. She receives both swains very graciously, but gives neither very much encouragement as she puts little faith in their avowals of love. They sit one on each side of her glaring at each other over her head, for each feels if the other were not present he would be successful in winning the lady. After a most uncomfortable half hour for all parties concerned the discouraged lovers decide to take their leave. Just as they reach the gate, however, the butler stops them, handing each a note from the countess, who has decided to test their love in rather an unusual way, so bids them go with her the next day on their wheels to her summer estate, where she will give them a chance to prove their devotion to her. The bicycle party starts off the following morning and,



when they reach her chateau, she tells them that she has decided to marry the one who will ride through the stone wall enclosing the place head first. The boldest appearing of the two bravely mounts his wheel and makes a dash for the wall, but when he reaches it he gets cold feet and stops stock still. The other lover then tries and goes crashing through the stone enclosure without injuring a hair of his head, as the Countess had an opening in the wall covered up with paper made to represent stone, in order to test the love of her admirers. The brave fellow gets his reward and is taken to the heart of his adored one on whom his bravery has made a great impression.

"A VISIT TO BOMBAY."—Seeing this wonderfully colored film is the next best thing to paying a visit to this fine Indian town. Views of both the old and new city is given, and, while the former is the most picturesque, the latter of course is better built, possessing really fine up-to-date buildings, such



relate, finds her entertaining the man who has broken up their home. Stung to the quick the clown orders the unfaithful woman from his house, and, notwithstanding her pleading, refuses to let her remain under his roof. Toddie is soon called to do his turn in the ring and with his heart breaking he must needs leap into the sawdust and with his wonderful grimaces makes everybody present laugh. One of his stunts is a trapeze act, but while on the rope at the tiptop of the building his fevered imagination calls up a picture of the wife he has lost, smiling and encouraging his rival. The audience soon sees that something is wrong with the clown, and, in a twinkling, he comes tumbling down in their midst, the thought of his troubles being more than he could bear. He is carried out with tender care by the circus people while another scene is introduced so as there will be no hitch in the show. One year later we see a crippled old man accompanied by a pinched and unhappy looking little girl begging outside of a fashionable restaurant. A richly dressed woman and her escort having just driven up in their automobile stops a moment while the woman gives the beggars a coin. Both father and daughter recognize the woman although she does not seem to know them, sickness and poverty having brought such a change in them since this very woman broke up their happy little home. The little girl pleads with the clown to let her go to her mother and beg her to come back to them, but he stubbornly refuses. The little one steals out, however, and hurries back to the restaurant where she manages to sneak in to where her mother is dining with a rollicking party. The woman notices the little one as she enters and, before long, recognizes her as her own child, and, clasping her to her breast, begs her to take her to her father. The film closes with the happiest of scenes showing the happy father, the repentant mother and brave little daughter united forever and a day.

"AN AERIAL ACROBAT."—Most wonderful indeed are the feats of this performer in the air. On two or three occasions we hold our breath in terror for her life but she smilingly goes on doing the most daring things never seeming to realize that she is twenty or thirty feet away from terra firma, and that the slightest miscalculation on her part would mean a horrible death. Graceful and dainty she goes



and handed a dagger and told to stab a man who is tied to a tree. They lead her to the tree and she makes the fatal thrust, thinking herself a murderer. She is greatly relieved, however, when the bandage is removed from her eyes to find that it was all a ruse to try her courage and that she had sunk the knife into the bark of the tree instead of into a human breast as she had thought. Complimenting her on her bravery, the brigands now look upon her as one of their own. Watching eagerly for an opportunity to speak a word in private with her lover in order to plan his escape, fortune favors the girl one day when she is told to keep an eye on their prisoner. They go off together, she pretending all the while to dog his footsteps while the others are about. When her chance comes she lets him flee and then runs breathlessly back to the camp to tell the men their bird has flown. She accompanies them as they hurry after him, and manages to throw one of them over a precipice while she outwits the others and, after an exciting chase, she joins her lover and they hasten away to safety.

"FICKLE FORTUNE."—Poor Muggs, being penniless and hungry, decides that he must find some way out of his difficulties or starve to death, so, looking over the contents of a garbage can, he finds a broken statue, which he uses to good advantage. Holding the broken head on the shoulders he stations himself at a corner and awaits his chance. In a short time along comes a man intently reading his paper and not looking where he is going. Our friend goes back a few steps and manages to be turning the corner from the opposite direction just as the newspaper reader turns also. The consequence is that there is a collision and the head of the statue goes flying through the air. The owner of same moans and sighs that he will have to pay for the valuable article and so works upon the other man's sympathies that the latter finally gives him what he claims the statue is worth and hurries on. Muggs hugs the coins to his breast, and, as he passes a window, he notices a maid cleaning a gentleman's coat. She leaves the window for a moment and our friend gently pulls the garment down and puts his own threadbare one in its place. He now decides to look for a hat. He soon finds one, as he notices a man with a very stunning top hat sauntering through the park and evidently looking for a seat. Muggs hovers near him and just as he is about to sit down on a bench he places his stovepipe under him and cries out when the unconscious stranger squashes it beyond recognition. Being a kindhearted fellow the stranger offers his admirable headpiece to Muggs in exchange for the one he ruined. Decked out in his swell coat and hat Muggs is now ready to present himself at a fashionable restaurant. The waiters fly to his call and he partakes of a most satisfying meal. When he has finished, and the bill is presented, he finds to his horror that he left the money he got for the statue (every cent he had in the world) in the pocket of his old coat he substituted for the one he is now wearing. He, therefore, becomes seized with terror and flies from the place.

When the waiter discovers that he has gone without paying his bill he hurries with the news to the proprietor who finds the guest's coat and hat still on the peg and going through his pockets finds a large sum of money. Accompanied by the waiter the proprietor hurries after the absent minded guest. The latter on seeing them running in his direction thinks of course that they are going to have him arrested and runs all the faster. They finally catch up with him and he is just about to throw himself on his knees



and beg for mercy when the proprietor hands him the coat and the bank notes and Muggs taking in the situation at a glance haughtily thanks the proprietor and after handing him the amount of his bill struts along thinking what an awful lucky dog he is after all.

"A RUSSIAN HEROINE."—The first picture shows the down trodden Russian farmers laying down their tithes in the shape of wheat, corn, etc., at the feet of the overbearing Russian officers who look on them with contempt and hustle and shove them about like cattle. When the Government authorities have gathered together the offerings of the poor farmers they take their leave and the later sitting down together woefully bemoan their fate. Finally one of their number, Tchetchevik, by name, decides to make the perilous trip to Poland to seek help. He starts out but has not gone very far before he sees in the distance mounted officers on his track. Seeing a farmer and his daughter happening to be gathering in their hay by the wayside, he appeals to them in his distress and one of the girls, Sonia, by name helps him into the wagon holding the hay and completely covers him



so when the soldiers arrive their is no trace of him and as the farmers tell them they have seen nothing of the fugitive the men ride on. After hearing the old man's story Sonia decides to guide him on his hazardous journey so bidding her father and sister goodbye she starts out for Poland with the fugitive. The latter disguises himself as a blind musician and the girl's beauty and winning ways permits them to get through the different camps of Russian soldiers they met on the way. When they reach Poland they are warmly greeted and the girl is sent back to Tchetchevik's people with a message from the Duke of Podolia telling them that they may depend on him and his people for help. The brave girl starts back on her dangerous journey, but unfortunately some of the enemy meting her on the way and recognizing her as a daughter of Ukraina order her to be shot down. The order is immediately carried out and the poor girl falls to the ground thinking her dead the cruel brigands leave her. Regaining consciousness after some time she manages to get to her feet and dragging herself along until she reaches her home she hands the note to her father and then drops exhausted, for her mission now accomplished Sonia gives up her life.

"COUNT LEO TOLSTOI."—It is almost like meeting the renowned Russian author to see this film, we get such a splendid view of him as he leaves his fine estate, find ourselves within touch of him almost and near enough to watch his every motion as he bids his secretary goodbye before getting on the train. The view of the surrounding country and the peasant folk who each and every one get a kind look from the author, are also most interesting.

### TOMMY IN DREAMLAND.

Is the title of a most unusual Urban-Eclipse film to be shortly released by George Kleine.

The remarkable feature of this motion picture consists of a superb reproduction of the "Aurora Borealis" or "Northern Light" in perfect natural colors.

The effect of this on an audience is truly "electrical," after the eye has been concentrated on an interesting film executed in monochrome and then the dazzling, gorgeous, brilliancy of the shooting rays of the Aurora Borealis is suddenly worked into the picture, always in perfect harmony and continuity of the film story, spontaneous expressions of admiration and wonderment are heard on every side.

We believe that we are correct in stating that this is the first time that any attempt has been made to reproduce the "Aurora Borealis" on a motion picture film.

Certain it is that it could not have been more perfectly photographed or colored. Urban easily leads the world in Kinema color as he calls his process or color photography in motion pictures.

## PRETTIEST GIRL IN NEW YORK.

### A Song Slide Model of Universal Beauty and Grace.

The prettiest girl in New York, is a modest little woman who earns her living as a model for illustrated songs, and postal card love scenes. Before her sweet and altogether chaste beauty the vaunted beauty of Evelyn Nesbit Thaw pales into insignificance. This young lady was discovered at Kingston, New York, by a manufacturer of song slides from New York and after using her as a model for several love songs she was persuaded to make her home in New York city where she at once became a choice model for the makers of illustrated postal cards, calendar fronts and illustrated song slides.

Then a new field opened for her talents as a model. The photographers who pose fashion plates, for the cloak and dress makers discovered that the young lady had a faultless form, as well as a most attractive face and began to book engagements with her to pose for their photographs of plates for garments which they were making for the costumeiers. She became so much sought after for this purpose that she had to book sittings days, and sometimes week ahead. Frequently she poses for several artists on the same day and her pay has risen from a very small sum until frequently she receives for a day's work over a sum that would make the ordinary working girl dizzy.

All her success has not spoiled this demure little woman. She has an invalid father and a mother well along in years, and she is the mainstay of the family. She trips off to her work in the morning after kissing her white-haired mother good-bye, and comes back at night with a cheery smile after a most fatiguing day's work and with the light of joy in her eyes that says: "What I have earned to-day will make somebody happy."

This young lady is a Miss Serena M. Ostrander. Her friends call her "Teenie," a pet name which was given her when she was a tiny youngster.

The writer heard of Miss Ostrander and visited her at her home requested her to tell him something about her work. She said:

"I first began posing for Mr. Henry B. Ingram, a manufacturer of song slides several years ago at Kingston, New York. At that time I was working at stenography in a Kingston insurance office and never dreamt that some day I should lay aside my note book and pencil and take up posing as a means of livelihood. I was introduced to Mr. DeWitt C. Wheeler of New York and posed in several songs for him. Then we moved to New York and failing to secure a position as a stenographer I applied to one of the art calendar companies for work as a model. They said they would try me and the next morning a letter came to my home to call again at their office. They kept me busy for several weeks posing for calendar covers and postal cards paying me more for one day's work than I could earn in a week with note book and pencil. I knew then that my work had been cut out for me and after their work gave out I called on Mr. Ingram and he used my services in a large number of songs. From him I went to a number of other slide makers, and secured employment at once. I seemed to please them all and then engagements began to pour in and I was kept constantly busy.

"One day I received a letter from a Fifth avenue photographer who poses subjects for most of the fashionable costumers of New York and when I called on him he made me a proposition as to pay that fairly took my breath away, as I had never imagined that I could earn so much money. I had to go to the costumer and have the costumes fitted to me and then be photographed.

"This man gives me work every week and it is constant and growing. Recently he has begun to use me for magazine illustrations and other specialties for advertising illustrations, and so you see I have all I can do. I have earned a large amount of money by posing and I like the work, especially the pay which I earn, and I intend to continue it as long as possible

and save my money against that day when I may become passe as a model."

Miss Ostrander said that she had posed for over one hundred and fifty illustrated songs and for probably over two thousand subjects for postal cards. "I cannot go anywhere where illustrated postal cards are sold, or fancy calendars are displayed but what I find my own face smiling at me. It gets rather tiresome at times but what difference does it make. It is my destiny and I submit to it," she said.

Recently a prominent artist in this city desired to secure this young lady's services and have her accompany him and his wife to Paris where he has a studio. She has taken the matter into consideration but said to the writer: "I don't think I can leave my mother. I'd like to see Paris, but what will I do without her? I'm afraid I would get homesick and they would have to send me back. If I did there wouldn't be anything on earth that would prevent me from starting for home at once.



Then my ambition is not to be a Parisian model."

The latest artist to use this young lady as a model is Mr. Arthur Hargrave. In speaking of her he said: "Miss Ostrander is the best model I have had since I used to make many pictures of Maude Branscombe. Her face is a flower garden, and she seems to get into the most artistic poses naturally and without any particular instruction. She is as graceful as Sylph, and she is sweetness and modesty personified, and I found her full of ideas that made her work for me a pleasure instead of a task as it is with so many models. I could make a thousand poses of her each with a different and charming expression, and absolutely without any affectation on her part. She is a most magnetic little woman and her success as a model is largely due to the fact that she is unaffected and ready to adapt herself to the circumstances which surround her. I predict a fortune for her as a model if she once becomes well known."

This young lady has consistently refused engagements to pose for sculptors and cast artists although she is molded like a Greek statue. Of medium height she is exquisitely proportioned and with perfect features, and a wealth of light bronze hair, she is such a perfect paragon of womanly beauty that people do not hide their admiration for her loveliness when she is on the street and always turn and look at her when she passes. It is said that beauty is a dangerous gift to a girl who has her own way to make in the world, but admiration and beauty has not spoiled this little girl. She goes along over her chosen way, happy and joyous, attending to her business, and paying no attention to anything but her own affairs.

### WHO CAN QUALIFY?

Following is part of a communication received last week at the office of W. L. Protzman, booking agent, from the manager of a moving picture theatre in Sisterville, West Virginia:

"We need a combination piano-player and singer, one who understands typewriting and stenography."

Protzman says he's not the kind to turn away business, but when it comes to furnishing the above combination, he throws up his hands.



## JUST A LITTLE DIFFERENT

If you want Film Service from a House who is just a little different from the others that you know, just slip us an inquiry—and we will help to make your theatre successful.

### THE ONE BIG FILM HOUSE

## The Pittsburg Calcium Light & Film Company

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Omaha, Neb.

### RECENT SLIDE RELEASES

#### Synopsis of Production Issued by the Leading Song and Novelty Slide Makers

#### NOVELTY PUZZLETTES.

RELEASE OF JAN. 3.—CITIES OF THE UNITED STATES.—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

RELEASE OF JAN. 10.—STATES OF THE UNITED STATES.—Representing in puzzle form the States of the United States. Second set of a series of puzzle slides designed to increase box-office receipts.

RELEASE OF JAN. 17.—POPULAR FLOWERS.—Puzzle slides of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and an announcement slide.

"THE STARS AND STRIPES ARE NAILED TO THE OLD NORTH POLE."—Patriotic song; published by the Pemberton Publishing Company, New York. Slides consist of scenes at North Pole, with many feature slides, especially designed for the song, which make the set an extraordinary one.

#### DE WITT C. WHEELER.

"MARGARITA."—Latest song by Kerry Mills, with an exceptionally clever air. The slides are one of Wheeler's specials, filled with novelties. The set was posed for by a clever little actress, now playing a leading part on Broadway. It contains a striking silhouette slide, a beautiful moonlight scene and other clever originalities.

"MANDY, HOW DO YOU DO?"—A love ballad; published by Jerome H. Remick. Slides are a set of scenes carefully taken upon some grand estate adorned with beautiful flower beds and romantic pathways. A handsome set and a good song.

"BY THE LIGHT OF THE SILVER MOON."—Remick's big song hit; known all over the country. This song has been illustrated before, but Mr. Wheeler has put out a real set of slides. He has moonlight scenes that are moonlight scenes, and not some pictures dabbed over with blue coloring.

"LOVE ME, DREAMY EYES."—Love ballad; published by Remick. Slides in which a pair of large, dreamy eyes play an important part.

"NORA MALONE, CALL ME BY 'PHONE."—Pretty little Irish ballad, by Albert Von Tilzer and Junie McCree. Slides are a series of picturesque scenes from the country, posed for by a young man and a woman in Irish garb.

"TAKE ME BACK TO SUNSHINE LAND."—Published by Jerome H. Remick; a pretty little descriptive song, contrasting city life with life in the country. Slides are a series of pictures of scenes in New York City and in the country. Vividly colored.

#### HENRY B. INGRAM CO., NEW YORK.

"I GOING TO TELL ON YOU."—Kid song, by McLeon and Walker; published by Prospect Music Co., New York. Great song for shows where children report. Pretty slides. Can't be beaten for class of song. Posed for by Master Willie Hollis and Maudie Crandall.

"JUST BECAUSE IT'S YOU."—Fine song, by Stephen Howard; published by Seminary Music Company, New York. Posed for by Miss Teenie Ostrander and Jack Freileweh. Scenery at Delaware Water Gap. A pretty set of slides and a great song.

"I'M LONGING FOR MY OLD GREEN MOUNTAIN HOME."—A grand and breezy sentimental song, filled with the breezes of the Green Mountains of Vermont; published by Henry B. Ingram Co., New York. Posed for by Miss Teenie Ostrander and Oscar Smith. Grand scenery and most attractive pictures. One of the best songs of the day.

"THE OLD NEW ENGLAND HOMESTEAD IN THE DELL."—An old home song of New England, by Henry B. Ingram; published by Henry B. Ingram Co., New York. Posed for by Mrs. E. H. Smith, Mr.

Lucius Lawson and other models. To the boy brought up on the old home farm this song appeals with real heart interest, and the pictures take him right back to the orchard and hayfield, the meadow brook and the hickory-nut trees. One of the greatest favorites on Mr. Ingram's catalogue.

"MEET ME IN DREAMLAND."—Excellent ballad, by Blair Leyton; published by Sidney P. Harris, Detroit and New York. Posed for by Miss Minnie Kemble and Charles Leyton. Fine scenery and a pretty set of slides.

"NEAREST AND DEAREST."—Fine waltz-time love song, by Sidney P. Harris; published by the house of Sidney P. Harris, Detroit and New York. Posed for by Miss Kemble and Mr. Leyton. One of the prettiest sets of song slides we have seen.

#### THE PROSTITUTION OF OUR POPULAR SONGS.

In last weeks' Dramatic Mirror, Spectator comments severely on the popular music of the day. On this subject we present herewith an article from a man who knows. He says:

"Much has been written lately concerning the debauching of the popular song by song writers ignorant of simple grammar and syntax, and the wholesale plagiarism that is practiced by music score writers from the famous old ballads of one and two generations ago that I take it for granted that the subject will be of not only personal but general interest.

"To begin with the root of the evil of the whole matter in my opinion lies in the wholesale ignorance of musical art, and the grab of the commercial instinct of the publishers who now represent the popular music world of today. The publishing of popular music has descended into the depths of grabbing, not the dollar, but the penny. Commercialism runs riot and with it grade and quality has been destroyed, dishonesty introduced and trickery, fraud and plagiarism have become wolfish and destructive.

"It is generally believed among song writers not only of the better, but also, if I may use the term, 'worse' class, that many a publisher of popular music today runs two sets of books, one for themselves and another to record the royalties due the writers, and that in the second set of books that the writers do not get anywhere near the credit for the actual number of copies of their composition sold.

In actual words the music publisher of today is accused daily of robbing the writer out of his royalties, and this practice has weeded the better class of song writers out one by one so that they do not write any more, and has left the word carpenters and doggerel writers who, without even a common school education without even the knowledge of the simplest rudiments of grammar, and but little knowledge of spelling or construction in the field to degrade and debauch the science of writing folk songs for the American public. It has also attracted among the music writers a class of men who cannot see the signatures on the staff to writing music, and their slogan is 'steal.'

The public do not know it but there are men who delude themselves into the belief that they are great song writers working today in certain publishing houses whose stipend does not reach ten dollars per week.

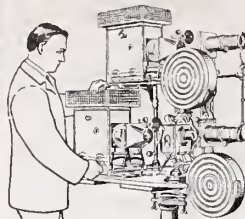
"Spectator in the Mirror decries the trashy songs and I agree with him. They are trash of the lowest kind, but the public falls for them and applauds them, and that is evidence of the

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surest kind that the taste of the public has been degraded and debauched. These songs are not for an intelligent public, but for the illiterate and ignorant. They are trash of the lowest character.

"Then there is another class of song writers.

This class cannot write a song, no matter how bad. They buy the songs from alleged song writers who are looking for the price of a drink, and by some hocus pocus get the publisher who refused to deal with the actual writer to publish the alleged composition. It goes out to the public as the composition of Julian Blowinsky when Julian Blowinsky did not write a solitary word or note in the song but this unblushing fraud without brains puts his name on the song as his own work. There is one long necked specimen of this ilk who haunts the music publishing houses of this city who has brought up these cast offs until he has had over a dozen published under his own name. They are all very bad.

"Now the music publisher who knows of these things is helping along literary crime and helping to foist an unmitigated fraud on the public. But they do it and that is only more evidence of what depths of degradation popular song writing has gone to. But in the words of the late P. T. Barnum: 'the American public like to be humbugged' and there you are.

"And now as to Spectators comments on the lantern slide makers. True in many respects he fails to grasp the situation which is this: Lecturers have beautiful slides to illustrate their lectures, that is—sometimes. Lecturers of the class of Dwight L. Elmendorf, R. G. Knowles, Burton Holmes, Henry Ellsworth and a few others, have beautiful pictures. They often pay as high as five dollars per slide to have their slides colored, but the illustrator of songs has had to fight price cutters until the best of them today have to make their song slides for twenty-five cents per slide. That is the highest price paid for song slides today. Slides sell for that price today where formerly they brought as high as one dollar each. The music publishers are to blame for this also. They have cut the price down until the garish horrors shown in our theatres do not deserve the names of illustrations. The girls who color these slides get from two and a half cents to five cents, rarely more. What can be expected for such work? The man who keeps up the high standard of his work has no chance of getting the patronage of the music publishers.—Iconoclast.



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ISSUE OF JAN. 28, 1910



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Commencing with the first week in February, we will put out two great headliners each week, on Wednesday and Friday. Note these first issues and order them of your exchange.

- February 2—THE STEPMOTHER (Dramatic).  
 " 4—THE LITTLE OLD MEN OF THE WOODS (Mystery)  
 " 9—THE CONFEDERATE SPY (War).  
 " 11—THE ENCHANTED BROOK (Fairy Comedy).

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# EDISON FILMS

## Releases of January 25 and 28

### Release of January 25

#### A WOMAN'S STRATEGY

Dramatic. A clever girl discovers a thumb print upon the wrapper of a bundle of bills which her lover is accused of stealing from the bank where he is employed. By an ingenious trick she discovers the real thief upon whom she fastens the guilt at her lover's trial. Novel in theme and splendidly acted. An intensely absorbing film. No. 6579 Code, VESCOVILLE App. Length 975 ft.

### Releases of January 28

#### A GEORGIA POSSUM HUNT

Descriptive. A real hunt carrying the audience through the woods and swamps of Georgia under the leadership of real negroes, who are entirely natural in their actions. The scenes are all by moonlight and are indescribably beautiful. The last scene shows the darkeys enjoying a feast of "possum and taters." No. 6580 Code, VESCULORUM App. Length 140 ft.

#### THE SKIPPER'S YARN

Dramatic. An old skipper recognizes among his crew a former shipmate who, twenty years before, had fastened a crime upon him in the Orient which wrecked his life and lost him his sweetheart. The story of the crime is unfolded in the film, and at the close of the narrative, the skipper dramatically denounces the guilty man before his mates. Superbly enacted and photographed. No. 6581 Code, VESCULOS App. Length 850 ft.

## Releases of February 1 and 4

### Release of February 1

#### A JAPANESE PEACH BOY

(A Japanese Fairy Story for Children, written and portrayed by Mlle. Pilar Morin.) No. 6582 Code, VESCUNTUR App. Length 940 ft.

### Releases of February 4

#### HIS JUST DESERTS

(Dramatic)

No. 6583 Code, VESEVINUS App. Length 350 ft.

#### THE SURPRISE PARTY

(Comedy)

No. 6584 Code, VESCVUS App. Length 330 ft.

#### THE BAD MAN FROM RILEY'S CULCH

No. 6585 Code, VESGUEAR App. Length 315 ft.

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## Advance Film Description



Week Jan. 16 to 22, 1910

- Jan. 18th "Fatal Fascination"**  
(Gaumont.) Drama. Colored. Approx. Length, 580 ft.—Showing how the capricious disposition of a beautiful young woman caused the death of a poor, trusting girl, who took the pretended love of a rich young man all too seriously.
- Jan. 18th "Getting Square With the Inventor"**  
(Gaumont.) Scientific. Comedy. Approx. Length, 393 ft.—An inventive Watchmaker experiments with a Clockwork Motor at the expense of others. His victims get square with him, much to the satisfaction of everyone.
- Jan. 19th "The Coast Guard"**  
(Urban-Eclipse.) Drama. Approx. Length, 747 ft.—A charming story of Laurels lost and won, and with them the affection and favor of a lovely girl.
- Jan. 19th "Riva, Austria, and the Lake of Garda"**  
(Urban-Eclipse.) Travelogue-Scenic. Approx. Length, 204 ft.—A superb motion picture, reproducing with marvellous fidelity the picturesque Borderland between Austria and Italy and the Mirror-like lake reflecting the beautiful scenery on its placid bosom.
- Jan. 22d "Swallowed by the Deep"**  
(Gaumont.) Colored. Mystic Drama. Approx. Length, 977 ft.—A masterpiece of beautiful coloring and a fascinating fairy tale, pleasing alike to young and old.

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# BIOGRAPH FILMS



Trade Mark.

Released January 17, 1910.

## ON THE REEF

A Biograph Story of a Fatal Mistake.

Love is not in our power, nor is it in our choice. We only love when fate ordains we should. This was the sad experience of the heroine of this story, who, to comply with the deathbed request of her mother, marries an old friend of the family. Her mother wishes this that her family's future welfare may be assured. The friend is a widower beyond the middle age, and the father of a young child. The wife has all she can wish for, but her heart is untouched, until later she meets a young man, whom she realizes she loves and who loves her. Both honorable, the young man to avoid wrong, goes to parts unknown. The husband, however, learns of this attraction and the shock kills him. Here she is now alone she feels, until the thought of his child awakens interest and she will devote herself to the care of it.

Length, 988 feet.



ON THE REEF.

A Story of Life Under the "White Top."

There is possibly no profession as alluring as that of circus performer. Once you have cavorted about in the sawdust you become inoculated with the germ of the circus fever. Edith was engaged as a dancer with a traveling tent show and collapses under the arduous work. Her plight is witnessed by a young farmer, who offers to marry her and take her away from the life of the circus. A second breakdown and discharge decides her. She marries the young man, but often feels the longing for the arena. During the following season, the same show plays at the village and are in need of a dancer. The temptation becomes irresistible and she goes to join, but arriving at the dressing tent she sees the old life in a different light, and retraces her steps to her humble home entirely cured.

Length, 989 feet.

Released January 20, 1910.

## THE CALL



THE CALL.

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## Last 4 Weeks' Productions of Licensed Film Makers—Jan. 22.

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Jan. 20	The Call .....	Dramatic	989
Jan. 17	On the Reef .....	Dramatic	988
Jan. 13	All on Account of the Milk .....	Comedy	989
Jan. 10	Her Terrible Ordeal .....	Dramatic	952
Jan. 6	The Dancing Girl of Butte .....	Dramatic	984
Jan. 3	The Rocky Road .....	Dramatic	990
Dec. 30	The Day After .....	Comedy	460
Dec. 30	Choosing a Husband .....	Comedy	531
Dec. 27	To Save Her Honor .....	Dramatic	986
Dec. 23	In Little Italy .....	Dramatic	956

### EDISON CO.

Jan. 21	The Coquette .....	Dramatic	495
Jan. 21	The Luck of Roaring Camp .....	Melodrama	490
Jan. 18	In the Nick of Time .....	Melodrama	975
Jan. 14	A Warrior Bold .....	Comedy	475
Jan. 14	The Parson's Umbrella .....	Comedy	220
Jan. 14	Troop B, 15th U. S. Cavalry Barehack Squad in Monkey Drill .....	Military	285
Jan. 11	Bear Hunt in the Rockies .....	Sporting	975
Jan. 7	The Engineer's Romance .....	Dramatic	670
Jan. 7	Ashes .....	Comedy	610
Jan. 4	Pardners .....	Dramatic	995
Dec. 31	Fishing Industry at Gloucester, Mass. ....	Industrial	975
Dec. 28	Tobacco Mania .....	Comedy	360
Dec. 28	The Fallen Idol .....	Comedy	360
Dec. 28	The Cap of Fortune .....	Fairy Story	270

### ESSANAY CO.

Jan. 22	The Confession .....	Dramatic	960
Jan. 19	Won by a Hold-up .....	Comedy	629
Jan. 19	Flower Parade at Pasadena, Cal. ....	Scenic	292
Jan. 15	U. S. Army Maneuvers, Ft. Leavenworth, Kan. ....	Military	1,000
Jan. 12	Electric Insoles .....	Comedy	502
Jan. 12	The Old Maid and the Burglar .....	Comedy	498
Jan. 8	His Only Child .....	Dramatic	997
Jan. 5	The Adventuress .....	Dramatic	525
Jan. 5	How Hubby Made Good .....	Comedy	473
Jan. 1	A Western Maid .....	Western Drama	785
Jan. 1	Why He Did Not Win Out .....	Comedy	213
Dec. 29	Jack's Birthday .....	Comedy	728
Dec. 29	A Policeman's Revolver .....	Comedy	281

### GAUMONT

Jan. 22	Swallowed by the Deep .....	Mystic Drama	977
Jan. 17	Fatal Fascination .....	Dramatic	580
Jan. 17	Getting Square With the Inventor, .....	Comedy	393

Date.	Subject.	Class.	Length, Feet.
Jan. 15	Decorated by the Emperor, .....	Military Drama	698
Jan. 15	Railway on the Ice Sea .....	Scenic	312
Jan. 11	Shooting in the Haunted Woods, .....	Mystery Comedy	570
Jan. 11	Towser's New Joh .....	Comedy	393
Jan. 8	On the Bank of the River .....	Dramatic	604
Jan. 8	A Seat in the Balcony .....	Comedy	371
Jan. 4	The Wreck at Sea .....	Dramatic	626

### KALEM CO.

Jan. 21	The Magic Flower .....	Fairy Story	860
Jan. 14	The Romance of a Trained Nurse, .....	Dramatic	930
Jan. 7	The Deacon's Daughter .....	Melodrama	950
Dec. 31	A Slave to Drink .....	Dramatic	950
Dec. 24	The Cardboard Baby .....	Fairy Story	855
Dec. 17	The Law of the Mountains .....	Dramatic	875

### LUBIN MFG. CO.

Jan. 20	The Usurper .....	Dramatic	903
Jan. 17	He Got Rid of the Moths .....	Comedy	540
Jan. 17	A Slippery Day .....	Comedy	320
Jan. 13	Wild Duck Hunting on Historic Reelfoot Lake .....	Sporting	550
Jan. 13	He Joined the Frat .....	Comedy	300
Jan. 10	Over the Wire .....	Comedy	900
Jan. 6	The Tattooed Arm .....	Dramatic	850
Jan. 3	Their Chaperoned Honeymoon .....	Comedy	850
Dec. 30	Three-Fingered Jack .....	Dramatic	940
Dec. 27	The New Chief .....	Comedy	495
Dec. 27	The Persistent Poet .....	Comedy	525
Dec. 23	Blissville, the Beautiful .....	Comedy	830

### GEORGE MELIES.

Dec. 15	The Living Doll .....	Christmas Spectacle	1,000
Dec. 8	The Fatal Ball .....	Dramatic	1,000
Dec. 1	Fortune Favors the Brave .....	Fairy Story	600
Dec. 1	Seeing Things .....	Comedy	400
Nov. 24	The Red Star Inn .....	Dramatic	1,000

### PATHE FRERES.

Jan. 22	A Russian Heroine .....	Dramatic	761
Jan. 22	Count Tolstoi .....	Personalities	213
Jan. 21	The Painter's Sweetheart .....	Dramatic	525
Jan. 21	Fickle Fortune .....	Comedy	420
Jan. 19	The Bareback Rider .....	Dramatic	735
Jan. 19	Aerial Acrobat .....	Acrobatic	226
Jan. 17	Testing Their Love .....	Comedy	561
Jan. 17	Visit to Bombay .....	Scenic	344
Jan. 15	On a Racket .....	Farce	600
Jan. 15	A Stag Hunt in Java .....	Sporting	367

Date.	Subject.	Class.	Length, Feet.
Jan. 14	Story of a Leg .....	Comedy	285
Jan. 14	The Baggart's Repentance .....	Dramatic	692
Jan. 12	Camille, Film d'Art .....	Dramatic	1,033
Jan. 10	Miss Moneybags Wishes to Wed. ....	Farce	581
Jan. 10	Women in India .....	Educational	377
Jan. 8	The Last Look .....	Dramatic	587
Jan. 8	His Opponent's Card .....	Comedy	367
Jan. 7	Modern Highwayman .....	Dramatic	600
Jan. 7	An English Boxing Bout .....	Sporting	298
Jan. 5	The King's Command .....	Comedy	561
Jan. 5	Overzealous Domestic .....	Farce	410

### SELIG POLYSCOPE CO.

Jan. 20	The Courtship of Miles Standish, .....	Dramatic	1,000
Jan. 17	A New Divorce Cure, .....	Comedy Drama	1,000
Jan. 13	Under the Stars and Stripes, .....	War Drama	900
Jan. 10	A Tale of the Backwoods .....	Dramatic	1,000
Jan. 6	The Highlander's Defiance .....	Dramatic	625
Jan. 6	Alderman Kraut's Picnic .....	Comedy	370
Jan. 3	The Smuggler's Game .....	Dramatic	1,000
Dec. 30	A Daughter of the Sioux .....	Indian Drama	985
Dec. 27	Buried Alive .....	Dramatic	1,000
Dec. 23	The Christian Martyrs .....	Dramatic	950
Dec. 20	Through the Hood River Valley .....	Scenic	529
Dec. 20	A Modern Dr. Jekyll .....	Comedy	471

### URBAN ECLIPSE.

Jan. 18	Riva, Austria, and the Lake of Garda, .....	Scenic	204
Jan. 18	Coast Guard .....	Dramatic	747
Jan. 12	True to His Oath .....	Drama	672
Jan. 12	Home of the Gypsies .....	Scenic	321
Jan. 5	Tragedy at the Mill .....	Dramatic	612
Jan. 5	Shanghai of To-Day .....	Scenic	351
Dec. 29	Battle in the Clouds .....	Dramatic	658
Dec. 29	The Park of Caserta .....	Scenic	201

### VITAGRAPH CO.

Jan. 22	A Pair of Schemers .....	Comedy	743
Jan. 22	Five Minutes to Twelve .....	Comedy	162
Jan. 18	The Toymaker's Secret .....	Novelty	969
Jan. 15	A Sister's Sacrifice .....	Dramatic	970
Jan. 11	The Old Maid's Valentine .....	Comedy	575
Jan. 11	Call Boy's Vengeance .....	Comedy	320
Jan. 8	Richelieu .....	Dramatic	992
Jan. 4	Life of Moses, Part II .....	Biblical	868
Jan. 1	Cupid and the Motor Boat .....	Dramatic	940
Dec. 28	The Power of the Press .....	Dramatic	977
Dec. 25	A Midsummernight's Dream .....	Comedy	991



# PATHE FRÈRES

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On Jan. 22

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# The Film Index

VOL. V. No 5

NEW YORK, JANUARY 29, 1910

WHOLE No. 197

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

## Licensed Picture Interests Propose Big Project

**Planning New Company to Handle Special Feature Pictures—Will Secure Negatives From All Sources—How Roosevelt Pictures Will Be Handled.**

**A**N important project is now being considered by the licensed manufacturers of America which, when completed and in working order, is certain to have a tremendous influence upon the motion picture situation in this and other countries. The proposition came up when methods of handling the Roosevelt pictures were being canvassed. At that time the question arose concerning the best means of getting a distribution, some fault having been found with the results of the plan of granting an exclusive license to any one person, as in the case of the Johnson-Ketchel fight pictures.

This discussion brought out the proposal that the licensed manufacturers form a corporation the purpose of which should be to contract pictures such as these offered by Cherry Kearton on Africa and Roosevelt. The suggestion met with instant approval and it is understood that the matter is now in the attorney's hands to be properly and legally framed.

There is almost no limit to the scope of operations that may be undertaken by a company of this nature. Aside from the simple function of distributor, as would be the case in productions offered for sale, it would be in position to finance special expeditions for the procuring of notable events. There might also be maintained in other centers of motion picture activity agents who would be on the lookout for big special productions of foreign makers, and in this way the best of the world's product could be controlled for the licensed exhibitors.

As the plans of the new company are still in the formative stage The Film Index is unable to give any further particulars regarding its purposes, but it is expected that a full statement will be made at on distant date.

Regarding the handling of the Roosevelt Pictures it is doubtful if the new company will organize in time to take charge of that work. It has been arranged that the Pathe Freres American plant at Bound Brook, N. J., will do the printing and the date of release set for March 1st. There will be two reels approximating 1,000 feet each. The price has not been definitely settled, but it will be somewhat higher than the schedule for regular releases. The

price paid Mr. Kearton was probably the highest figure ever placed on a motion picture film. On top of that Mr. Kearton will receive a substantial percentage from the sales of film.

In addition to transferring the exclusive rights to the Roosevelt Pictures for the United States and Canada to the licensed interests, Mr. Kearton has engaged to sell them his future suitable productions. This is an important acquisition, as Mr. Kearton is, in all probability, the best motion photographer of animal life of the present day. He is also an extensive traveler to the out-of-the-way places of the earth and constantly on the go.

Immediately that the disposition of the Roosevelt Pictures was assured, Mr. Kearton sailed to join the Duke and Dutchess of Connaught on an extensive African trip, thus his next series of pictures will have the stamp of royalty.

Details regarding the distribution of the Roosevelt Pictures will be announced in an early issue of The Film Index.

## THREE VITAGRAPH REELS

**Big Licensed Concern Will Increase Its Output Beginning Feb. 14—Tuesday, Friday and Saturday.**

Announcement is made by the Vitagraph Company that it will increase its output of pictures to three reels weekly, beginning Feb. 14th.

The release days will be Tuesday, Friday and Saturday. Three reels of Vitagraph pictures weekly ought to help out the "first-run" question to a considerable extent.

## MURDOCK SELLS OUT.

J. J. Murdock has sold his International Projecting & Producing Company to James B. Carriagene and associates of St. Louis. The price paid is said to be \$85,000, for which price the entire stock—\$300,000—changed hands. The deal was pulled off at the Hotel La Salle, Chicago, Jan. 14th.

Thus ends the disastrous career of Murdock in the picture business.

## URBAN COMING IN MARCH.

Charles Urban, the Kinemacolor man, writes The Film Index that he will return to America in March for the purpose of negotiating the sale of the American rights of his color motion picture patents.

## DETROIT ASSOCIATION OFFICERS.

Detroit Motion Picture Exhibitors Association held its annual meeting at the Burns Hotel, Detroit, on Jan. 2, and elected the following officers: Thomas Scott, president; Burle F. Rice, secretary; Peter J. Jeup, treasurer; Oscar Becker, Frank Mack and Joseph Hoschna, trustees. The association held a smoker on Jan. 13.

## McQuade's Weekly Grist of Chicago Happenings

**Finds Things of Interest at Electrical Show—Quarterly Payment for License Fees—"Show World" Changes Hands Again**

James S. McQuade.

**C**HICAGO may well be called the Mecca of America for all interested in the great annual exposition or shows, whether industrial, scientific, agricultural or what not. Beginning in the Fall and lasting until the Spring these great educational object lessons, which embrace nearly every field of human endeavor, impart far-reaching knowledge to hundreds of thousands of visitors, who, in turn, disseminate what they have learned until it reaches every nook and corner of the country. The Coliseum is the usual temporary home for each of these skillfully organized and ably directed shows and just now it is transformed into a veritable Electric City.

## A Great Electrical Exposition.

On Saturday, Jan. 15, the fifth annual electric exposition opened under the title of the Electrical Trades Exposition of Chicago, of which Samuel Insull, president of the Commonwealth-Edison Co., is president and Homer E. Niesz, manager. The mammoth building is a blaze of gorgeous decoration and illumination and will remain so for two weeks. The display of things electrical is fairly dazzling and bewildering and easily excels anything of the kind that has been ever housed under one roof.

## Marvelous New Inventions.

In going the rounds the visitor finds in the electrical field everything new in electric heat, power and light, for use in the factory on the farm, in the office, store and home.

And shades of the barnyard and chores! Look at the electric cow milker! No more will the tired farm hand or the hard-worked housewife strain the weary tendons of the wrist in keeping up the flow of rich lacteal juice from the bulging udder. The Electric King has been chained to the milking stool and woe betide the cow that will attempt to kick him in the slats.

One's eyes open wide on viewing electric adding machines, typewriters, desk lamps, washing machines, curling and flat irons, and ponderous motor-driven machinery for the factory, and a perfect maze of other wonders in this electrical fairland.

## Wright's Historic Aeroplane Displayed.

But notwithstanding the hypnotic spell which this multitude of electric wizzards cast upon you, they fail to hold your interest as intensely as that peculiarly shaped and strange object, suspended from the dome of the great building, near the Wabash Avenue entrance, which

(Continued on page 19.)



# The Film Index

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### SPECIAL NOTICE.

The foregoing schedule of advertising rates is suspended indefinitely from this date. Write for new trial rates; they will interest you.

CLASSIFIED ADVERTISING—"For Sale," "Help Wanted," etc., 3c. per word; minimum, \$1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

### SPECIAL NOTICE

Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

JANUARY 29, 1910.

## Stop This Law

Word has been received at the office of The Film Index that the Senate Committee on the District of Columbia has reported favorably upon a bill—Senate Bill No. 404—intended to prevent any circus, show or theatrical performance within the District of Columbia on Sunday.

The effect of the passage of such a bill by Congress would be to close all picture theatres in the District on Sunday, and the favorable report by the Senate Committee means that the bill will pass that branch of Congress.

Should the measure pass the House of Representatives as well and become a law, it would serve as an example for other states and might result in the adoption of prohibitory Sunday laws throughout the United States.

The situation is one that calls for immediate action on the part of all persons interested in the amusement business in any form. Motion Picture men in every branch of the trade should throw their influence against the proposed law. Write to your Congressman and to the House Committee of the Affairs of the District of Columbia, of which Hon. Samuel W. Smith, of Michigan, is chairman.

Address your communications to the committee, House of Representatives, Washington, D. C., and get QUICK ACTION. It is too late to do anything with the bill in the Senate, but by concerted effort action may be prevented in the House.

## That "Money Mirage"

A few weeks ago announcement was made in all seriousness by a number of amusement papers that the Film Import & Trading Company of New York had closed a stupendous deal with Frank Talbot of St. Louis, Mo., involving something like \$2,000,000 worth of motion picture film. At the time The Film Index characterized the alleged deal as a "Money Mirage" which time would dissipate. Sure enough the mirage has been dissipated; in fact it lasted hardly long enough for the ink to dry on the alleged contract.

News from St. Louis intimates that Mr. Talbot considers himself fortunate in having been stuck for but twenty-five or thirty reels of film. What has become of the Film Import man who is said to have engineered the deal is a mystery. He was last heard of in Chicago where he is reported to have made an offer for Murdock's "I. P. & P. Co.," intimating with much smiting of his inside pocket, that he had therein \$75,000 in certified checks; but the report is that he was careful not to lay his money down on the table.

Murdock is said to have offered to sell his business for \$85,000, not including his franchise in the "alliance" and sundry other similarly intangible assets. After that the emissary of the Film Import Company dropped out of sight.

However much truth there may be in these reports we are unable to say, but the fact is that the \$2,000,000 deal with Talbot is a joke.

## No "Little Trust" Yet

During the past few weeks representatives of independent American picture makers have been holding conferences with Mr. Paul H. Cromelin and others interested in the Bianchi camera upon the proposition of forming another motion picture combination similar to the Motion Picture Patents Company, but up to the present writing nothing definite has been accomplished.

It is proposed to license manufacturers to use the Bianchi camera, which is now said to be sufficiently perfected to make good pictures. Just why the "independents" do not jump at the proposition is not clearly stated, but it is intimated that the owners of the Bianchi camera will have to demonstrate the practicability of their device before they will be able to close the deal.

Then there is the possibility that the Edison film patents may be upheld, in which case the possession of a non-infringing camera would help the "independents" not the least little bit. Altogether the outlook for the "Little Trust" is not bright.

## Those Roosevelt Pictures

In last week's issue of The Film Index announcement was made that the only motion pictures of Col. Theodore Roosevelt in Africa had been secured for licensed theatres. A description of the pictures was also given in that issue of The Index. This stroke of business on the part of the licensed interests will be gladly received by all managers of licensed theatres, for it will afford them a splendid opportunity to gather in some easy money.

The great popularity of Theodore Roosevelt with the people of America assures every picture theatre manager in the field a large attendance when the Roosevelt pictures are shown in his house. The character of the pictures—educational—renders them available for every picture theatre. There will be a great harvest of nickels and dimes when this attraction is finally released.

It is announced that the Roosevelt pictures will be released March 1st. There will be two reels of about 1,000 feet each, illustrating animal life and scenes in the African jungle traversed by Colonel Roosevelt, together with views of Our Own Teddy on the trail. Special arrangements have been made by the licensed manufacturers to handle this and similar future subjects so that they will be available to all exchanges and exhibitors in the same manner as regular releases.

## Who Can Tell Him?

The editor of a contemporary asks the question: "What Is An American Subject?" As the gentleman is of that nationality which has never been able to understand an American joke, how is it possible that he should comprehend an American picture subject?

## Educators Waking Up

The following news items is taken from a recent issue of the Long Island Star, of Long Island City, N. Y.:

Perhaps one of the most interesting and instructive courses of free lectures given by the Board of Education is that being held at Public School No. 1, corner of Ninth street and Van Alst avenue, on each Monday evening. The first lecture of the course was given by the famous automobilist and aviator, Orrel A. Parker, last Monday night. The subject was "The Automobile." The lecturer explained the details of the automobile in a simple manner and then gave a most interesting description of the international speed contest at Savannah and the great New York to Paris race. The lecture was illustrated by mechanical slides illustrating the motive power of the automobile and by stereopticon views which showed the principal features of the great auto races. Mr. Parker will lecture at P. S. No. 1 again on January 17, his subject being "Aviation." He is a noted aviator and has made a close study of airships, balloons, dirigibles and various types of aeroplanes down to date.

The lecture on "Aviation" will be illustrated not only by stereopticon views, but also by mechanical slides and motion pictures. This is a novel departure from the usual lectures given under the direction of the supervisor of lectures, and is sure to prove very popular.

What a different story that is from the wail of Dr. Henry M. Leipziger, printed in last week's issue of The Film Index. There are a thousand educational topics that have a complement of motion pictures, and educators need never to be at their wits ends to provide proper illustration for their public lectures and interesting entertainment for their audiences as well.

## Our Apologies to Mr. Thomas Santley

Through an error of information The Film Index gave publicity to the statement in connection with its references to the theatrical records of the members of the Kalem stock company that Mr. Thomas Santley had no theatrical experience, and that he was the property man of the company. The truth is that Tommy's stage experience began with his appearance as a child in arms and later he appeared in a number of original New York productions—All On Account of Eliza, Lover's Lane, The Other Girl, and many others, under the direction of W. A. Brady, Charles Frohman and leading managers. He also supported his brother Joe in a number of melodramatic productions. Furthermore he is not the property man, but one of the working actors of the Kalem stock. The Index regrets most sincerely that the slight was put upon Tommy Santley in the original story; but it was unintentional and we hope that he will accept this apology.

## "Exhibitors Overjoyed"

Irrepressible Carl Laemmle chortles thusly: "Exhibitors overjoyed with the new films now being released by independent manufacturers of America and Europe," etc., etc. Amazing, isn't it? Even in the early days of motion picture manufacture in America a more disreputable bunch of junk has not been turned out that is the equal of the stuff the American "independent" manufacturers are offering to exhibitors to-day. There happens to be one American "independent" manufacturer who is honest in the matter and has suspended operations at his studio until he can find people who can make a presentable picture—and he has by far the best equipment of the lot. Fortunately for the "independent" exhibitors there are a few foreign pictures that just pass muster, otherwise there would be a sorry showing in their houses.

Independent American makers have a lot to learn about the picture business, and they are about ten years behind in the race.

## Personal Mention

Mr. George Kleine was in New York for several days on Patents Company business. He returned to Chicago last Friday.

Mr. George Friedman, manager of the Electric Theatre, 1302 South Halsey street, Chicago, Ill., was in New York last week.

H. H. Bookwalter, the Denver Exchange man, was in New York during the week of Jan. 15th.

Harry Cohen, manager of the Kleine Optical Company's branch and Douglas Cooper, manager of the K. O. branch at Montreal, came down to New York last week to talk business with the chief. They report business increasing at both branches.



## Passing of Murdock

Mr. J. J. Murdock having disposed of his film "interests," will now quite probably retire from the game. No doubt he has had the time of his life, but whether his profits will compensate him for the time he has wasted or the trouble he has encountered is another question.

It is an open secret that his resignation has been in the hands of the executive committee of the National Independent Moving Picture Alliance for some time. That body will probably act upon it now, because there is reason that an active film man should be at the head of an active film association. Murdock is not a film man.

As president of the Alliance, few can find fault with Murdock. He gave the office the best that was in him, but a man, however bright, will find some situations in the film business that have no comparisons elsewhere.

The whole industry is alluring to the layman. It is incredible that the millions already involved in the business is dominated by men who have learned the game of pyramiding their own money, but it is true. They are also selfish with it—surprisingly so. Were you brought up with them? Yes? Good, you're in. Otherwise, put your money in irrigation bonds or telephone securities.

But the rank outsider must be patient. He must be able to give Job cards and spades and beat him at the game. He can't put up a paltry hundred thousand—subsidize a poor, starved little show sheet—hire a noisy press agent and make a noise in the belief he's in. He must be good and if he can't be good he should be very careful.

Murdock is a fighter. He was neither good nor careful. He fought recklessly and made no progress. Although he made a large amount of racket, he didn't get very far. His consultations were with the wrong crowd.

Where is the new leader of the independent forces? Here's a welcome to him—providing always he can find his way to our offices and shake hands in the good old-fashioned way.—Nickelodeon.

## Vitagraph Notes

The release dates for the two final reels of the Life of Moses series now being issued by the Vitagraph Company, have been announced and are as follows: Part IV, "The Victory of Israel" will come out Feb. 12 and Part V, "The Promised Land" will follow Feb. 26. The third reel, "The Plagues of Egypt and the Deliverance of the Hebrews" has already been announced for release Jan. 25th. The entire five reels will thus be ready before the end of Lent, giving those enterprising exhibitors who desire to show them in special programs, the opportunity to do so, at a time when they will be most appropriate. The success which has attended the release of the first two reels of the series has been beyond all expectations. A Vitagraph official states that no undertaking of the company has ever called forth so many letters of praise and interested inquiry as has the Life of Moses film.

It is probable that the Uncle Tom's Cabin production which the Vitagraph producing force now has under way will be issued as a special, and will not be included as one of the regular releases.

The Shakespearean film production, "Twelfth Night" which was formerly announced for release Jan. 25, but was moved forward to open a date for the third reel of Moses, has now been fixed for issue Feb. 5.

A coming Vitagraph dramatic film that is bound to attract wide attention is entitled "The Wayside Shrine." It's a French costume story of deep heart interest and is pictured amidst outdoor scenes of marvelous beauty. Those who claim that our producers must go to Europe to find appropriate settings for pictures of this class are advised to pay particular attention to this film.

Early in the Spring the Vitagraph Company will commence the release of a series of travel scenes covering Europe and possibly the world. The first issue will be "A Trip Through the North of England" and will include interesting rural and scenic views. The negatives are from the London office of the Vitagraph Company.

## Picture Settings

A little boost when it is well earned is not going to cost any one any thing and the encouragement received by the deserving party is often a stimulus for doing even better work.

It is worth comment to say something in an appreciative way of the care and discrimination shown by picture manufacturers in dressing or setting their pictures. If the average layman appreciated half the time, trouble and expense necessary in creating the many artistic picture settings appearing in the product of the picture manufacturers today, his estimate of the moving picture would be raised considerably.

A "faked up" imitation is of more detriment to the success of a picture, unless it is artistically executed, than were the scene, no matter what it's importance, omitted entirely. The object of the set is to make real an illusion that we have a picture of a real drawing room, a bank interior, King's palace, or any other subject the producer may desire to picture. The contrast of the effect obtained in the picture and the actual thing on the studio floor may be startling, but satisfactory results, the correct illusion, is obtained.

In this connection it must be said that American manufacturers are greatly in advance of the majority of European picture makers. The settings are as a rule, more artistic, while they are of less flimsy construction. The substantial qualities are worth special comment. So much hard work and so much rough usage necessitates the building of stronger settings. In the Essanay Company's dramatic subject, "The Confession" is an example of the sort of stuff now necessary in the majority of settings. A partition divides two rooms with a practical door connecting. In this scene the locked door is battered down with a chair in the hands of the hero. The partition must necessarily be practical, also, or go down with the door, and in this instance a four-inch solid partition was necessary.

The Essanay Company has received much well deserved praise for the beauty of their picture settings. Detail is remarkably minute and correct and artistically arranged.

The Essanay Company announces a feature picture coming soon, the scenes of which are laid in tropical Nicaragua. Although numbers of the outside scenes were made on the Isthmus, much real local color is represented in fine art settings, the product of the Essanay studio.

## Hopkins Has Big Opening

The Hopkins Theatre, Louisville, Ky., opened Jan. 9th, with pictures to a record breaking crowd for Louisville picture theatres. The Hopkins has long been the home of vaudeville and melodrama and is one of the popular amusement places of Louisville. The program was as big and strong as the attendance. It comprised a big lot of animated views, all of which were clearly reproduced on the Hopkins' new and unusually large canvass curtain, and a catchy illustrated song or two, not to mention interesting explanatory talks by Mr. Dustin, good "effects" and other helpful accessories in the proper presentation of this sort of entertainment. Of particular merit was "The Winning Punch," a fine photographic adaption of Jack London's famous novel, "The Game." As said before, there are divers other good things on the programme, which will conclude to-night, but "The Winning Punch" alone is worth a trip to the Hopkins.

Emile Weber, a well-known Louisville boy, who has won favor here from time to time in vaudeville, gained new admirers yesterday, when he began his engagement as illustrated songster at the Hopkins.

## Comedy Theatre

Since Max Oberdorfer went back into the booking business about a month ago, the management of the Comedy Theatre on Fourteenth street has been entrusted to Albert A. Kaufman, said to be the youngest manager on Fourteenth street. The house is a straight 5-cent theatre, and does an enormous transient business. It is open from 8 a. m. to 11 p. m., giving four reels and an illustrated song to each show. Mr. Kaufman has a great deal of competition around him, and believes in extensive advertising. He said: "If I should pull down my posters and banners, business would drop off 50 per cent." He is in the centre of the business, and ought to know.

## Harvey Watkins' Narrow Escape

**Keith Circuit Manager Was in Collision That Killed Spencer Trask—He Wanted Coffee.**

Harvey L. Watkins, general manager of Keith's Nickel M. P. Circuit, relates an interesting story of how his life was saved by his desire for a cup of coffee. Mr. Watkins was on the same train in which the banker, Mr. Spencer Trask, was killed while on his way from Saratoga to New York three weeks ago. Feeling a desire for a cup of coffee he asked the porter of the sleeper to get it for him. At the suggestion of the porter he went to the buffet car ahead for his coffee and while he sat drinking it the collision happened.

Mr. Watkins felt the shock of the collision but finished his coffee before going back to his section. Upon returning he found that the car behind the one he was in had telescoped upon it and that the section he had occupied was smashed to splinters and much of his hand luggage destroyed.

Harvey is congratulating himself upon the fact that the car porter induced him to go after his own cup of coffee instead of bringing it to him, for he realizes that he would have been at least badly injured if he had remained in his birth when the collision happened.

## Picture Act Well Received

Miss Louise M. Marion reports that her illustrated poems have been very well received by picture theatre audiences wherever given. This act gives picture theatre managers an opportunity to offer their patrons something different that is distinctly high-class and entertaining. Miss Marion can be addressed at 221 West 23d street, New York City.

## Special Notice to Exchanges

Attention of the Motion Picture Patents Company having been called to the fact that there is an appreciable shrinkage in the length of a reel of film during the time it is in use, it has decided to allow a deduction of 20 per cent. from the amount leased to each exchange and to be returned.

In other words, exchanges are authorized to return but 80 per cent of the total amount of film as originally leased and charged to them. The shrinkage is due to occasional repairs to film while in use.

This notice is official and will stand until further advice.

## Among the Exhibitors

W. D. Morgan has opened a picture theatre at Statesville, Ga.

Manager Palmer of the opera house at Cuba, N. Y., has opened with pictures.

R. P. Dechert, proprietor of the picture theatre at Hackensack, N. J., has enlarged his theatre, increasing the seating capacity to 387 seats. The house is managed by Fred R. Smith.

The Colonial picture theatre of Pottstown Pa., opened for business Jan. 6. This is the newest picture house in Pottstown.

The Palace theatre at Asheville, N. C., has installed a new projecting machine.

W. W. Gibson has purchased the picture theatre at Clinton, Ia., formerly operated by C. C. Shiere.

Samuel Newhouse will build a new picture theatre at Salt Lake City, Utah.

Edward T. Skrym has bought a location for a picture theatre at Red Bank, N. J.

Charles Strophe has re-assumed the management of the Park Street picture theatre at Pittsfield, Mass.

R. Phillips has leased a picture theatre location at Huntsville, Tex., and will open soon.

The Gem picture theatre at Pittston, Pa., has closed.

J. Lee Stone and S. T. Cochrane have opened a picture theatre at Concord, N. H.

Will Wells has opened a picture theatre at Athens, Ohio.

J. S. Spear of Lansing, Mich., has purchased a picture theatre of Richardson & Rhoads at Bryan, Ohio.

W. W. North of Steubenville, Ohio, has leased the Lyric theatre at Martin's Ferry, Ohio.

Clarence E. Philpot, lessee and manager of Elks theatre, Pine Bluff, Ark., has purchased the interest of S. E. Wilheit in the vaudeville and moving picture business which has been conducted jointly by Mr. Philpot and Mr. Wilheit at the Theatorium and the Elks theatre, and Mr. Philpot will in the future conduct this business in connection with the Elks theater.



## RECENT NOTABLE PICTURES

## Brief Critical Comment Upon Releases of Past Two Weeks

No day passes, Sundays alone excepted, that the licensed manufacturers are not credited with one or more big feature releases. It is therefore no longer a question of what subject is the most important one of the week or fortnight, but "what releases are the features of the day?" Looking back over the past two weeks we find how surely this assertion proves true.

Thursday, Jan. 6, the Biograph's "Dancing Girl of Butte" proved to be a subject of remarkable strength and heart interest. It introduced a new and extremely versatile leading woman whose work together with that of the other popular Biograph players, resulted in a film production that is exceptional even for this capable company.

Another strong subject of the same day was Selig's "The Highlander's Defiance," a war story of South Africa, with a pathetic ending.

Friday, Jan. 7, Kalem's "The Deacon's Daughter," was a feature of the first class, telling an appealing story of a wayward girl's elopement and repentance. The acting of the Kalem players appears to improve in power and dignity with each new release.

Edison's "The Engineer's Romance," issued on the same day, was also a thrilling and realistic story showing how robbers were foiled at a wayside railroad station.

Saturday, Jan. 8, saw the release of the Vitagraph's production of "Richelieu," pronounced the best adaptation from a classical play this enterprising company has ever turned out. The magnificent scenery and the powerful acting of a specially selected cast, would have been a notable event in any Broadway theatre on the same day. Essanay's "His Only Child" and Pathe's "The Last Look" were also notable releases, while Gaumont's comedy, "A Seat in the Balcony," won warm praise.

Monday, Jan. 10, Biograph's "Her Terrible Ordeal" was of remarkable effectiveness. A young girl is shown locked in a large safe and is only rescued when it appears that all hope is gone. The events are brought about in the most logical way and the entire story rings true. Of equal merit in a different way is the Selig release of the same date, "A Tale of the Back Woods." In this thrilling yet perfectly natural drama we see a series of mountain scenes that have scarcely ever been excelled in motion pictures, for sublime grandeur and beauty.

Tuesday, Jan. 11, Edison's "Bear Hunt in the Rockies" presents another series of marvelous mountain views with realistic hunting scenes.

Wednesday, Jan. 12, Pathe's "Camille," as was expected, proved to be a subject of the finest dramatic merit, performed by distinguished Parisian players. The film adaptation is a model of picture writing and the scenic backgrounds are superb. It is indeed one of the greatest of the great Pathe films d'art. Also on this day appeared Urban's excellent subject, "True to His Oath."

Jan. 13, Biograph's fascinating light comedy, "All on Account of the Milk," found remarkable favor. It is a cleverly conceived comedy plot with a charming love story at the bottom and is acted with fine appreciation.

Jan. 14, Kalem's "Romance of a Trained Nurse" again proved the high degree of excellence attained by the Kalem stock players in conveying stories of deep heart interest.

Jan. 15, Vitagraph's "A Sister's Sacrifice" was a picture of powerful dramatic strength. On the same day Essanay's views of the United States Armory Maneuvres at Fort Leavenworth proved a sure-enough feature film, while Pathe's comedy, "On a Rocket," was one of the most pronounced "screams" of the season.

Jan. 17, another Biograph subject, "On the Reef," was powerfully dramatic, with a plot entirely out of the ordinary. Selig's comedy, "A New Divorce Cure," was another story feature of the same day.

Jan. 18, Edison's "In the Nick of Time," proved thrilling and gripping, telling a story of a run on a bank and how the banker's daughter saved the day. On the same day, Vitagraph's "Toymaker's Secret," a novelty trick picture with a pleasing love story, was strongly pleasing. It was a picture that took an infinite amount of detail care in the preparation.

Jan. 19, Essanay's funny western comedy, "Won By a Holdup," and the topical subject, "The Flower Parade at Pasadena, Cal.," proved a reel of special strength. Pathe's dramatic subject, "The Bareback Rider," was also of star quality, as was Urban's "The Coast Guard," making three feature subjects in one day.

## ESSANAY TO ISSUE HANDSOME BULLETIN.

The Essanay Company will issue next week the first number of Volume 1, of "The Essanay Guide," a 12 page booklet, illustrated, giving descriptions of film releases. The Essanay Company declare they have gone the other manufacturers one better in the beauty of design and make-up of their fortnightly journal. The Bulletin is done in the old print-shop style, the description bordered by colored borders and artistically illustrated, several of the cuts occupying full pages.

The Essanay company desires that every motion picture exhibitor in the United States, Canada and Mexico to receive the new bulletin and will take pleasure in placing the names of any of the exhibitors who are not now receiving the Essanay Bulletin on their mailing list.

## ARTISTIC SMALL TOWN HOUSE

## Ellen Theatre of Provo, Utah, Is Good Example of a Large Class

The Ellen Theatre, of Provo, Utah, J. B. Ashton manager, is a wonderfully cozy and well arranged, modern amusement house, whose erection last summer marked a new era in this line of business in the thriving third city of the state. The Ellen was designed and built expressly for the comfort and convenience of the patrons of modern motion picture shows, and is an innovation much appreciated by the public.

The mission style has been strictly adhered to in the design of the front and in the furnishings throughout the interior, where in a floor-space of 30 by 93 feet, the seating capacity is 375. The seats are modern, comfortable opera chairs, so arranged as to give the utmost comfort possible. A hot water heating plant keeps the temperature comfortably even during the



coldest nights, and the floor is pitched to just the right degree to insure the best vision and acoustic advantages. A ladies rest room fitted in a thoroughly modern way is also a feature of the Ellen greatly appreciated by its patrons, and the small balcony, design for the accommodation of private parties up to 20, has proven also a very attractive feature. The operating room besides being very commodious, admitting the working of two machines and a dissolver, is just as fireproof as money and modern construction and material can make it.

The Majestic, of the same city, also owes allegiance to the same management, that of J. B. Ashton, has also been modernized and is now a very comfortable and desirable place. This house has a steam heating plant, and the seating capacity has been somewhat increased and

made much more attractive by the introduction of opera chairs. It, also, has received the stamp of public approval.

## SCHNEIDER ISSUES CHALLENGE.

"Believing that I have the best moving picture camera in the world, I hereby challenge makers, or operators of other makes of moving picture cameras to a competition test as to clearness, sharpness and steadiness of pictures. I will take the picture on unperforated negative stock and perforate the developed negative afterwards in my projecting, indicating perforator and finish a positive print from it in the same length of time that others finish theirs.

"My camera is the only non-infringing camera in the world, under obligation to none. I am also ready for a challenge on projectors, perforators and printers, for a most severe test as to superiority, mechanical arrangements, workmanship and expert opinions.

"It is my most sincere wish that this challenge may lead to a bettering of the trade and to a better feeling in the trade, also, to friendly competition among manufacturers.

"Yours very truly,

"EBERHARD SCHNEIDER,

"Manager German-American Cinematograph & Film Co., 109 E. 12th street, New York City."

## ANOTHER INJUNCTION GRANTED.

Judge Holt of the United States District Court, of New York, has granted an injunction against Ludwig Erb, formerly of the Centaur Company, upon the complaint of the Motion Picture Patents Company. Mr. Erb contested the case, and the granting of the injunction is looked upon as establishing a precedent in these cases where it has been the practice of patent infringers enjoined under one corporate name, to form a new corporation and continue their illegal business. The action of Judge Holt in granting the injunction against the individual will prevent him hiding behind a new company title and make him personally responsible for any act of infringement in which he has a hand.

It will be interesting to note what effect the injunction against Erb will have on the Power's Company, as he is the producer for that company at present.

## KALEM PICTURE FRAMES ATTRACT.

Kalem Company placed its new frame containing the pictures of the stock company in the lobbies of the Unique Theatre on 14th st. and the Manhattan Theatre on Broadway, New York, last week, and the crowds that have congregated in the theatre lobbies to see the picture actors have been startling, to say the least. The frame is a handsome ornament and the pictures are of the very highest class. As a business builder the idea is making a hit.

## SUPERIOR SONG AND SLIDE SERVICE.

The Chicago Song Slide Exchange, as advertised elsewhere in this issue, has introduced a startling innovation in the slide business, as regards the cost of service. For 25c an entire week's supply of sets is shipped at one time to a customer, and, what is more, the customer has the privilege of selection. Exhibitors will find it greatly to their advantage to write for the comprehensive list of the Chicago Song Slide Exchange, and thus select the songs and slides that will make special appeal to their audiences. Patrons of this Exchange invariably speak in high praise of the service furnished, as all sets are guaranteed complete from the title to the chorus. It has been demonstrated again and again that a high quality film service, supplemented by superior songs and slides and capable singers, will win a paying business every time. The Chicago Song and Slide Exchange is ready to prove to those who are not already patrons that it can fill the bill satisfactorily, so far as songs and slides are concerned.

## The SIGN OF SUCCESS

## Moved Into Larger Quarters

NOW LOCATED IN THE

## FILM EXCHANGE BUILDING

PENNSYLVANIA FILM CO., Pittsburg, Pa.

Buying Weekly Output

Supreme Quality Service



## SENSATIONAL LOGGING

### Remarkable Scenic and Industrial Picture Soon To Be Released By Essanay

Claimed by them to be one of the most spectacular motion pictures ever released dealing with the greatest of American industries, lumbering, the Essanay company will release on Saturday, February 5, a film, entitled, "Sensational Logging." The scenes of the picture are on the border of Virginia and Kentucky, along the Elkhorn Creek, about two hundred miles above Ironton, Ohio. "Sensational Logging," as a title for this remarkable film, hardly conveys the immensity of the scene when the great 200-foot dam is literally blown to atoms, releasing over 200,000 giant trees in a mad race down the Elkhorn Creek to the Ohio River.

The film shows all features of interest in modern logging. A great panoramic view first, sweeping ridges of the beautiful Cumberland Mountains, studded with pine, walnut, yellow

graphs will convey some idea of how the dam is constructed and for what purpose. Stretching across the Elkhorn Creek, 300 feet long and 45 or 50 feet high, the dam banks the water and holds it there while the logs are rolled into the rising creek above it. Two or three months are sometimes consumed in hauling and rolling the logs into the creek, until the stream can contain no more. Then preparations for blowing up the dam, or "splashing the dam," as the lumber men call it, is made. On each abutment, a heavy brace, holds in place the four gates holding the waters. A charge of dynamite, placed at each of these braces is made ready to be discharged simultaneously, above the dam, stretching up the creek as far as the eye can reach,



lay hundreds of thousands of logs, like slumbering giants. Down below the creek the dry, sandy river bed, in which a few logs, which were left behind on the other trip are ready to lead the great army of trees down to the Ohio. The silence now is impressive. Some one bawls an order and a man in the office up on the hill touches a button. That is all! Then, crash! there is a deafening explosion, the gates swing slowly open and the great, seething mass of water and logs sweep majestically under the dam, and gathering impetus with every foot of water released, pick up the logs in the dry creek bottom and tear through the silent woods, crashing and dinning like a mighty avalanche. Soon the wooden framework of the dam, the log gateways are torn to splinters and the logs and water unrestrained burst through at a terrific speed, while down below the log crested tide sweeps on and on. Finally the water finds level and slowly diminishes in speed until the foremost logs, several miles down the creek, come to rest again. The water moves on, slowly, with not enough power to carry its burden, and here they lay, logs, hundreds of thousands of them, until spring. Then the melting snows from the mountain sides fill the creek until the logs begin floating away down toward the Ohio.

The Essanay Company's picture shows all these remarkable features. The blowing or "splashing" of the dam is one of the most impressive scenes ever shown in motion pictures. The picture, true to its title, is sensational, spectacular, to the fullest extent of the terms.

"I believe," said Mr. George K. Spoor, president of the Essanay Company, "that this picture will prove one of the most talked of subjects of several months. It is not only sensational but remarkably beautiful. The photography is exceptionally good. I feel convinced that it will prove as acceptable as our other scenic release, 'Wonders of Nature.'"

Several thousand feet of negative were used in making pictures of this subject and the full reel subject ready for release is the gist of these several films. The film world will undoubtedly await with interest this wonderful picture.

### NEW HOUSE FOR BRIDGETON, N. J.

Messrs. Roray and DeArmott of Bridgeton, N. J., have secured the store room of the Bridgeton Aerie of Eagles building in that city for a motion picture theatre. The store property, which is large enough to seat about three hundred persons comfortably, will be fitted out in attractive and handsome manner and every possible safeguard for the patrons will be introduced. Work of remodeling the premises has been commenced and the new place of amusement will soon be ready for use.

## LITTLE ROCK'S "BEST"

### It's a New Theatre and is Called "The Best"—A Finely Equipped Picture House

The Little Rock, Ark., Democrat of Jan. 2, gave the following "boost" for "The Best," a new picture theatre opened in that city by Messrs. Peckham:

"Little Rock's newest and most elaborate moving picture theatre, 'The Best,' operated and managed by Messrs. Peckham, of this city was opened to the public yesterday afternoon, and was crowded to the doors until late at night.

"The Best" is a credit to this or any other city in the country, and the owners are deserving of much praise for their efforts. That this charming little theatre will prove a popular place of amusement is assured.

"The theatre is unlike any other of its kind in Little Rock, in that it is positively fireproof, and by far, more elaborate. Particular attention has been given to the protection of the patrons from fire. The operating booth is in the rear of the house, and is composed entirely of metal, lined with asbestos. All openings are automatic, and so constructed, that they will close in case of a conflagration. Consequently, should a fire occur in the machine house, the audience could remain in the house with perfect safety. Another feature is that the booth being in the rear of the house, is furthest from the exits.

"The curtain is in the front of the building, and is of hard finished alabastine. Immediately in front of the curtain is a spacious orchestra pit, and on either side, from rear to front, are aisles, carpeted with green velvet. Red and green burlap on the walls form a pretty color scheme which is enhanced by the green shaded incandescent globes, shedding a subdued light.

"The orchestra chairs are most comfortable, and so arranged on an inclined floor, that a clear view of the picture is possible from any part of the house.

"The front of the theatre is very pretty, being finished in white, with white colonial columns on either side of the entrance, surmounted by burnished colonial electric lamps. This front is vestibuled and a large scenic panel is on both sides, lending tone and individuality to the theatre."

### PICTURE ORDINANCE FOR TROY.

At a recent meeting of the common council of Troy, N. Y., an ordinance governing picture theatres was introduced couched in the following terms:

Sec. 1. Whenever by virtue of any law of this state, or any ordinance of the city of Troy, it shall be necessary to obtain a license or permit to authorize within the corporate limits of said city any public show, exhibition, theatrical representation, moving picture show or other public amusement or entertainment given for hire or reward, or the keeping of any concert saloon or variety theatre, the common council of said city, shall have the power to fix and determine the amount to be paid for such license or permit and fixes and determine the charge for a license or permit for a theater of a seating capacity of over (600) six hundred persons, operated as a moving picture show, with or without other acts, representations, or performances, during the months of November, December, January, February and March of any year at a sum of not less than fifty dollars nor more than one hundred dollars per day, in each case. The mayor of said city shall have power, and it shall be his duty, to issue such license or permit in writing and to demand and secure therefore from applicant a sum between the amounts so fixed and determined at the discretion of the mayor, which said license fee shall be for the benefit of the firemen's pension fund (chapter 488, laws of 1905), and shall be paid over to the city treasurer of said city each day and by said city treasurer credited to said pension fund.

Sec. 2. This ordinance shall take effect immediately.



poplar and every other variety of timber, with a view of the great dam and a typical lumber camp, starts the picture. We next follow the inevitable Kentucky mule up the mountain path to the scenes of the tree felling. Some views of the work of the husky Kentucky lumber jacks, swinging axe and moving saws is shown and the crashing of the giant trees among their neighbors, is a beautiful and impressive scene. These big trees are trimmed into long round logs, some of them measuring four or five feet in diameter and forty or fifty feet long, then hitched to a score or more of husky mules and dragged to the lumber trams. Thence by steam down to the creek, which is sometimes several miles distant.



The mountain log chute is another important feature in logging in the Cumberlands. The chutes, built of heavy timber, greased, stretch from the creek up the mountain sides, sometimes more than a mile in extent, down which logs are shot into the creek above the dam. This feature is faithfully portrayed in the Essanay's film.

The building and operating of the lumber dam on the Elkhorn is a mammoth piece of architecture itself. The accompanying photo-



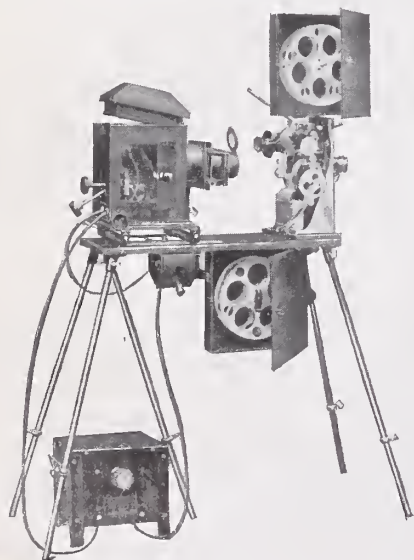
## EDISON IMPROVED UNDERWRITER'S MODEL "B."

Recent changes in mechanism and appearance of interest to Exhibitors.

If for no other reason than the seeming impossibility of the feat it would be interesting to record the fact that the Edison people several months ago discovered wherein it was possible to further improve their new Underwriter's Model "B" Kinetoscope. We had an idea that this machine was as close to mechanical perfection as it was possible to come, but one must always be prepared for surprises from the Edison laboratory. You can never tell at what moment the Edison people are going to spring something new and undreamt of in connection with their Kinetoscope of Film production.

For the past fifteen years the inventor of the Kinetoscope and his associates have been giving impetus to the moving picture industry by developing the machine from the crude, unwieldy creation that represented the embryonic idea to the marvellous projecting machine of the present day. The history of the development of the Edison Kinetoscope would be an interesting subject to rehearse if space permitted; for in its recital would be told the story of practically all the improvements that have been made in projecting machines up to the present day.

That the Edison idea has been freely imitated, and not infrequently adopted in its original garb, cannot well be denied; and that statement is true of both machine and film production. Edison initiative is not only conceded but expected. It is a splendid tribute to the genius and enterprise



of the father of the industry and his experts. And, speaking of experts it can be truthfully said that in no laboratory in the world can as great an abundance or or as high a development of mechanical skill be discovered as in that of the "Wizard of Menlo Park." His experts are men of the highest order of intelligence, trained to perfection in their respective line—men of all nations, who have been attracted to his service by the desire to develop under his guidance. It is to such men as these that the operations involving extreme delicacy and precision in the construction of the Edison Kinetoscope are entrusted.

The latest improvements in the Edison Model "B" have increased its attractiveness as well as its efficiency and durability. The metal mechanism support is now nickel-plated instead of being finished in black Japan, as are also the cranks, adjusting lever, stereopticon slide and rod, mechanism thumb screws and all gears and pinions on the right frame side. In short nickel has been substituted for Japan finish wherever it was possible to do so. This ornamentation is a most decided improvement in the appearance of the new model.

The Edison Kinetoscope has always been noted

for the remarkable steadiness of its projection, and it is claimed that the new model is an improvement even in this respect. The durability and efficiency of the machine has been increased by the use of hardened and tempered tool steel for the star wheel, one pin cam, picture gauge, all bearings and end of star wheel shaft and cam shaft. The cam is accurately ground and massive in construction. The only part that is susceptible to wear is the pin, which can be readily removed and replaced at an insignificant cost. The three sprockets are now made of polished steel, the upper and take-up ones being flanged, thus preventing the film from running off. These sprockets are guaranteed to be absolutely accurate and mechanically perfect. The old style rubber rollers have been replaced by polished steel tension rollers for all sprockets. The new rollers are made of case hardened steel, in three parts, the flanges of which revolve independently of each other as well as of the roller between, thereby preventing all drag on the film. With all these improvements, the mechanism cannot cause scratches or "rain-storms," the only part of the film in actual contact with the mechanism being the margin outside of the picture.

The Edison Kinetoscope is distinguished from all other makes in many essentials. Its automatic shutter is a great improvement over every other similar device. Under no possible conditions can the light be thrown upon the film except when the film is in motion. When the shutter is wide open it automatically locks so that no power is required to keep it open, thus eliminating any undue wear on the gearing and causing easier operation of mechanism. When the speed of the machine falls below a certain point, however, it automatically unlocks and closes, so that the film is at no time endangered.

The take-up attachment is a distinguishing feature of the Edison machine, it being so constructed as to admit of its being placed either below the base board or in front of the mechanism, to meet varying conditions or the whim of the operator. This is an entirely new idea in take-up attachments. An automatic belt-tightener is provided which insures an equal tension on the belt under all conditions. It prevents the loss of the lower loop between intermittent and take-up sprockets. For rewinding film an improved rewinder is supplied to accommodate reels up to 12 inches. This device is provided with a clamp and thumb screw for instant adjustment to any baseboard, shelf or table.

The lamp house, with its sliding device for stereopticon purposes, is simple, durable and efficient. It is of ample proportions to give sufficient ventilation and heat radiation. The lamp has all hand wheel adjustments, is substantially built and more easily operated than any other type on the market. It has the approval of all Boards of Fire-Underwriters.

The condensing lenses are the best obtainable, being made of an imported French optical glass. The magazine is made to take reels up to 12 inches in diameter, a larger reel than can be used with any other type of projecting machine.

A big, appealing feature of the Edison Kinetoscope is its accessibility, which permits the repair or replacement of any of its parts at a minimum of labor and expense. Its parts are made to gauge, and are consequently interchangeable. Any number of Edison machines, it is claimed, can be dismantled, their parts scattered in a confused heap and reassembled into machines of absolute mechanical precision. There are few manufacturers, if any, who can truthfully make the same claim for their product. The question of accessibility and interchangeability of parts is a point worthy of serious consideration by every exhibitor when purchasing a machine.

The name of Thomas A. Edison stands back of his Kinetoscope. He takes a personal pride and interest in this product of his genius, insists that none but the best of materials shall enter into its construction and is constantly aiming to improve the machine. His name is a guarantee of its excellence. Pioneers in the designing and manufacturing of projecting machines, the Edison people ought to have a pretty fair idea after all these years of experience of what constitutes and what does not constitute a good projecting machine. In the new Improved Model "B," which they are offering at the same moderate price as its predecessor, it looks as though they have reached the limit of perfection for a time at least.

## GALVESTON'S CRYSTAL THEATRE.

Manager G. K. Jorgensen Opens Beautiful New Home of Vaudeville and Pictures.

G. K. Jorgensen, successful promoter and manager of motion picture theatres in Texas and Arkansas, and proprietor of the Crystal Motion Picture Theatre of Galveston, Texas, has recently completed and opened a new house in that city called the Crystal Vaudeville Theatre, at which the principal part of the program will be high-class vaudeville acts, with a few good pictures to relieve the bill.

The Crystal Vaudeville is on the west side of Tremont street, between Market and Post-office streets, adjoining the Crystal Picture theatre on the south. It is an old but substantial building, remodeled at a cost of \$10,000, and is excellently arranged for theatre purposes. The work was done under the direction of Mr. Jorgensen, who designed, prepared the design and decorations.

The theatre has a seating capacity of about 650. The first floor contains 360 opera chairs and the balcony has a seating capacity of 280. The chairs are modern. The lighting is perfect and ventilation good. Perhaps the thing that attracts the attention of the critical at first hand is the harmony of the decorations and fittings. Every part of the theatre blends, is light and cheery and excellently carried out.

The proscenium arch, of heavy staff work, is effective. The curtain, representing a water scene and which was painted here, is most pleasing. The stage fittings are good throughout; in fact, the stage properties are strictly first-class and void of the "cheapness" so often apparent in vaudeville theatres.

The stage opening is 18 feet by 22 feet. The stage has a depth of 21 feet. The first floor is 53 feet long by 37 feet wide, from the orchestra pit, with a 30-foot ceiling. The entrances and exits are well arranged. Entrance to the first floor and to the balcony is made through two doors on either side of the box office. Exit is made through these doors from the first floor but from the balcony two exits, one from each stairway, have been provided. A safety door leads to the alley from the first floor. Two stage entrances are on the alley.

Ed. Pye is stage manager. C. C. Voight has the orchestra of five pieces. Later on, said Mr. Jorgensen, the staff will be increased. A corps of ushers, already well trained, give good service.

## MUSCATINE'S NEW THEATRE.

T. A. Lisey, manager of a picture theatre at Davenport, Ia., and F. M. Myers, now operating a theatre at Tipton, Ia., who has had some fifteen years experience as a manager, have joined interests and will operate the new picture theatre at Muscatine, Ia. The theatre will have a seating capacity of 250 and continuous moving picture performances are to be given every afternoon and evening. A beautiful illuminated front is to be installed in the building during the next few days. An open lobby is to be constructed with box office and the rear of the building is to be provided with large exits to be used in case of accident. February 1st, is the date set for the opening.

## THE MYSTIC OF FINDLAY IMPROVED.

The Mystic picture theatre of Findlay, O., which closed for repairs with the first of the new year, has again been thrown open for patronage. Extensive improvements have been made throughout. In the place of the chairs, 270 new opera seats have been installed and the incline raised so that patrons will have a clear view of the stage, no matter where seated. A large amount of new scenery has also been made up, for use in illustrated songs.

## HANNIBAL'S "GOODWIN THEATRE" IMPROVED.

The management of the Goodwin picture theatre of Hannibal, Mo., which was formerly the Nickelodeon, is making extensive improvements in that house at 205 North Main street. The floor is being raised and the entire inside will be painted, papered and decorated in a very attractive manner. When completed this will be one of the best playhouses of the kind in this part of Missouri.



# PICTURE THEATRE ADVERTISING

## A Few Ideas by Readers of the Film Index.

How to bring the crowds to the picture theatre is a subject that never fails to interest the theatre manager, and it is a subject that is of growing importance. As the novelty of pictures as a form of entertainment wears off the theatre manager finds that he must do something to keep his public aroused to the attractions he has to offer. The Film Index has given some good illustrations of the methods adopted by various managers, and is in constant receipt of methods that cannot be properly shown in these columns. The idea has met with general approval as letters from our readers show. Here is one:

New York, Jan. 14, 1910.

Editor THE FILM INDEX.

Dear Sir: Through the courtesy and foresight of "Smiling Bill" Steiner, through whose Imperial Film Exchange I am getting the best service I ever received since my entry into this line of endeavor, I am provided with a copy of your valued publication every week and, being a firm believer in the old maxim of giving credit where credit is due, I frankly confess that I have gleaned much valuable information from its pages.

My principal hobby being that of advertising, you can readily understand why your pages of late have an added interest for me, and if some brother exhibitor who reads your columns somewhere in these United States sees fit to adopt any of my humble ideas, which I respectfully beg to submit for the benefit of the craft, and they succeed in bringing him an increase in his box office receipts as they have mine, I shall be repaid in the knowledge that my advent into the business was of some benefit, however slight, to my brother exhibitors.

Wishing you and your paper the success it deserves, I beg to remain

Yours very sincerely,

ARTHUR D. JACOBS.

The assortment of advertising literature submitted by Mr. Jacobs is varied and numerous, ranging from half sheet posters to 3 x 6 mailing cards and including a number of hand bills or dodgers printed on colored paper. Unfortunately none of them are suitable for reproduction. While it is not our purpose to find fault with the specimens submitted we feel compelled to say that Mr. Jacobs ought to get better printing for the money. Picture theatre advertising will not stand for the highest form of the printer's art where so much material is used, yet the samples submitted might, in several instances be improved at no increase in the cost—it's a matter of a little better composition typographically. The cards are well executed and give a proper impression of the entertainment. Managers should keep in mind this fact, that the character of the house is reflected in the style of its printing. So, don't put out poorly printed circulars when good work costs but little more.

We thank Mr. Jacobs for his good opinion of The Film Index and hope that he will always find it an inspiration.

### THEATORIUM BULLETIN.

H. E. Jackins, manager of the Theatorium, North avenue and Charles street, Baltimore, Md., submits a copy of his "Theatorium Bulletin No. 1"—a four page leaflet, which folds to 3 1/4 in by 5 1/2 inches. It is modestly printed and is of convenient size for either mailing or distributing. The text is sufficiently interesting to bear reproduction here:

#### THEATORIUM BULLETIN NO. 1.

The Theatorium enters the New Year determined to give the people of North Baltimore and adjacent sections, the highest grade and most carefully selected series of motion pictures ever exhibited in this country.

The management realizes that many persons have seldom witnessed motion pictures, due to a decided objection to the character of many of the films produced. We do not question that this objection is just, but is there not a more effective way of removing that objection?

There can be no question but that this most popular, most far-reaching invention is as sure to stay with us as is the printing press.

"The pen is mightier than the sword" and is not the object lesson in motion pictures stronger than either?

Parents, do you realize that motion pictures can be made of a standard equal to our best libraries, covering the fields of history, drama, romance, comedy, poetry; whereas the tendency has been to lower its

great possibilities to the grade of the worst yellow back novels.

You respectable citizens, interested in the continual uplifting of the mental and moral forces of mankind, are aiding in the deterioration of this great power for good, if you sit idly by and criticize, instead of supporting the humble efforts of those who are laboring to use the invention in the field for good.

Our lecturer and singer, Mr. N. D. Cloward, is our censor and has absolute selection of all subjects exhibited at the Theatorium, and he personally assumes all responsibility for the grade of the same.

He invites and requests the residents to assist him by criticism and will be glad to listen to suggestions at any time.

It must not be thought that we propose, in any way, to depart from the fields of entertainment, but it is our purpose to find such pleasure for our patrons from the subjects as free as possible of senseless murder, sensuality and low comedy.

Among the subjects selected by Mr. Cloward for his lectures, to which one reel out of the four composing each exhibition, will be devoted, are:

Victor Hugo's series, "Les Miserables," probably the most dramatic and soul-stirring story ever written. The series is divided into four reels; The Galley Slave, Fantine, Cosette and Jean Valjean.

We hope all our patrons will witness the first of this remarkable series and we know they will not miss the rest.

Other lecture subjects will include: Tennyson's "Lancelot and Elaine," Shakespeare's "Taming of the Shrew," Bulwer-Lytton's "Last Days of Pompeii," Edwin Booth's "Cardinal Richelieu," Dumas and Verdi's "Camille-La Traviata," Goethe and Gounod's "Faust," Shakespeare's "Twelfth Night," and "Midsummer Night's Dream," Mozart's "Last Requiem," and "Origin of Beethoven's Sonata."

When the subjects warrant it we will introduce special musical features in keeping with the dignity of the presentations.

Your aid to our efforts means your patronage. Can we have it? We will labor to deserve it.

The Management.

Afternoons, 2.30 to 5 o'clock—doors open at 2.

Nights, 7.30 to 11 o'clock—doors open at 7.

Admission 10c. Reserved seats 20c. Children in afternoons, 5c.

Program changes Mondays and Thursdays.

### BLAMES THE EXCHANGE.

Elizabeth City, N. C., Jan. 17, 1910.

"The Film Index:

"Gentlemen: I think I have written before to have a special copy of November 20—which I did not receive. Now please make a special effort to send it by return mail as I make a great deal of use of every copy.

"Your Nov. 13th number of the Index contains a fine article and many comments on the use of picture posters. The trouble is not the fault of the exhibitors in many cases, and especially not in my location. I do about three times the advertising done by most show houses and I believe the posters would be better than all I do if I could get my exchange to furnish them.

"To show you, last week I had my ad. wagon going about the streets with the dummies manipulated by a ventriloquist hired for the occasion, sitting in a rocker; about the top of the wagon were special signs on each side 3x6 ft. I had store cards in the windows, with cuts picturing the act, also large signs on the theatre with photos in my frame, ads in two papers and special cuts on dodgers distributed to the school children. I only tell you all this to show you that if I could get the picture posters from my exchange I would be right on the job.

"If the exchanges could, I mean would, let the exhibitors know what was coming their way a few days ahead they could order posters from the A. B. C. Co.

"Thanking you for the many helps your paper is giving the exhibitors I beg to remain,

"Yours truly,

JOS. C. BOSS,

"Prop. Gaiety."

### JOYLAND SCHOOL CONTEST.

The management of Joyland Theatre at Long Beach, Cal., began the new year with a unique contest among the school children of that town. Ballots are given with every ticket of admission purchased up to March 31. These votes may be cast for the recipient's favorite school. To the school receiving the highest number of votes, Joyland will give the sum of \$50 for play-

ground apparatus. The school receiving the second highest number of votes will receive \$25. The ballot box will be kept at Joyland's office and the result of the voting will be flashed on the screen at the close of each performance each day. Each boy and girl will be paid a commission on the tickets he sells, so that he may earn money for himself, while working for his school.

### SATISFACTORY TEST OF POWERS MACHINE.

Mr. Henry Lee, the well known traveler and lecturer who attracted so much attention last year by his elaborate presentation of motion pictures in the Auditorium, Chicago, Ill., which were extensively commented on by the daily press, gave an entertainment at the New York Theatre Sunday evening, Jan. 16, entitled "The Life of the World," of which motion pictures again formed the principal part.

To hold the prestige gained by his exhibitions in Chicago it was necessary for Mr. Lee to use much judgment in the selection of a proper machine for his projections. Accordingly he experimented with the several different makes and finally selected the new perfected Power's Cameragraph No. 6, as best suited to his need. The results obtained from this machine were most satisfactory. On the screen with a 95-foot throw was projected a picture so absolutely steady that, in landscape scenes, it was difficult at times to determine readily whether it was a motion picture or stereopticon view. Each method was employed alternately, and the motion picture was quite as steady as the stereopticon. There was not a flicker all evening.

This is a feature of other machines as well, but the Power's while flickerless is also brilliant and sharp a combination of qualities greatly sought for in a picture machine. This depends on the size and timing of the shutter. The Power's Company placed a new and perfected shutter on the machine used by Mr. Lee, which they will hereafter attach to their regular No. 6. machine. The illumination was exceptionally good without the use of an extra amount of current. Every corner was clear and well defined.

A large audience was pleased with the exhibition for which the regular New York Dramatic rate of admittance was charged.

### JERSEY CITY THEATRE CHANGES HANDS.

The "Opera Comique," 61 Harrison avenue, Jersey City, N. J., was purchased last week by T. Lockhart Smith, of New York. The theatre has been running for three years under the ownership and management of Hugh F. Hoffman, who during that time established the most select patronage in Jersey City. This was made possible by reason of the location—in the best residential part of the city, and because of its being the best theatre in that district. It has ever been the policy of the house to give its patrons an absolutely clean, pure show, eliminating vaudeville because an experiment proved that fit vaudeville could not be given with the receipts of a house of its size.

It has a seating capacity of 175 and is equipped with plush seats as in dramatic theatres. The interior decorations are most artistic and appropriate for a small house. The principal feature of the place, however, is the courtesy shown the patrons, especially to women and children, who constitute the greatest part of the audience.

### MIX QUILTS MOVING PICTURE.

Edward C. Mix, who recently sold the Theatorium Moving Picture Theatre at Long Beach, California, has just embarked into a new field having recently purchased the lease and furniture of the Stratford Hotel of San Francisco, Cal., the consideration being in the neighborhood of \$20,000.

About three years ago Mr. Mix decided to shake off the cares of hotel keeping and enter into the new and growing field offered by moving pictures. His success as an exhibitor was phenomenal. He was one of the kind that left competition behind and set his own pace.

He did not believe in sparing printer's ink in the management of his house and his success was largely due to his clever and generous advertising. While we regret to lose one of our foremost western exhibitors, we wish Mr. Mix unbounded success in his new undertaking. Bet a million he gets back in the game.



## A GOOD BOOSTER

### Rochester Union and Advertiser Has Many Nice Things to Say About Motion Picture Theatres

If anybody hints that the theatrical "syndicate" is making an effort to control the daily papers to the detriment of the motion picture theatre, the suggestion certainly does not include the Union and Advertiser of Rochester, N. Y. In a very recent issue of that estimable paper, which is one of the most influential and widely read in Rochester and vicinity, appeared a glowing appreciation of motion pictures and picture theatres, which is entitled to reproduction here:

"Moving picture theatres which sprang up, not so many years ago, seem to have passed through the experimental stage with flying colors until today they are attracting the people in a way that few other exhibitions can. Rochester has many of these places of entertainment and despite the fact that they were looked upon in the earlier stages as doomed to brief existence they have taken a firm hold upon the public and are destined to continue in business and grow in entertaining qualities.

"The rise of the moving picture industry is but an outgrowth of so-called legitimate theatricals which had their beginning with the ancient Greeks and which have continued through the ages and developed into the plays we see in the best theatres today. Motion pictures covers practically the same field in a different way and one which is much less expensive to those who patronize the picture theatres.

"In the old days the "magic lantern" provided a cheap form of entertainment and it may be said to have been the fore-runner of the modern motion picture. The "magic lantern" was an interesting piece of mechanism in its day and one that held the attention of audiences in large cities and small villages. It was the one thing that afforded residents of the rural sections a convenient opportunity to see parts of plays enacted upon the legitimate stage without going to the nearest city to see views of places, buildings and persons of general interest throughout the world.

"The moving picture follows the same idea that led to the popularity of the "magic lantern" only upon a more elaborate and more modern scale. It is as near the legitimate theatrical performance as anything can be and is practically the modern theatrical performances minus the personality of the actor.

"The form of entertainment afforded by the motion picture shows is making big inroads on the popular price attractions and is cutting in on the business of the highest class of theatricals. This state of affairs is seen most vividly in the rural districts where most people count the cost rather than consider the class of the performance and after all they are just as well satisfied.

"Thousands of people flock to the moving picture houses day and night and oftentimes they are too tired or indifferent to want entertainment of any other kind. Motion pictures have a great vogue which bids fair to increase at a wonderful pace as film-making expands and the character of the views is improved. Furthermore, the picture shows are likely to prove more popular as time goes on because of the small expense to which one is put to see them. The entire cost for a week at one of these houses is not any more than the weekly salary of an ordinary actor.

#### Industry is Growing.

Traveling show troupes are just now feeling the effect of the rise of the moving picture industry. They are frequently obliged to make one night stands in the smaller places and here they come into direct competition with the moving picture theatres and see the latter attract patronage that was given to the road shows before the advent of motion pictures. People who used to get balcony and gallery seats whenever a good drama or musical show came along are now using their money to make more frequent visits to the moving picture theatres and there is scarcely a town without one or more of them.

"Rochester is not only the center of great activity in the line of picture shows, but it is also coming into prominence through the manufacture of films. Several institutions of this kind have been started here recently and they are working at full capacity to supply films for pic-

ture theatres in this city as well as in all parts of the country. The industry gives work to many people and its rapid growth will soon call for additions to its working force.

"The operation of picture theatres has opened a new field for the employment of labor, these institutions giving work to scores of men and women who were formerly obliged to use their talents and skill in other directions. Every picture theatre has operators to handle the picture machines, ticket sellers, managers and employees to look after the house, other persons are engaged in the making of films and there are performers who give their attention to furnishing subjects for views and who frequently appear in person upon the picture theatre stage to sing and act while the films are being projected upon the screen.

## EDISON STUDIO NOTES

Miss. Pilar Morin will be seen again on February 1st in "A Japanese Peach Boy" about which considerable has been said in these columns. We shall not expect, because of the character of the subject, so wonderful a display of talent as she gave us in "Comedy and Tragedy," but the film is said to be a most attractive one with many novel effects, and superbly dressed.

Edward W. Townsend, of "Chimmy Fadden" fame, has written another story for Edison films. The title is "A Victim of Bridge," and the plot of the story is laid in the sacred precincts of the most exclusive New York society, of which Mr. Townsend is especially qualified to write. A young matron, a leader in the social set, gambles beyond her means, and learns a lesson never to be forgotten. The action throughout is said to be intensely dramatic. A special cast was engaged for the picture, and it is claimed that the stage settings and gowns worn make a production worthy of a Broadway theatre. Photographically the picture is pronounced to be superb.

The Edison Company has completed the first of the pictures, the stories of which are being written for it by Richard Harding Davis, the celebrated author. "Ranson's Folly" is the title of the film and, as may be inferred, it is built upon his well-known novel of that name. This picture is sure to create world-wide interest because of the prominence of the writer and the popularity of the book. The Edison people promise that all the military dash and spirit of the original story has been preserved in its pictorial form, in which it has been interpreted through the medium of an excellent cast of actors. The release date of "Ranson's Folly" is to be announced in the near future.

"The Pied Piper of Hamelin," Robert Browning's wonderful poem, has found its way into Edison production and will be released at a not very distant date. There is a world of possibilities for the motion picture in this interesting subject, and the Edison Company may be depended upon to realize them. All the picturesqueness of the poem will be preserved in its pictorial presentation but, for the sake of a happier ending, the Edison people, instead of leaving the children of Hamelin town buried deep in the mountain's side, will picture them as restored to their anxious parents.

On February 4, the Edison Company will release three subjects (one reel, two of which are comedy and one dramatic. "The Surprise Party" and "The Bad Man From Riley's Gulch" are said to abound in laughter compelling situation, the latter in particular being recommended as being boisterously humorous. "His Just Deserts" is a powerful dramatic film whose scenes were enacted in a real Southern iron foundry. The acting in this play is said to be particularly vivid, while the realism of the setting carries a conviction that artificially staged pictures always lack.

F. H. Stewart, traveling representative of the Edison Manufacturing Company, with Sales Manager, John Felzer, was in Philadelphia during the weeks of January 10th and 17th, where demonstrations of the new Edison Improved Model "B" Kinetoscope were given. The results obtained were eminently satisfactory to the Company, Exhibitors and Operators present at the demonstration expressing their conviction of the superior steadiness and clearness of projection which the new model insures. A number of orders were taken and more were assured for the near future. From Philadelphia the itinerary included Boston where another

week was spent with equally satisfactory results. The large Eastern cities will receive Mr. Stewart's attention for some time to come, after which he will start on a trip to include the principal cities throughout the country.

#### Faust a Success.

"Faust" the first of the operatic film releases of the Edison Company excited so much favorable comment from press, trade and public that the Edison Company feels greatly encouraged to further attempts in that line. If the story of each opera is as strictly adhered to, skillfully acted and superbly staged as "Faust" was, there is no doubt of the nature of the popular verdict which will be passed upon each. "Faust" was easily one of the most notable releases that ever left the Edison Studio,—in fact one of the greatest films of the year.

## NEW NASHVILLE HOUSE

### Handsome Vaudeville and Picture Theatre Recently Opened in Tennessee Capital.

Nashville's New Theatre on Sixth Avenue, North, was opened with great eclat Dec. 20, and a high-class programme of refined vaudeville and motion pictures. Local authorities aver that there is no house in that city which compares with the new one for elegance and beauty in appointment and finish.

Decorated throughout in green and ivory, with golden leaf frescoes along the wall, and the ceiling frescoed in a panel effect, the building should well meet the approval of the admiring public. The large proscenium arch is bordered with Roman relief done in gold, and on the sounding board is a large mural painting representing a Roman chariot, while on each side, where the boxes are usually situated, are two life-size figures representing Life and Liberty. The large balcony, that completely circles the interior, is decorated in beautiful Roman relief.

The auditorium of the theatre is approached by a spacious lobby, which is decorated in Japanese effect and will be resplendent with hundreds of incandescent lights that are placed in the decorated steel ceiling. A wide staircase leads to the balcony, and wide exits with swinging doors are placed within convenient reach throughout the building.

The theatre is finished in early English woodwork throughout and the hardwood floors are laid over reinforced concrete. It is claimed to be one of the most up-to-date and thoroughly fireproof buildings in the city. The stage is supplied with commodious dressing rooms and a large amount of new and costly scenery has been received from New York. The orchestra pit will be surrounded by a hardwood balustrade and will seat a dozen or more musicians.

Heated in the winter by two large hot air furnaces and cooled in the summer by a forced draught from large ice chambers, furnished with roomy and comfortable seats and lighted by a dozen or more large hanging chandeliers, this theatre will furnish everything to the theatre going public in this city for their comfort and amusement that could be desired.

A name for the new house was to have been selected by competition, the successful competitor to win a diamond ring.

#### RECENT INCORPORATIONS.

Nove Music Publishing Company, New York.—To produce and manage operas, dramas, vaudeville and moving picture exhibitions; also to publish sheet music; capital, \$10,000. Directors—Bernard Nove, Frank Nove, W. P. Irving, 1367-69 Broadway, New York City.

Van Buren Amusement Company, Brooklyn, N. Y.—To build or lease and manage theatre and present operas, plays, vaudeville and motion pictures; capital, \$35,000. Directors—Nathaniel Stearn, 756 Flushing avenue; Henry Flegenheimer, 955 Broadway; Herman C. Huelle, Jr., 838 Putnam avenue, Brooklyn, N. Y.

Pastime Operating Company, Brooklyn, N. Y.—To own and manage theatres and moving picture shows, to employ performers of all kinds; capital, \$2,000. Directors—Edward M. Livingston, 685 Stanley Place, Brooklyn; Pete N. Housley, 814 Broadway; Franklin D. Livingston, 16 Frankfort street, New York City.

The Bell Theatrical Corporation, Newport News.—E. M. Bell, president; J. S. Bell, vice president; C. G. Bell, secretary and treasurer of all of Newport News. Capital stock, \$2,000 to \$15,000.



# MANUFACTURERS' BULLETINS

Advance Descriptions  
of Licensed Subjects

## CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, JAN. 24, 1910.

**BIOGRAPH**—The Honor of His Family, dramatic, 988.  
**LUBIN**—Cupid, D. D. S., comedy, 356.  
Adoring an Ad., comedy, 520.  
**PATHE**—Acrobatic Exercises by the Colibris Dwarfs, acrobatic, 574.  
The Unlucky Fisherman, comedy, 358.  
**SELIG**—The Ranch King's Daughter, dramatic, 700.  
An Afternoon Off, comedy, 300.

TUESDAY, JAN. 25, 1910.

**EDISON**—A Woman's Strategy, dramatic, 975.  
**GAUMONT** (Kleine)—The Price of Patriotism, dramatic, 574.  
Seaside Adventures at Home, comedy, 371.  
**VITAGRAPH**—The Life of Moses, Part III, biblical, 976.

WEDNESDAY, JAN. 26, 1910.

**ESSANAY**—The Modern Messenger Boy, comedy, 945.  
**PATHE**—Motherless, dramatic, 1046.  
**URBAN-ECLIPSE** (Kleine)—Tommy In Dreamland, child comedy, 491.  
The Lass Who Loves a Sailor, dramatic, 417.

THURSDAY, JAN. 27, 1910.

**BIOGRAPH**—The Last Deal, dramatic, 991.  
**LUBIN**—Marble Quarrying in Tennessee, industrial, 500.  
The Flirto-Maniac, comedy, 400.  
**SELIG**—The Devil, the Servant and the Man, dramatic, 950.

FRIDAY, JAN. 28, 1910.

**EDISON**—A Georgia Possum Hunt, sporting, 140.  
The Skipper's Yarn, dramatic, 850.  
**KALEM**—The Man Who Lost, dramatic, 930.  
**PATHE**—The Leather Industry, industrial, 394.  
The Scarecrow, comedy, 574.

SATURDAY, JAN. 29, 1910.

**ESSANAY**—An Outlaw's Sacrifice, dramatic, 996.  
**GAUMONT** (Kleine)—The Great Divide, dramatic, 741.  
Wild Waves at St. Jean de Lux, scenic, 243.  
**PATHE**—Cousin Lon For Mine, comedy, 564.  
The Strong Man, farce, 440.  
**VITAGRAPH**—The Girl and the Judge, dramatic, 980.

### BIOGRAPH CO.

"THE HONOR OF HIS FAMILY."—A Biograph story of the Civil War. As Shakespeare said, "Cowards die many times before their death; the valiant never taste of death but once," so we may assume that George Pickett, Jr., felt the imaginary hand of death several times before the real hand's final clutch. George was the son of old Col. Pickett, and the last of a haughty military family. The old Colonel was proud of the records of his ancestors, and he himself had bravely barred all smirch from the family scutcheon, for to him "life was but a word, a shadow, a melting dream compared to essential and eternal honor." The war declared, the little Southern village make their offering to the cause—a company of volunteers in command of young George. There wasn't a prouder man in all the South than Col. Pickett as he grasped his son's hand at his departure. His last behest was, "Go my boy, emulate the brave deeds of those who have gone before you. Be fearless, brave and fight, fight." Amid encouraging cheers, the fluttering of flags and handkerchiefs of the fair maidens and to the beat of drums the volunteers march to their post. The old Colonel is beside himself with joy, and as his faithful servants gather about him he exclaims: "Ah! my boy. He's the stuff. The name of Pickett is still alive!" Meanwhile, on the field an attack is made and the conflict is furious. Young George is overcome with fear, and deserting his men, runs to safety. Wildly he dashes through the woods, each volley from the guns striking terror to his soul. The old Colonel at home is viewing with field glasses from his window the smoke of the battle. He sits down with a satisfied air and

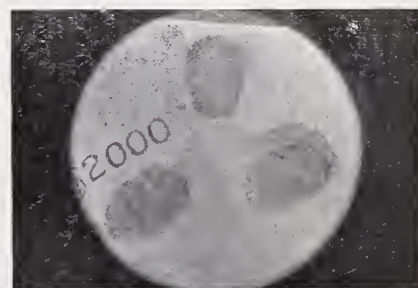
remarks: "My boy, he is leading them on to victory, and —" at this moment young George bursts in to the room and crouches nearly dead with fear. At his entrance the old Colonel is stunned, confused and amazed. He does not realize the cause of his appearance. At length the truth dawns on him, verified by the boy's confession that he ran—a coward. What a blow to the old father. His boy a coward. His boy will be hung as a coward. What a blot on the honor of his family. As he denounces his boy a thought occurs to him. "He shall not hang." Approaching his son, he bids him arise, which he does, only to fall back mortally wounded. Hiding his body until nightfall, he then carries it out to the scene of the skirmish, where he lays it, sword in hand, facing the enemy's lines, thereby making it appear that he died in the conflict. The officers call to extend their sympathy to the old Colonel for his son's disgrace. This he spurns. "My son a coward? Never. He is there either fighting or slain for the cause. Come, gentlemen, we shall see." Going to the field, they, of course, find the body, and appearances are favorable for the son. Returning home, the old man drops into a chair, crushed and disappointed, his heart breaking. The honor of his family remains unsullied; but, oh, at such a price.

"THE LAST DEAL."—A story teaching a wholesome lesson. In this Biograph subject a most powerful moral is presented against all forms of gambling, and it is indeed a convincing lesson to those given to such follies, for although the hero was rescued from his desperation by means of the game, still the ordeal he passed through was so terrible that he swore never to tempt fate again in the game of chance. At the solicitation of a friend, who paints his possibilities in brilliant hues, he uses his employer's money in stock gambling. His is the experience of so many others—he loses and of course takes more in the vain hope of recouping. It is the old story. He finds his neck in the noose of desperation, particularly as he learns that his books are to be examined by the expert accountant. Discovery is inevitable, so he confesses to his employer, who grants him one day to make up the deficit. It seems hoping against hope, but he goes home and tells his wife of his troubles and she allows him to take her jewelry, on which to raise a portion of the amount, but he declares he can borrow the balance. Pawning the jewelry, he takes the proceeds to a gambling parlor, with the virtual impression of at least doubling them. So he enters the game. Meanwhile, his wife at home is praying that he may be successful in obtaining the amount of his indebtedness, of course, not knowing the method he has adopted. While she is thus employed, her brother from the West, whom she has not seen in years, and who has never seen her husband, arrives. He notices her uneasiness, and when he learns the cause, and the short time there is to make good, pulls out his roll of ready cash, but finds it far too short for the required amount. At length an idea strikes him. He is an expert gambler and will go to the parlor and try his luck. He enters the game, just as brother-in-law, whom he does not know, is enjoying a streak of good fortune. He has hardly started before things begin to come his way, and at last the game is between him and his brother-in-law, the others having drawn out. Being an experienced gambler, never losing his nerve, he has the best of it. It is a desperate battle, ending with the Westerner in possession of all the chips. The poor husband staggers home, and driven to the wall is about to finish it all in the conventional way when the Westerner enters. Each now sees who his vis-a-vis was, and the young man is able to make restitution, but he loses his position, for he has lost the reputation of trustworthiness. The Westerner, however, is prosperous and promises to assist him, at the same time impressing him with the criminal folly of gambling. The story is an interesting one and is extremely convincing in detail and action, while the photography is of exceptional high class.

### EDISON MFG. CO.

"A WOMAN'S STRATEGY."—There is nothing so lavish in nature as beauty, nor is there anything in the universe so limitless as originality in nature. Of all the countless billions upon billions of leaves in the forests of the world, nature has never yet created two leaves identically alike. No two human beings are absolutely the same in form or feature. Each atom of humanity stands alone and distinct from all the myriads of races that have passed and possibly all those that shall come till the end of human existence; and so it is that upon the ball of each thumb there lies a seal which nothing can deface, nor is its counterpart to be found among the human race. The thumb mark stamps each personality separate and alone from all the rest of mankind. It has become a great factor in the police circles of the world, as well as a universally accepted proof of identity within the statutes of the law. The thumb mark is the central idea that predominates in the Edison picture of a "Woman's Strategy," coupled with that powerful incentive, a woman's love, which knows no impossibility and believes no secret too profound to be solved.

Nellie, the heroine of this picture, having been wooed and won by a young bank clerk, is living in her first great joy of perfect happiness, unsuspecting of the danger that threatens them both because of the infatuation of another employee of the same bank where her fiancé is employed. She is suddenly awakened from her dream of happiness by the arrest of her loved one in her own home. This is caused principally by the accusation of the rejected suitor for her hand and heart. She believes her lover innocent,



though confronted with what seems to be absolute proof of his guilt, as the stolen money was found upon her lover's person. It has been said that nothing shall be hid, no guilt so secret but what sooner or later it shall be found out. This is clearly shown in this dramatic picture, and all through so slight a thing as the pricking of a thumb by a pin. The wrapper around the stolen bundle of bills has been tossed aside—it falls into Nellie's hands—the marks of a thumb print are visible upon its surface. With this evidence in her possession, a woman's love and devotion call forth the instinct of a trained detective, and by the trick of a decoy letter, a sensitized sheet of music and a woman's wit, the guilty party is found out. He proves to be her former suitor, and the picture culminates in the vindication of innocence and the condemnation of guilt.

In construction and dramatic situation this picture stands as a powerful piece of silent drama that will long be remembered by those who see it.

"A GEORGIA 'POSSUM HUNT.'"—This is one of the films which make the country at large acquainted with a custom of one particular section. Br'er 'Possum has of late sprung into prominence by reason of the patronage, actual or supposed, of the President. This picture shows how he is hunted 'way down Georgia. All the action takes place at night, and,



save the last scene wherein the hungry hunters are devouring 'possum by the light of the fire, the scenes are all in the moonlight. The whole hunt has been photographed from the calling of the darkies together with the horns on through the various wood scenes in which the white folks follow and look on, through the swamps, until finally in the moonlight the 'possum is seen climbing a tree to what he fondly believes is safety. Then the dogs appear, barking about the foot of the tree, next the darkies and the lookers-on, and before many seconds the sapling has been bent, the 'possum is dislodged, and, after being rescued from the dogs, is held aloft in triumph. At this point the



THE MASTER MARK (TRADE MARK) OF PICTUREDOM

700 Feet Release Date, Jan. 24 Two on One

# SELIG

## THE RANCH KING'S DAUGHTER

A typical Selig film on a colossal scale—A lurid type of Western plain life among the Indians  
Code Word DAUGHTER

ALSO ON THIS REEL, 300 FEET

### "AN AFTERNOON OFF"

For Laughing Purposes Only

Have you got the Selig habit? It's catching



JUST TO MAKE YOU SIT UP AND TAKE NOTICE

### THE DEVIL, SERVANT and MAN

Release date, Jan. 27

JUST LIKE A BREATH OF PURE AIR FROM HILLS WHERE DAISIES BLOOM

REMEMBER we told you last week how good "The Courtship of Miles Standish" was; did we disappoint you?

SELIG POLYSCOPE CO. Inc., 45-47-49 Randolph St., Chicago, Ill.

THE HOUSE OF THE FUTURE



THE MASTER MARK (TRADE MARK) OF PICTUREDOM

white folks usually disappear from the hunt, and the subsequent scenes show the darkies making merry and dancing while "possum and 'taters" are being cooked.



This film belongs to the series in which actual characters and scenes were photographed instead of a number of characters made up for the parts. It is brimful of the spirit of the South and should prove a timely and amusing short picture.

"THE SKIPPER'S YARN."—This story deals with an old fishing skipper who, while standing by his ship, which is in dock, is accosted by a stranger who applies to him for work as a common sailor before the mast. The old skipper takes him aboard, perplexed by the fact that something in the stranger's face recalls other days. He ponders long and vainly to discover where he has seen this man, whose face is so strangely familiar. Meeting him on deck during one of the lonely watches of the night, while far out at sea, it suddenly dawns upon him who the stranger is. One day the skipper comes upon his crew seated around the forecabin hatch telling yarns. They urge him to tell them a story and, with the stranger seated nearby, the old skipper spins his yarn, which runs as follows:

Twenty years before he and a shipmate landed upon a foreign shore. There they fell in with an old Hindoo tattoo-man. They decided to have their arms and breasts tattooed in the manner of all sailors. While being tattooed at the old Hindoo's house, they met his daughter, a beautiful dark-eyed maiden of the Orient. Both sailors fell in love with her, but Jack, the teller of the yarn, won her heart. His shipmate, seized with jealousy, determined to have revenge. Stealing a hidden love letter, which Jack had written to the girl, he carried it to the Hindoo, and offered to

buy his daughter from him. The Hindoo rose in all his wrath and attacked the sailor. To protect himself the sailor grappled with him. The struggle was too much for the old Hindoo, who fell, striking his head violently upon a stone step, and in a few moments passed away. The sailor, realizing what he had done, and fearing detection, placed his shipmate's stolen love letter in the dead man's hand and fled. The letter fastened the guilt upon Jack, who was seized, thrown into prison and condemned to death. Escaping from the prison he worked his way out of the country and danger.



The yarn concluded, the skipper bares his arm to show the tattoo marks, the mute reminder of the one romance and tragedy of his life. But what of the shipmate, a sailor asked; had he ever met him again? He had, and that only recently. Suddenly turning upon the stranger at his side, the old skipper pulls back his shirt and exposes to view the tattoo marks

that correspond to his own. The guilty wretch is found at last. He is seized by his comrades and dragged below, while the old skipper sobs out his grief upon the deck.

This motion picture has all the qualities that stand for a high-class silent drama, and the touch of the Orient mingled with the salt air of the restless ocean gives it a strong appeal to all lovers of the motion picture drama. The photography of this film will command admiration.

#### ESSANAY FILM MFG. CO.

"THE MODERN MESSENGER BOY."—Here is another full reel Essanay comedy in which are developed some of the funniest situations ever shown in motion pictures. The title of the film alone suggests possibilities for an intensely funny film, and we can assure you that we have not overlooked anything of interest. The film is "one of a thousand laughs."

The story opens in a well appointed messenger station with the usual gathering of messenger boys, romping, joking, playing tricks on each other. "Izzy," our hero, is the ring leader of the lot, and it is he who usually receives the greater number of messages to deliver, chiefly because the manager wants to keep him out of the office.

"Izzy's" first assignment is to deliver a message to one Mrs. Smith-Jones. The lady is dressing for some social function when "Izzy" arrives, and as her maid is having her day off, she is having difficulty in buttoning her dress behind. "Izzy" is pressed into service and after much experimenting and exploring about feminine negligee, gets her dress hooked up, but to the dismay of Mrs. Smith-Jones, "Izzy's" dirty hand has quite ruined the dress.

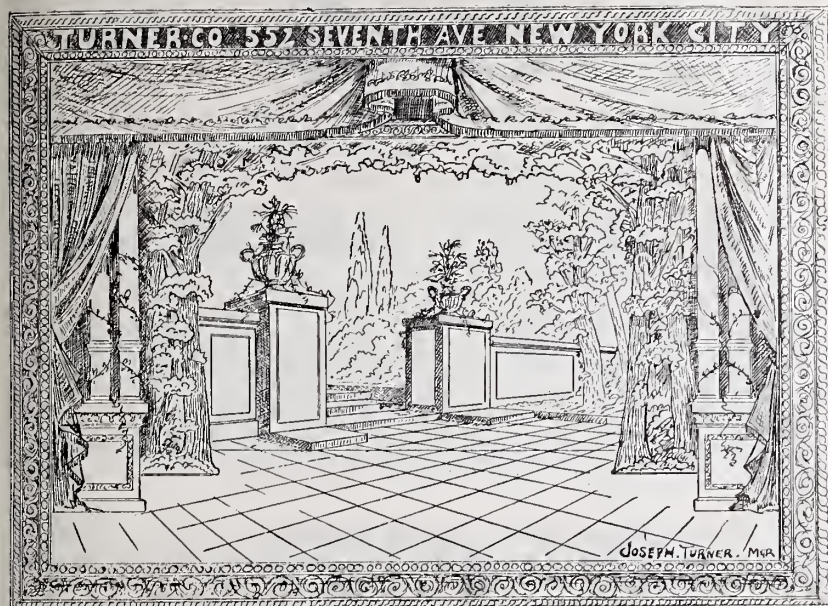
With the usual rapidity of the average messenger boy, "Izzy" moseys along to deliver the other messages. On the promise of a good tip, "Izzy" promises to take Dodo, Mrs. Brown's bull pup, for an airing. While en route Dodo strikes the trail of a cat and the messenger boy, unable to manage the dog, is dragged through the snow and mud, much to the detriment of his spick and span uniform.

Now it happens that the Richley's are giving a swell banquet at their home, but when they come to seat themselves at the table discovery is made that the guests number the unlucky "thirteen." All agree that it will never do to tempt Fate in this manner, and the butler is sent out to invite in the first passerby, and it is "Izzy" who happens along at this moment. Willingly, indeed, but when he is asked to make a speech he becomes so enthusiastic that he accidentally overturns the table.

"Izzy" makes his escape and then looks over his



# SCENERY FREE!



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Inside Measurements of your Picture Frame,	-	-
Size of your Picture Sheet,	-	-
Distance from Picture Frame to Back Wall,	-	-
Distance from Side Wall to Side Wall, Back of Frame,	-	-
Height from Stage Floor to Ceiling,	-	-

**TURNER COMPANY** Scenic and Theatric Studio  
552 7th Avenue, New York

M. P. MEN.—You have to put on Vaudeville Acts or lose money.

other messages to see where he shall go next. "Call at Mrs. Blinky's." Mrs. Blinky, it happens, has an appointment at her club and wants "Izzy" to look after her baby. During her absence, "Izzy" endeavors to amuse the baby in feeding it, and himself, and reading the lurid adventures of "Old Sleuth." Some time later the mother returns and "Izzy" continues on his way.

"Izzy," purely as a matter of business, mind you, visits the house of a young lady of seven years and escorts her to a party. On the way he protects the little lady from the insults of a drunken man, who is considerably worsted in a fistic encounter with "Izzy."

He next directs an old maid to an address she is seeking, but considerable confusion results when the old maid is caught in an avalanche of snow from the porch of the house she is entering.

After many other adventures, "Izzy" starts on his return trip to the office. But on the way back he can't resist snowballing people, with the result that he leads a merry chase when two gentlemen, the victims of his icy missiles, try to catch him. But "Izzy" loses them and enters the office. The other boys are joking him because of his big day's work when they have been comparatively idle, but they are made envious when "Izzy" exhibits the fruits of his day's work, several dollars in hard cash.

This film, done with the usual snap and go in all Essanay comedies, is a scream from the first foot to the last. It's just the kind of fun your patrons like.

"AN OUTLAW'S SACRIFICE."—"There is so much bad in the best of us, and so much good in the worst of us, that it hardly behooves any of us to talk about the rest of us."

No matter to what depths in the great social sea a man may sink, there will always be found a smouldering flame of nobility that distinguishes God's man from the brute. This fire never goes out, and when fanned by the breath of earnest appeal and fed with a little human sympathy, will leap up to light the way out of darkness. A heart, no matter how black it may be, responds to the call for sympathy, and to the cry of distress.

This Western story tells of an outlaw who sacrifices his freedom and the girl he loves to spare her and her father and mother from being turned out of their home.

Walt Malone, who is none other than the "Black Knight," a highwayman and night rider, who has long baffled the county sheriff and his many posses, has won the love of Nona McMahon, posing with her as a cowboy from up country.

The McMahons are in trouble. Crops and cattle have been bad for several years and old McMahon has been forced to mortgage the homestead. The money

lender has been lenient up to this time, but struck by the beauty of Nona McMahon, he endeavors to win her love.

However, she loves Malone and firmly declines McDermott's offer. McDermott threatens to foreclose, but the girl is unmoved. The money lender goes to old McMahon, but the old gentleman swears he will go to the poorhouse sooner than sell his daughter in that way.

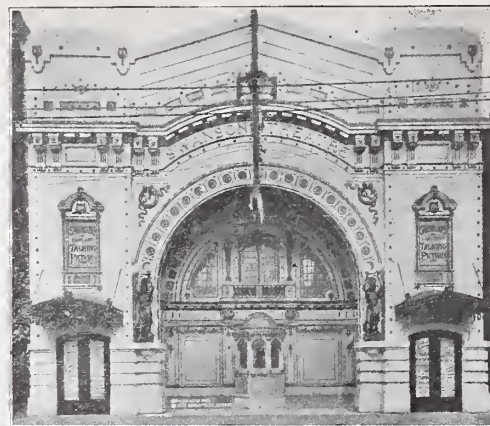
In the meantime Malone has been idle and things are growing irksome for him. To make one grand coup and then quit the game is his desire. He hears that the mountain stage coach is soon to carry a large amount of gold for the Western Express Company to the bank in El Paso, and he decides to make a try for the loot.



The hold-up occurs at a lonely place in the mountains, but it is not as profitable as he has expected. Also, he fears that his identity has been discovered. He returns to his dugout, resolved to see his sweetheart and then quit the country, for the time at least.

It is late at night when he rides through the little Western town and sees the notice posted by the sheriff of \$5,000 for his capture, dead or alive. Malone shoots down the sign, then rides off to McMahons. The girl greets him pleasantly, evidently having not heard that he and the "Black Knight" are one and the same person and that a price is set on his head.

Their conversation consists chiefly of plans for the future, of their love of each other, each one fearing



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to divulge what is most on their minds, the McMahon's financial troubles and Malone's necessity for quitting the country immediately. The girl, however, is unable to restrain her anxiety and shows Malone a note from McDermott, stating that if \$5,000 due is not paid by noon to-morrow they must vacate.

Malone looks thoughtfully at the ground, then turns to the girl and in a straightforward, manly way, tells her he is the criminal whom the Davis county authorities are seeking. He insists that no crime on his slate is worse than his having deceived her, and insists that he can eradicate it only in allowing her to turn him over to the sheriff and claim the reward.

"You've got to do it, Nona," he insists, thrusting a revolver in to her hands. "I'm no good to you now and—you need the money."

The girl shakes her head emphatically, exclaiming that she could never do it. But he swears he will turn himself over anyhow and is about to leave when the girl, thinking that Malone's sacrifice is for her mother and father as much as for her, says she will do his bidding.

"But I'll love you and I'll wait for you, even if it be all my life that you are gone," she whispers as they approach the sheriff's door.

And a moment later the sheriff opens the door to find Malone, his hands held high above his head, the girl with the pistol levelled at him, waiting for him. The manacles are slipped on and Malone and the sheriff go into the jail, while the girl drops sobbing on the doorstep.

This story is founded on an actual incident. Picturesque Western scenery in the exquisite photography in all Essanay Western pictures, acted by the best talent obtainable, this Western picture will rank as one of the best of the series.

GAUMONT.

(George Kleine.)

"THE PRICE OF PATRIOTISM."—At the time of the Civil War in France a Republican officer is in command of a marching force, who have some prisoners in charge.

These Royalist Insurgents are to be shot the next day.

The wife of the Republican officer arrives just at the moment when they are reading the prisoners' letters. Both the officer and his wife are much impressed by one of the letters addressed to a prisoner by his sweetheart.

The officer's wife makes up her mind to save this prisoner at all costs. Accordingly, as soon as night has fallen, she assembles the soldiers by singing the





# Essanay Films



Release of Wednesday, January 26

## THE MODERN MESSENGER BOY

Here is another full reel Essanay Comedy in which are developed some of the funniest situations imaginable. The title of the film alone should start a happy giggle of pleasant expectancy. "Izzy," a devil-may-care young messenger boy, starts out with five messages to deliver. It is both amazing and amusing as the film pictures in an hilariously funny manner show the modern duties of the messenger boy. "Izzy" helps hook up a lady's dress behind, takes an aristocratic bull pup for an airing, plays father to a club woman's baby, makes the fourteenth guest at a table of the hoodoo "13," and other stunts too numerous to mention. "It's a rippin' good farce." Length, approx., 950 feet.

### ESSANAY COMEDIES

"You don't know good comedy until you see an Essanay. There's a laugh in every foot!"

### BIG FEATURE

A great industrial picture bound to create a great wave of excitement in the film world when it is released Saturday, February 5th. One of the most specular films ever released. Don't let it get by you!

### SENSATIONAL LOCCING

### ESSANAY WESTERN

Still in the lead in Western subjects! Photographically great, beautifully picturesque. Everybody wants them!

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FACTORY and STUDIOS 1333 ARGYLE ST. - OFFICE 435 NORTH CLARK ST.  
CHICAGO and LONDON, 5 NEW COMPTON ST. W.C.

Marseillaise—the Republican national air. This arouses the men to a great pitch of enthusiasm. While their patriotic fever is at its height, she slips away to where the prisoners are bound to posts and cutting the bonds of the one whose love letters she had heard read, she sets him free.

The guard comes around at about this time, captures the woman who has enabled the prisoner to escape, and brings her before her own husband—the commanding officer. She is sentenced to be shot, but at that moment the enemy attacks. She seizes a flag and rushes on the enemy. At the first volley she falls, fatally wounded, thus paying "The Price of Patriotism."

"SEASIDE ADVENTURES AT HOME."—Frank is a young man with a great sense of humor. Financial embarrassment does not worry him. He wants to take a trip to the seaside, but lack of funds prevents him. Happy thought! Bobby, his landlady's little boy, has a fine toy train. Frank appropriates it and hitching his trunk on behind, makes a comfortable day coach, into which he climbs. Toot! Toot! All aboard for Coney Island! The train travels rapidly around the room, stopping five minutes for lunch at a station (his landlady's sideboard). Then the journey is continued to the next stopping station, where Frank couples on a "sleeper" (his bed), in which he continues his journey until finally "Coney Island" is reached.

The sea (his landlady's kitchen, where Frank has previously turned on the water faucet and left it running, so that there is now about seven feet of water in the room) looks tempting for a swim; so much so that Frank retires behind a screen, soon reappearing in a neat bathing suit and plunges into the "briny ocean," splashing around and enjoying himself immensely.

Here we will draw the curtain on this very funny scene, for undoubtedly the landlady will find it hard to appreciate Frank's "Seaside Adventures at Home."

"THE GREAT DIVIDE."—Bob Weatherhead, a young boatman, is in love with Mary, his beautiful young neighbor. Mary's father refuses to give his consent to his daughter's marriage with a boatman.

Poor Bob goes away in despair, swearing that he will never love another girl.

Soon after Mary falls ill and her father realizes now that he has broken her heart. He hastens to fetch her lover, but only brings him back in time to bid his sweet heart good-bye, as she expires in his arms. The next scene is forty years later. The faithful lover

has kept his word and never married or loved another.

A young couple, very closely resembling his dead sweetheart and himself, as he used to look forty years ago, come by the ferry and are taken across the water by the old boatman. After he has landed them on the further shore, he sits down in his boat and is lost in sad recollection of his deceased love. Suddenly she appears to him in a vision, seated at the stern of his boat. He starts up to clasp her in his outstretched arms, but she vanishes. He then falls dead and the two faithful spirits depart together across "The Great Divide."

"WILD WAVES AT ST. JEAN-DE-LUX."—"Break, break, break, on thy cold, grey stones, oh Sea! And I would that my lips could utter the thoughts that occur to me!"

These beautiful lines of Lord Tennyson come spontaneously to the minds of those who see this film, for no picture could more exquisitely portray the mighty, restless, irresistible ocean than does this superb motion picture taken on the rugged shores of the Basque provinces of beautiful France. There is a sense of awe and a realization of the boundless infinity of nature and of man's helplessness and insignificance when we behold the tossing, dashing, surging billows of the sea as they break over the rocks and the stone bulwarks erected by human hands, gradually wearing them down to fine sand. No scene in Nature has so powerful an influence for good or so deeply stirs the heart of man as the deep and dark blue ocean.

Everyone will derive great satisfaction and express their unqualified admiration of this film portraying the "Wild Waves at St. Jean-de-Lux."

### URBAN-ECLIPSE.

(George Kleine.)

"TOMMY IN DREAMLAND."—Tommy, the "Young Hopeful" of fond and wealthy parents, strenuously resists all efforts to persuade him to go to bed.

Only a "heart-to-heart" conversation with his mother has the effect of inducing him to retire.

Once in bed, Tommy drops off to sleep and to dreams as startling and weird as if he has supped on lobster and Welsh rarebit. In his imagination and in the film picture he is transported in his bed out of his room, down the passage, out through the garden and into the woods. There he encounters a wild man, armed with a gun, which Tommy manages to take away and with it he drives off his enemy.

His journey now takes him down, down, down into the Infernal Regions, where all kinds of Satanic imps, goblins and sprites pursue him, over, under, around, behind and in front of his bed. Poor Tommy is almost driven crazy by his tormentors, and just as a horrid dragon is about to swallow him up, a good and beautiful fairy happily appears, scatters his cruel pursuers and transports him up, up, up, until finally he arrives through a hole in the ice crust at the North Pole.

Now appears that most wonderful and delightful electrical phenomenon known as the "Aurora Borealis" or Northern Lights. Beautiful, brilliant rays of colored light flash and scintillate in a wide arc across the heavens, manifesting all the gorgeous colors of the rainbow, but far excelling it in glorious beauty. Tommy is lost in admiration. At this moment two Esquimaux, Hetookhishook and Ahwelsh, creep up, and seizing poor Tommy, impale him on the sharply pointed North Pole! Then they light a fire under him which thaws the upper part of the pole, from which Tommy jumps down. The Esquimaux run away. Tommy adjusts his bedding, clambers in and, presto! he is off through the starry firmament on his homeward journey. Falling stars set fire to his bed; Tommy jumps out and wakes up in his mother's arms.

"THE LASS WHO LOVES A SAILOR."—A romantic and thrilling marine story of a lass who dares all for the lad she loves.

Charlie, a young naval officer, and the object of her affections, is not approved by Edna's father, an old, retired admiral, who has other plans for his daughter, intending to marry her to a captain, whom she despises.

In order to be near her Charlie, Edna puts on male attire, which she obtains from her father's handy man, who is in the secret. Thus clothed, she runs away from home and enlists as a "seaman" on board the ship on which her lover is an officer, having previously written a letter to her father to that effect. Scenes on shipboard follow: We see Edna, in sailor costume, "signing up"—Her lover has difficulties with the boatswain, who is not satisfied with his work—He retaliates—A fight ensues—The "watch" is called and ordered to put the delinquent in irons—He resists and a mutiny ensues—At this point Edna arrives opportunely and takes his part—Now, for the first time, he recognizes her, but in the ensuing struggle between the mutineers and the "watch" he is knocked senseless—A fire breaks out on the ship—Everybody tries to save himself—Edna lowers her unconscious lover into a boat and nurses him back to life—The lovers are rescued and towed into safety.



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## KALEM CO.

"THE MAN WHO LOST."—The next picture, a production of the Kalem Company's Southern stock company, presented with their usual wealth of detail and histrionic perfection, is the charming romance of a bachelor, who, after bestowing his blessing upon two happy young lovers, sees in the reverie that follows his own love romance of twenty years before reacted before his eyes.

Scene I.—At the opening scene we find John Fulton, a well-to-do bachelor, reading his paper. Standing at his back is his foster daughter, a beautiful young girl. She is impatiently watching for some one. Fulton notices her evident expectation and rallies her about it. As he returns to the perusal of his paper she crosses to him and kneels at his side. She has something to tell him, but does not know how to say it. Finally she hides her face and murmurs the name "Bob." So that is it. Fulton smiles slyly, then as the thought comes to him that this means he is to lose his daughter, his face grows stern. Then it softens again and he gently strokes her head. At this moment across the lawn comes Bob Adams. Fulton greets him, then smiling indulgently, he passes over the blushing girl to him. Cutting short their thanks at his ready consent to their engagement, he waves them away. As they stroll away he watches them for a moment, then returns to his seat. But all desire to read is gone. The sight of these young lovers brings back to him a vision of the girl's mother. As he sits looking out he lives over again those scenes of twenty years ago. In front of a well-kept, old-fashioned house we see John Fulton as he looked when young. He is waiting for Caroline (this is the mother of the girl in the opening scene), intending to take her calling on some neighboring friends. His mother is talking with him. At the door appears Caroline, a typical Southern beauty. After bidding the mother a cheery goodbye the two young people set out for their call.

Scene II.—At the neighboring plantation several of the young people are calling. A game of blind man's buff is proposed. All agree, but as the game is about to start one of the girls sees John and Caroline approaching. They receive a merry and hearty greeting, for they are favorites with the young people of the neighborhood. It is explained that a game of blind man's buff has just begun. Now Caroline must have her eyes blinded. At first she demurs, but finally yields to their importuning. Soon the crowd are gaily dodging her outstretched arms. At the back appears a young man, a stranger to the neighborhood, but a distant relative of the plantation owner's family. One of the girls holds up a warning finger for silence and motions him forward towards Caroline's arms. He smiles and quickly enters into the spirit of the joke. Now Caroline has him in her grasp. She makes the first of her three guesses as to his identity. They tell her of her failure. Another guess. Not right. The third guess, still wrong. So she must pay the forfeit of a kiss. Caroline slowly removes the handkerchief while the boys and girls crowd around in joyous anticipation of her chagrin at the joke. As she sees the handsome stranger upon whom she has just bestowed a kiss, a burning blush spreads over her startled countenance. One of the boys introduces them amidst the general laughter. Caroline in spite of her embarrassment is plainly attracted by the stranger. Now John Fulton is introduced and the entire party retire to the house.

Scene III.—The little neighborly call is over. Caroline and the stranger come down the path together. Following them are John and another young girl. Caroline and the stranger are plainly absorbed in each other. Poor John cannot refrain from watching them jealously. As the stranger bids Caroline goodbye he holds her hand and looks earnestly into her eyes. She turns away in confusion, then calls John and they start for home. The stranger stands looking after Caroline until the merry couples on the porch call him back to the house.

Caroline and John soon reach their home. She is about to run into the house when John takes her hand and in simple, direct, manly words tells her of his deep love. Caroline sadly turns her face away. He

begs her to be his wife, but she tells him she loves him but not in that way. With tears in her eyes she begs that they may remain the brother and sister they have always been. As she goes to the door she turns and looks pityingly at his suffering face. John stands for a moment staring at the door through which she has disappeared, then buries his head in his hands.

Scene IV.—A month has passed, a month of suffering for John Fulton. Across the yard he comes and throwing down his coat stands in dejected attitude. His mother gently questions him as to what is the trouble, but he forces a laugh and tells her it is nothing. From the house comes Caroline dressed for a walk. The mother asks her where she is going and she tells her she is going with the stranger. At this moment he enters. After a few words of greeting he and Caroline depart for the walk. John looks after them with hungry eyes. His mother watches him, then laying her hand on his shoulder says gently "Is that the trouble, my boy?" Without removing his eyes from the distant couple he slowly nods his head.

Along the little path faintly marked out through the mass of ferns and shrub palmettos growing in the shade cast by the moss-covered limbs of the dead and deserted pine forests, comes Caroline and the stranger. Arriving at a rude bench set up between two tree turns Caroline seats herself. The stranger bending over her pours out the story of his passion. Caroline listens in trembling, happy silence. Now his arm steals around her waist and as she slowly yields to his pleading he draws her to him until she is finally folded in his arms.

Scene V.—It is a week after that day on which the stranger won Caroline's promise to marry him. In front of the club where he is putting up, a woman dressed in black and heavily veiled has been walking up and down for an hour. Out of the club comes the stranger. The veiled lady stops him and calls his name. He starts back in alarm, glances quickly around, then seizing her arm hurries her away. Out to the section of the outskirts of the town where he is least liable to be seen by any one acquainted with him, the stranger has brought the mysterious lady. They are quarreling bitterly when he notices they are attracting the attention of passersby and hurries her into a side path. Their quarrel grows more violent, she crying and upbraiding him for having deserted her. At this moment John Fulton happens down a side path, he having tied his horse at the road and taken a short cut through the woods on a visit to an acquaintance. He stops in evident embarrassment, not wishing to intrude. As he is debating what to do he sees the stranger take the veiled lady in his arms, and after kissing her promises to soon rejoin her. Not wishing to play the eavesdropper, John coughs slightly. The stranger turns. As he sees John his face whitens with fear. John passes with a slight nod and after watching him disappear the stranger hurries the lady back to the main road.

Scene VI.—That same morning Caroline is swinging idly to and fro chatting with her mother when a darky enters carrying a letter for her. She opens it. It is from the stranger. Her face lights up with pleasure. At this moment John enters. His thoughts are still busy over the unwelcome knowledge he has gained of the stranger's true character. He sees Caroline busy with her letter. Sternly he inquires if it is from the stranger. Caroline is surprised at his manner, but answers "Yes." John tells what he has just learned and forbids her holding any more communication with that man. Caroline rises to her feet and vehemently declares she doesn't believe it, that John is jealous. John winces, but first asks his mother to leave him alone with Caroline. Then looking earnestly at Caroline he tells her she must do as he asks. Caroline in a burst of anger stamps her foot, declares she is going to marry the stranger, and runs into the house crying bitterly. John, left alone, walks sadly up and down the garden path.

Scene VII.—A few days later the stranger and a couple of friends, all slightly intoxicated, are having a merry time at one of the tables in front of the tavern when John Fulton passes by. The stranger halts John and invites him to drink, but John refuses. At this the stranger laughs insultingly and intimates

it is because he has stolen John's girl. John's face pales with anger as he cries, "Don't you dare mention her name here." His friends try to stop the stranger, but he rips out an oath coupled with Caroline's name. John dashes the contents of a wine glass into the stranger's face. He starts forward, but his friends hold him back. Thoroughly sobered, he glares at John and through his set teeth mutters, "You will fight me for this," and John Fulton replies, "At any time and place."

Scene VIII.—A bit of smooth turf at the far end of a neighboring plantation has been selected as the meeting place. Here comes the stranger accompanied by his second and the doctor. They glance about inquiringly for John Fulton, and the stranger sneeringly remarks that John has failed to keep the appointment. At this moment John is seen approaching with his second. Quickly the seconds are introduced, the weapons examined and selected. After a moment's consultation the seconds declare their agreement that the doctor shall call the count on which the firing will begin. The stranger and John agree. Now they take their place, back to back. One, two, three, four, five. Two pistol shots ring out simultaneously. As the smoke clears away both men stand untouched. The stranger fires again, John's pistol is caught. The stranger raises his arm deliberately for a third shot. But John has cleared his pistol and again both pistols speak. With a curse the stranger drops to his knees holding his arm. His second and the doctor rush forward. The bullet has pierced his arm. John and his second walk forward. Are they satisfied? The stranger starts toward John with a curse, but his second restrains him and gravely nods "Yes."

Scene IX.—The next morning after breakfast John is opening his morning paper when his mother enters hastily and inquires if he has seen Caroline. John says "No." At this moment the maid hands to his mother a note she has found pinned to Caroline's pillow. It is addressed to John. He opens it with trembling fingers and reads Caroline's note of farewell, telling him she has gone with the stranger. With a cry of pain John drops to a chair as he realizes his dream of future happiness with Caroline is over for all time.

Scene X.—Three years have passed since that morning when John read Caroline's note of farewell. As he and his mother are having tea on the verandah, a carriage drives up to the steps. When his mother hurries back, there steps from it a middle-aged woman dressed in black and carrying in her arms a two-year-old baby girl. She inquires if this is John. Fulton and holds out a letter. John recognizes Caroline's handwriting, and eagerly tearing it open he reads the dying Caroline's appeal to him to care for her baby daughter. With tear-dimmed eyes John takes the child, and as he sees in its baby face the likeness to the Caroline he loved so well, he folds it to his heart while a great light floods his face.

Slowly John Fulton's thoughts return to the present. Brushing the tears from his eyes he rises to his feet and turns to see the lovers returning arm in arm from their stroll. He calls and the girl comes running. She is the baby of the scene just passed. Taking her face in his hands he gazes at it fondly. Grasping Bob's hand he says, "You must always be good to my little girl," and as he sees their joyous countenances he smiles happily at the thought that he has faithfully executed the loving trust left him by his beloved Caroline of twenty years before.

## LUBIN MFG. CO.

"CUPID, D. D. S."—Just because he has money is no reason why a man should not have the toothache as well and Stockson has a tooth that seems to ache clear down to his toes. He paces the library like a newly caged lion while an anxious valet dodges books and bric-a-brac and urges a visit to the dentist. Argument at last prevails and Stockson starts for the dental office as cheerfully as a small boy on his way to the woodshed with father. Dr. Flip, the dental surgeon boasts the D. D. S. that marks the expert, but he has a lot of trouble getting at the molar and has to tie his patient into the chair before he can even



# LUBIN FILMS



CUPID, D. D. S.

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MARBLE QUARRYING IN TENNESSEE.

Released Monday, January 24, 1910

## CUPID, D. D. S.

Given a millionaire with an aching tooth, an unskilled dental surgeon and an able woman assistant, the opportunity for comedy is plentiful and adroitly handled. The clever little assistant throws the dentist over for the millionaire and everyone is happy but the tooth expert. Plenty of live comedy and a thread of dainty sentiment. Length 340 feet.

Released Monday, January 24, 1910

## ADORING AN AD.

Ever see a pretty girl staring out at you from the advertising pages of a magazine and wonder who she was? The hero of this story fell in love with a Hair Health girl and was led a merry chase, but it was not until he had given up that an accidental encounter revealed her to his delighted gaze. An unusual story told in unique fashion by means of good acting and photography as good. Length 515 feet.

Released Thursday, January 27, 1910

## MARBLE QUARRYING IN TENNESSEE

This time the industrial takes precedence over its companion subject, not because the comedy is not as strong but because these interesting scenes from the heart of the famous Tennessee marble belt are out of the ordinary. The processes are clearly explained in terse captions and the release is one of exceptional attractiveness. Some of the quarry views are worthy the painter's brush. Length 441 feet.

Released Thursday, January 27, 1910

## THE FLIRTO-MANIAC

That's another name for a man with a sentimental brainstorm. This one escaped from the sanitarium and went about making love to every woman he saw. The sanitarium officials feared that some woman might be fooled into marrying him before they learned of his insanity, but the shoe was on the other foot. Even a flirto-maniac could not stand the bevy of old maids who pursued him, and he sought refuge in the asylum after a lively chase. Length 420 feet.

**LUBIN MANUFACTURING COMPANY, 926 - 928 MARKET STREET PHILADELPHIA, PA.**

touch the aching tooth. The roots hold and Stockson makes a few comments on Flip's skill that brings Daisy, Flip's assistant, and the girl he wants to marry, on the scene. She is shocked at the language and to cut short the performance prevails upon Flip

advertising pages and is struck by the beauty of one of the models shown in a cut. He becomes so engrossed in her good looks that he is oblivious of the arrival and departure of the train, and when reminded of this fact can only reward his informant with a sight of the pretty face. There is no manufacturer's address on the advertisement, so Jack seeks the publisher of the magazine for information and his persistence brings him the address of the advertising firm which placed the ad. They in turn send him to

have heard that he is hiding in the park and go in search of him. Usually there is a laugh to the foot in the Lubin comedies, but here there is a laugh every six inches and a hearty laugh at that.

### PATHE FRERES.

"ACROBATIC EXERCISES BY THE COLIBRIS DWARFS."—This film shows cunning dwarfs and wee ponies hitched to tiny carriages performing in a miniature circus in a way that brings forth exclamations of approval and wonder from the spectator. First we see the juggler and then the tiny acrobats who do wonders. Then Miss Dora and her companion, who look for all the world as if they had just stepped out of one of Gulliver's tales. The films beautifully colored and very interesting because so novel.

"THE UNLUCKY FISHERMAN."—Simpkins and Todd had always been the best of friends until there was a question of going fishing together, Simpkins having found an unusually good place to cast his line, resented Todd's sitting on the bench beside him, but Todd refuses to move and Simpkins, disgusted, goes forth to look for another place. As soon as he is comfortably seated Todd comes along and annoys him again with his persistent fishing. The next place Simpkins tries he is annoyed by bathers. Finally, finding a secluded spot, he settles himself for an afternoon's sport, and just as he gets a bite, he notices that Todd is also fishing beside him and has also got a nibble. They both reel in their lines simultaneously and find that they have both caught the same fish. He is a beauty and neither fisherman wants to lose him. They get into quite an altercation and finally appeal to a policeman to settle their dispute. This worthy decides the matter by cutting off the head and the tail, which he presents to Todd and Simpkins while he bears off the best part, much to the disgust of the disgruntled disciples of Isaak Walton.

"MOTHERLESS."—In the days of Louis XV of France there lived one Diana de Vaudrey, to whom was born a little daughter totally blind. Diana's father-in-law, the proud Count de Vaudrey, insisted that his daughter should get rid of the afflicted child, and it was by his order that the little blind baby was placed on the church steps, where it was rescued by a poor family, who brought it up as their own and as the real sister of their daughter Henriette. After the death of these good people the two girls were left orphans, and Henriette, the older of the two, was a real mother to the little blind girl, who depended upon her for everything. But the sisters, becoming separated by an unfortunate accident, the younger



to let her have a trial. She gives one skillful twist and the deed is done, but Daisy has extracted more than a bi-cuspid from the rich client, for she drew his heart as well. He returns to see her again and prevails upon her to become Mrs. Stockson while Flip advertises for an assistant and is particular to specify that it shall be a man.

"MARBLE QUARRYING IN TENNESSEE."—Tennessee marble is famous the country over, and there is a demand for it even in Europe, where the clean grained stone is much appreciated. This industrial tells, in remarkably clear photography, the processes used in quarrying the stone. Intelligent captions explain the processes without delaying the movement of the film, and add greatly to the interest of the spectator. An industrial always serves as a welcome interruption in the succession of dramatic stories, particularly when, as in the present instance, the subject possesses the artistic value of a scenic release.

"ADORING AN AD."—Jack Boyer starts for town from his suburban home, and while waiting for the train buys a magazine to while away the time while he is getting his shoes shined. He idly turns over the



the photographer who took the picture and who sells the address. But the address is incorrect, for the model has moved and Jack is forced to give up the chase. At last, when he has abandoned hope, he encounters his divinity on the street, but his joy in the meeting is tempered by the fact that she is in charge of two small children. They are not her own. Her married sister comes out of the house to claim the kiddies and Jack persuades the little model to be married right away. A rapid little comedy with plenty of laughs and a real heart interest as well.

"THE FLIRTO-MANIAC."—A wealthy man, whose peculiar mental kink leads him to make violent love to every woman he meets, is confined in a sanitarium from which he manages to escape by locking his keepers into a wardrobe. He assumes the auto togs of the Superintendent and fares forth upon the street, where he encounters many strange adventures. His insanity leads him to perform the most ridiculous stunts and finally he is pursued by a bevy of old maids, who



# HERE IT IS

## PATHÉ FRÈRES' REMARKABLE DRAMA

# THE POSTMISTRESS

---

LENGTH 918 FEET

A picture surpassed by none. A well developed plot acted with great force by artists of recognized ability and superbly photographed.

A widow, the Postmistress of a little country town, pilfers the money in the cash drawer to pay the hardhearted doctor for his visit to her sick little child, her only comfort. How she suffers mental anguish for her lapse from right and how she is finally saved from disgrace forms one of the most pathetic and interesting picture dramas ever presented.

## RELEASED WEDNESDAY, FEBRUARY 2

THIS PICTURE ALONE WILL MAKE  
A REPUTATION FOR YOUR HOUSE

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*DON'T  
FORGET*

# MOTHERLESS

The Great Heart Drama, "THE TWO ORPHANS"

RELEASED JAN. 26

By **PATHÉ FRÈRES**



one falls into the hands of an old hag named Mother Frochard, who believed she could raise money by having the pretty blind girl beg on the street. The sufferings of the poor child while under the old hag's roof are indescribable; one must see the picture to get an idea of what she endured when compelled to



stand for hours on the street and smilingly beg from every passerby. The faithful Henriette, who had never ceased her search for her little sister, finally finds her in the old witch's hovel, and through a chance acquaintance who happens to be related to the blind girl's own father, the sisters meet Diana, Countess de Vaudrey, who has never had a moment's happiness since she deserted her little blind baby so many years ago. Through the means of a tiny locket that the blind girl had always worn and which Henriette had wrested from old Mother Frochard, who had stolen it when she held the girl prisoner, the Countess discovers that the blind girl that fate has brought in her path is none other than the wee babe she so cruelly deserted. Her happiness knows no bounds now that she can make up to the child for all she suffered during these sad years of separation. Henriette is also received by the happy Countess as her own, and the last pictures show the joy of the two orphans and the just punishment of the wicked old Mother Frochard.

"THE LEATHER INDUSTRY."—First scene shows the interior of the abattoir where the carcass is being skinned. Next we see them weighing the hides after which they are dipped in a bath of lime. From there they are washed and afterwards spread on a "horse" and scraped with heavy wooden scrapers which removes the hair. Smoothers take them now and after spreading them over another "horse" go over them with a sort of draw-knife, removing all the uneven places. The hides are then washed again until they are as clean and soft as a piece of chamois. Now they are tanned by burying the hides in a pit and spreading tan bark under, through and over them. After a year they are taken out and cleaned and dried. The hides now tanned, are pressed, to give them flexibility. We see a splendid sample of the finished product in the last scene.

"THE SCARECROW."—Peter the farm hand is in love with Catherine, the daughter of Father Thomas, who is a raiser of grapes. One morning at breakfast time the young owner of a neighboring estate calls to get some food while he is out hunting. He sees Catherine and falls very much in love. Peter is jealous and Catherine, to tease her lover, encour-



ages his attentions. In the meantime, Father Thomas has erected a scarecrow in his vineyard, thinking to protect his vine, but finding the scarecrow ineffectual, he himself dresses as a scarecrow and takes his stand near the vineyard wall just in time to witness the young neighbor forcing his attentions upon his daughter. He attacks the youth and would have probably gotten the worst of it if Peter had not come to the rescue. Father Thomas was so pleased with this timely aid that he gives consent to his daughter's marriage with his faithful Peter and they live happily ever after.

"COUSIN LOU FOR MINE."—Paul is in love with his cousin, Miss Lou Luddy. They both work together in the Luddy shop, but Mr. Luddy thinks Paul much too young to marry his daughter and has sanctioned her engagement to a Mr. Dubbs the son of old friends. One day Mr. Dubbs invites the Luddys to go fishing and requests that they telegraph him if they can go. Luddy, only too delighted, wires at once that they will be only too happy to accept. Paul, who hates Dubbs sees that he never receives Luddy's acceptance. The Luddys, of course, don't know this and the entire family start out in the gayest of spirits for the Dubbses only to find the latter's home locked and nobody at home (for they had gone off without the Luddys, not having heard from them). The latter wait an interminable time on the lawn, thinking their friends would turn up any minute. Paul, who is with them, encourages the little Luddys to go tramping all over the well-kept lawn and also aids them to catch a pet rabbit and parrot for an impromptu lunch. Towards evening the Dubbs arrive, but the Luddys are so indignant by this time that they will listen to no explanation, but immediately



break off the match between their daughter and the son of such ill-bred people. This, of course is just what Paul was working for and he profits by the opportunity to plead with his uncle to consent to his engagement to Lou and as the old gentleman is anxious to have the girl provided for as soon as possible, he lets Paul have her.

"THE STRONG MAN."—The recruiting station of the army is visited by a man who has every appearance of being a fine applicant. He is examined and passed. When he puts on his uniform, he is so strong he tears it in shreds. When he sits down he breaks the chairs. When he goes to bed the iron cot breaks. Everything he touches is ruined. Finally they attempt to arrest him, but with ill success, for he



knocks them down like ten-pins. When he is finally caught he is condemned to be shot, but when the firing squad fire the fatal bullets he is so strong that they all stick to his shirt front, and after pulling them off and hurling them at his would-be executioners, he runs away.

#### SELIG POLYSCOPE CO.

"THE RANCH KING'S DAUGHTER."—In the hurly-burly of American life people are apt to forget the history of their own country. The material progress and wealth that required so many decades to clear of obstruction has been so dazzlingly immense as to fascinate the present with such allurements as to give little time for thought to the agencies that rendered the present prosperous conditions of the great ranch owners possible. The factors in the last, most excitingly strenuous; the most personally dangerous and the most effective period in the removing of these obstructions are many of them still lingering on the scene, but the great busy public, far from the noise of the turmoil and struggle, are apt to forget the toil, peril and hardships of the class who redeemed from actual barbarism that vast untutilized territory which now forms a portion of this Great American commonwealth—the once Wild West. Half the thrilling story of the heroism and sacrifice will never—can never—be told. Such object lessons as this picture gives throws

a vivid light on the written history that cannot fail to be of great value to all, but especially to youth, and add to their interest in books treating of those chapters of our national annals. The history of the plains dating back to the vivid days of the wander-



ing buffalo herds, the cattle rustlers and the echo of the coyote from the sage brush of the foothills. These are the incidents upon which are based the story of "The Ranch King's Daughter," having for its heroine Bessie, the daughter of the Ranch King, loved by all alike. She has two suitors, one the foreman of the ranch, and the other an employee, who in reality is the leader of the Rustlers. The latter, seeing that his suit is unproductive of gain, hits upon a plan of revenge. Accordingly, she is seized and carried to the Indian stockade—a thrilling rescue by her preferred admirer, entailing a desperate running fight and final safe arrival home—culminates in a happy reunion. Lazarre, the cattle rustler, meets justice at the hands of the faithful cowboys who would have died to save the daughter of their master.

"THE DEVIL, THE SERVANT AND THE MAN."—How often we find in the facing of stern realization the epitome of mental suffering—and the moral anguish resulting from the conviction of one's own heart through the sub-conscious mind in a dream—such have ere now caused great battles to be won or lost—the success or failure of commercial enterprises—and in the case of "The Devil, The Servant and The Man," the duty he is in honor bound to respect is vivid and convincing.

We find the man first in his home surrounded by a devoted wife and the many luxuries to make a home pleasant, to all of which he shows an indifference and persists in joining his clientele at the club. Upon his arrival at the club a visit to the matinee of "The Devil" is suggested and accepted.

We next see them emerging from the theatre with two chorus girls. They repair to a near-by palm garden—enjoying the dreamy music with mint juleps and frappe trimmings. They are interrupted by the arrival of a message for the young husband. Upon opening it he shows his pleasure plainly, for it is from Edna, his favored amorita, asking him to witness with her, a performance of "The Servant in the House" that evening. Suggesting to his companions that his departure would equalize the gender of the party a delave time undisturbed by the fifth person.

He takes his departure and hurriedly enters his home and at once dons his evening dress and prepares, as he assures his wife, to spend the evening with the boys at the club. Remonstrations on the part of the



young wife are unavailing. As he is leaving the home his attention is directed to a note written by the wife and left on the table, saying:

"If you persist in drinking and going out at night, do not blame your wife if she does the same."

"ALICE."

The reading of the note has but little effect upon the husband, who does not believe her capable of such actions. He at once repairs to the home of Edna and accompanies her to the performance men-





# VITAGRAPH FILMS

"THE FILMS OF QUALITY"



Tuesday, January 25

Third Series of  
The Life of Moses

## The Plagues of Egypt and the Deliverance of the Hebrews

Another Magnificent Reel in this Epoch-Making  
Biblical Series

They grow in impressive strength and popularity with each successive release. This reel is a marvel of scenic beauty and powerful dramatic action. Approximate length, 976 feet.



Saturday, January 29

## The Girl and the Judge

The Most Intensely Gripping Dramatic Film Ever Produced

It is destined to create a veritable sensation in motion picture production. How a Southern Judge solved a great murder mystery and was tempted to conceal his discovery. A study in deduction more convincing than Sherlock Holmes. Approximate length, 980 feet.



**IMPORTANT NOTICE** In response to numerous requests from exhibitors, our regular releases will be increased to **3 Reels Per Week** beginning with week of **FEBRUARY 14**

**Release Days TUESDAY, FRIDAY AND SATURDAY**

Owing to the phenomenal success of our Biblical subjects the third reel will embrace principally productions of this character

**Feb. 1.** A GREAT COMEDY REEL  
**THE SKELETON  
CAUGHT IN HIS OWN TRAP**

**Feb. 5.** Twelfth Night  
Shakespeare's most delightful Comedy

**Feb. 8.** The Passing Shadow  
A Dramatic Story with capital acting and beautiful settings

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tioned, after which they retire to a fashionable cafe. Some time elapses before he takes his adieu and returns to his home, slightly ruffled in his equilibrium. He sinks before the grate in an easy chair and is soon in dreamland—his vision shows him the devil standing at his shoulder asking the question: "Where have you been?" He tells him. He is then asked where his wife is and he points to the bedroom, saying: "She is there, asleep." He is told she is not. He then remembers the note. In his sub-conscious mind he is desperate. The devil says: "Take this gun and kill her"—he rushes to her room and finds it empty. He is ordered by the devil to go with him and he would show him more. They pass quickly down the street and he is shown his wife in the embrace of a strange man from the bow window, in a fashionable home. The husband draws back to shoot, when the devil says: "No, I will show you more."

We next find them entering the notorious French mask ball. He shows the young husband his wife in the arms of a young prince. Quivering with rage he pulls the mask and shoots her dead. The devil then takes him back to his home and leaves him in the same chair he found him. Soon he awakens and remembers what he had seen in his dream—his mind quickly reverts to the note left by his wife. He hastens to her room and finds it empty. Crazed with remorse, he places the revolver to his temple, and is about to fire when the hand of the servant in the house stays his arm and asks him "What are you going to do?" "Kill myself," he replies, and relates the story, saying his wife is dead. He is assured she is not and is at once led to the table behind the screen, where the young wife had fallen asleep in her lonely wait for his return. He falls on his knees, pleads forgiveness and promises to lead a better life. Thus oftentimes in our dreams we are shown the folly of our evil habits.

"AN AFTERNOON OFF."—We men who shuffle small parcels over the counter "all tied round with a cotton string," or artistically distributing Sanford or Carter's writing fluid over numerous pages of musty books six and one-half days per week, look forward to Saturday afternoon as a day of recreation.

All week long we can see a vivid outline of the ball game, some real good matinee, or perhaps a trip to the country, and it's really unkind of Dame Fortune to hand us a nice blizzard, a shivering rain or have all the clients of your business call, on one trivial matter or another, until your regular time for dinner at home has arrived, is it pleasant?

#### VITAGRAPH COMPANY.

"THE LIFE OF MOSES."—Part III.—Scene I—The previous installment of this series ended with the appearance of Moses at the court of Pharaoh, pleading for the deliverance of the Children of Israel from their bondage. Pharaoh having refused, Moses prays to the Lord for advice, and is commanded to work a miracle before the Egyptian monarch to convince him that it is the Lord, the God of the Israelites, who demands the deliverance of His people.

Scene 2—Moses and Aaron appear before Pharaoh again. Aaron casts his rod upon the ground and it becomes a serpent. Pharaoh is amazed, but he still refuses to free the Children of Israel.

Scene 3—Pharaoh's continued refusal brings upon Egypt the ten plagues. Moses finds Pharaoh near the river's edge and again asks that his people be allowed to go free. When Pharaoh denies again, Aaron smites the water of the river with his rod and the waters are turned into blood.



Scene 4—Again Moses appears before Pharaoh and again Pharaoh refuses his request. As God had commanded, Moses stretches his hand toward heaven and immediately a great storm of hail and lightning, such as they had never seen, descends on Egypt, killing man and beast and striking terror to the heart of Pharaoh.

Scene 5—Pharaoh's heart was again hardened and he still refuses to free the Hebrew Children. Again Moses stretches his hand toward heaven, and a thick darkness, a darkness that might be felt, covered the

land for three days, so that no one was able to rise from his place.

Scene 6—The last and most terrible plague visited on Egypt for Pharaoh's continued refusal is the death of all the Egyptian first born. The Feast of the Passover is instituted at this time, Moses directing all the Hebrew people to observe the Feast by killing and preparing a lamb.

Scene 7—Moses commands the Children of Israel to sprinkle the door posts on both sides and on top with the blood of the lamb and on every house where they are to eat the Feast of the Passover, and to prepare the Feast.

Scene 8—The Feast of the Passover is observed, according to the instructions of Moses, by every Jewish family in Egypt, the Feast consisting of the roast lamb with unleavened bread and herbs.

Scene 9—The same night that the Feast of the Passover is being observed by the Israelites, the Angel of Death passes over the land of Egypt in the last plague, the death of the first born.

Scene 10—The Angel of Death enters every Egyptian home where there is no blood on the doorposts, and the first born of every Egyptian family is slain, from the first born in Pharaoh's household to the first born of the captive in the dungeons.

Scene 11—The Angel of Death, however, passes by every Jewish home, as God had promised to Moses that where He saw the blood on the doorposts He would pass them over and the plague should not be upon them.

Scene 12—In Pharaoh's palace Pharaoh and his court are feasting when the Angel of Death enters and Pharaoh's own first born is slain. Pharaoh is overcome with grief at this terrible visitation and sends for Moses and Aaron immediately.

Scene 13—The death of his first born softens the heart of Pharaoh and when Moses and Aaron now appear before him he commands them to take the Children of Israel and to depart out of the land of Egypt.

Scene 14—Moses and Aaron give the command to the Hebrew people, who immediately gather together their possessions and prepare to leave the land of their bondage with reverent and thankful hearts.

Scene 15—With Moses and Aaron as leaders, the Israelites begin their exodus from Egypt, the land of the Pharaohs, where they had been slaves for so many years.

"THE GIRL AND THE JUDGE."—When a strong man battles with temptation, the odds are that in a picture drama we will have a subject that will hold the attention and work up the sympathies of the audience to the highest pitch. And this is just what takes place in this strong Vitagraph drama that is enacted with all the skill and fervor of capable actors.

In the parlor of a Southern mansion a girl is seen seated at the piano, idly strumming the keys, as if expecting some one. Her father is sitting on the veranda reading. Two rival suitors for the girl's hand arrive at about the same time and are shown into the parlor. She appears to favor each alike and they ask her to choose between one or the other just as her father enters the room, and she slides up to him and intimates that this is her choice. Both are discomfited.

While the young lady is dismissing one caller the other accompanies the father into his study, where he is shown a collection of antique firearms. In the centre of the table on which the weapons are displayed there also stands a large microscope. The young man here begs the father for the hand of his daughter, but is told that he first must win her heart and loud words are spoken. The young man at last apologizes and departs. While he is in the next room, picking up his hat, gloves and riding whip, he hears a report of a gun and rushes back into the study to find the father shot through the heart and a smoking pistol on the table. The daughter, her other suitor, who happens also to be the district judge, and the servants all rush in, and the natural inference is that the old man has been shot by the rival suitor. He vehemently protests his innocence, but the evidence is against him and he is placed under arrest.

As the man is a friend of the judge, although his rival in love, the judge cannot believe it possible that a crime has been committed, and he sits down to try and solve the problem. As he does so he accidentally places his hand under the microscope and receives a sharp burn. This sets him thinking. Is it possible that this could have discharged the pistol? He closes the doors and places some powder in the pan of the old pistol and he lays it down in its former position. In a moment there is a flash. The mystery is solved. He is about to rush out and proclaim the innocence of his rival when he stops and thinks. "No. Under the cloud of guilt he is no longer a rival. I am his judge and can be merciful—but the girl must be mine."

His mind is still unchanged when the trial takes place, and when the jury finds the prisoner guilty of murder the judge pronounces the sentence.

One month later, as the judge is calling on the girl, she shows him a letter from the mother of the condemned man:

"Dearest Virginia: All hope is lost. I begged the Governor on my knees to pity the agony of a mother's breaking heart and pardon my son, but he refused. My boy's innocent young life will be taken."

At sight of this the judge breaks down and confesses to the girl that his rival was innocent, but

that his great love for her tempted him to conceal the proof. This he now feverishly explains to her as he shows her the microscope and the position of the pistol, and they both hasten to the Governor's office, where the mother is making a last appeal. The Governor has again refused, when the judge enters and explains to the Governor, who hastily writes a pardon, which the judge himself takes to the prisoner.

And here comes the anti-climax to this absorbing story. The girl has followed and congratulates the



prisoner on his release, but she realizes that now is the time she must make her choice. As the judge bows his head in humiliation and turns away, she realizes the depth of a love that had tempted the judge from the path of honor, and placing her hand in his she tells him that he is her choice, while the discharged prisoner sadly gives them his congratulations.

#### WASHINGTON, D. C., NOTES.

The date of the opening of the Casino Theatre, a vaudeville house in Washington, D. C., where continuous bills will be produced, was set for Jan. 24. This theatre is promoted and financed by the Mayer Amusement Co. composed of Washington business men. The new theatre is situated on F Street near 7th, N. W. Much credit is due to Mr. A. C. Mayer, president and general Manager for his artistic taste in producing a classy house. Day and night forces are now working on the building to hurry its completion. The exterior of the house is very attractive. The interior tastefully decorated in white and gold and is embellished by a lavish arrangement of dome and side lights. Eight boxes are set to left and right of stage while a roomy balcony adds to the theatre—like appearance of the interior. The theatre is fire-proof in construction and wide aisles afford ample exits. There are retiring rooms for ladies and gentlemen. Continuous programs at the Casino will comprise eight Vaudeville acts with moving picture plays. The performances will start daily at 11 a. m. and continue until 11 p. m.

A patented ticket holder has been invented by George R. Hagan, 1202 Ind. Avenue, N. E., Washington, D. C., which has been found to much advantage where roll tickets are used. The Globe Ticket Co. have adopted the S. & H. holder. Tickets can be changed in 5 seconds with no interference or breaking of tickets during a rush and always at the sellers hand.

The program for the week of Jan. 17, at the Virginia theatre, Wm. Airey, manager, was: Al. Lonzo, expert xylophonist, The Frankforts, singing and dancing comedy, James Colligan's trained animals and two reels of motion pictures.

The Princess, George W. Chamberlain, proprietor and W. C. Ellenger manager, has played to its capacity ever since it opened. It is giving high priced acts, working big time out of New York. For the week of Jan. 17, the program included The Great Emaline, female impersonator, who is the hit of the bill; George Vance, trick banjoist; Ethel Pullman, soubrette. This house uses three reels changing every night.

#### NEW PICTURE HOUSE FOR LYNN.

Arrangements are said to be about complete for a new picture theatre at Lynn, Mass., to be located on Union, between Washington and Exchange streets, with a frontage of 62 feet on Union street. The proposition is being promoted by Edward L. Noera, with whom is associated a number of the leading business men of Lynn.



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**"THE BEST SERVICE IN AMERICA"**

**"The House of Specials"**

**AMERICAN FILM SERVICE,**

**BANK FLOOR AT 77 S. CLARK ST.  
CHICAGO, ILL.**

*Note new Address and new Long Distance Telephone, Randolph 3216 and 3217*

## CHICAGO LETTER

(Continued from page 1.)

arrests and holds you after passing in. This is none other than the identical heavier-than-air aeroplane in which Orville Wright, accompanied by Lieut. Ben D. Foulois, of the United States Signal Corps, made the historic flight last July, from Fort Meyer to Alexandria, Va., and return.

### A Brilliant Advertising Stroke.

President Insull and Manager Niesz made a master advertising stroke when they conceived the plan of getting this accepted government air machine for display during the exposition. Some time ago they commissioned Frank L. Perry, formerly manager of the "Western Electrician" of Chicago, to go to Washington for that purpose, and he succeeded in getting not only the original Wright machine, but also Lieut. Foulois and six men of the signal corps to give demonstrations to the big crowds at the Coliseum. Lieut. Foulois is now a trained aviator, and he and his assistants demonstrate daily some of the possibilities of the aeroplane in war emergencies.

### Splendid Utility of Moving Pictures.

Of course it is impossible to give demonstrations in flight, but the machine is so suspended that Lieut. Foulois and his men can show how it is operated. The flight has been brought before the crowds in quite another and very realistic way. This is by means of moving pictures.

In the big lecture room set apart by the Commonwealth-Edison Co., the historic reel showing the flight from Ft. Meyer to Alexandria and return, produced by the Edison Company, is presented several times daily to enthusiastic audiences. This splendid film, with its excellent photographic clearness, offers just what was needed to make the presence of the aeroplane an embodiment of life and action, and the added presence of Lieut. Foulois, who is seen with Orville Wright in the pictures, enhances still further the value of the daily presentations.

### Theatre Film Service, to the Front.

It is due to F. C. Aiken, president of the Theatre Film Service, that the securing of this film was made possible for the opening of the exposition. This licensed exchange is one of the largest buyers of film in the country and Mr. Aiken and an assistant spent over an hour digging this special reel out of the thousands of old releases in the vaults.

### Edison the Master Mind and Father.

It is a most fitting and happy coincidence that with this great electrical exposition, which has been made possible only by the genius and life work of Thomas E. Edison, there should also be associated the marvelous domain of moving photography—a domain in which he is acknowledged, as in the electrical field, the master mind and father.

### Quarterly Payments of License Fee?

As was indicated in my last letter the License Committee will reconsider that section of the new ordinance which stipulates that theatre licenses shall be paid in advance by one payment for the year, the date being fixed for Friday evening, Jan. 21. City Collector E. J. Magerstadt, it appears, foreseeing the manifest hardship it would inflict on many deserving small exhibitors, intimated to members of the License Committee that he would not enforce collection of the full amount in such cases. It is said the section will be modified so as to call for quarterly payments in advance, a provision that cannot fail to gain the approbation of all concerned.

### Independent Film Fails to Draw.

F. A. Rogers has just completed the remodeling of the Royal theatre, 1369 Milwaukee avenue, at a cost of \$9,000. This cosy house has a capacity of 300, and its interior decoration, equipment, electric insulation and safeguards against fire have been pronounced first class.

The theatre was formerly "independent"; but, beginning Jan. 15, that service was discontinued, as it failed to attract paying business, the demand from patrons being for the licensed product. A superior quality licensed service was installed on that date. Manager Rogers has placed his bookings with the Geo. K. Spoor Exchange. The opening was pleasingly marked by overflowing audiences.

### Essanay's Latest Powerful Drama.

S. T. Ricketts, producing manager of the Essanay Company, is being congratulated by the officials of that firm for his clever production of "A Voice from the Fireplace," taken from Guy de Maupassant's famous short story, "The Log." The tremendous heart interest of this short story masterpiece, which so nearly terminates in a domestic tragedy, is said to be preserved in the production, which is marked by powerful acting and fine photography. This film will be released Feb. 2.

### Amusing Experience of An Essanay Star.

Miss Martha Russell, one of the Essanay company's bright particular stars, had an amusing experience, one evening last week.

In private life Miss Russell is the wife of C. C. Pyle, assistant manager of the Standard Film Exchange, and, on the evening in question, she called at the new offices of that exchange, where Mr. Pyle and other employees were busy bringing order out of the chaos incident to moving, the task calling for late hours and late dinners.

Joe Hopp, president of the Standard, invited all present to supper, after which it was in order to visit a moving picture theatre. The Sheerin, on N. Clark, near Erie street, was the most convenient on the route homewards, and to it the party repaired.

It happened on this particular night that the big feature dramatic film of the Essanay, "The Adventuress," was on presentation; and it chanced, too, as the members of the supper party seated themselves, the reel was about to be run off. Now Miss Russell had enacted the titular role in "The Adventuress," the acting of the two principals in which has all the thrill of realism.

The scene at length was revealed where the adventuress—seated in the English passenger railway coach—pulls down her hair, disarranges her nether garments and opens her mouth in wild yells for help, seeking to compromise her rich, male traveling companion. Immediately behind the party a man's voice was heard, confidently volunteering to his companions the outcome of the trying position of the solitary man in the railway coach.

"She has it on him for fair. I tell you, she is going to get the coin that geezer has stowed away in his jeans. Why, just look at her! She's the real thing and has worked the game so's there's no gettin' away. I bet she's a peach and I don't mind if she does soak him."

It is needless to say that the laugh was all on Miss Russell, but through it all there was the satisfaction that she had played her role with life-like realism and convincing force.

Mr. Pyle has been with the Standard for nearly a year, occupying first the position of traveling agent for the firm and being promoted to his present standing the first of the year.

He was at one time with the Miles Bros. of San Francisco, and afterwards with the Morton Film Co. of Portland, Or., when it was in existence, and held, previous to his entree to the film business, the positions of advertising agent and press agent for several dramatic companies. His successor, as traveling agent for the Standard, is H. E. Butler, who at one time had charge of advertising car No. 3, with the Barnum & Bailey circus.

### Freeport's Enterprising Manager.

Manager Guiteau of the Majestic theatre, Freeport, Ill., is "going some" in the live city which always demands the best of everything, from the date of the Lincoln-Douglas debate up to the present time.

Following is an excerpt from the Freeport "Daily Journal," of Jan. 14, heading and all:

### FILM SERVICE CHANGED.

Manager Guiteau of the Majestic Now Using Same Film Service as the Orpheum of Chicago.

L. W. Guiteau, Manager of the Majestic, has returned from Chicago enthusiastic over the pictures he saw at the great Orpheum on State street, and also after meeting one of the proprietors, Mr. Aaron Jones, who is called "Millionaire Jones," on State street, and who made it all out of moving pictures in the past five years.

He told Mr. Guiteau that to make a success of the business he must run first-class pictures, and advised him at once to change his film service and get the same service that he was getting for the Orpheum. Mr. Guiteau at once set about following his advice and applied for service to the American Film Service Company of Chicago.

To prove that Mr. Jones knew what he was talking about, they shipped this morning to the Majestic "A Bear Hunt in the Rockies," which was run at the Orpheum day before yesterday, to packed houses. Yesterday, the greatest of all pictures, "Camille," was run at the Orpheum and over 10,000 people saw it. "Camille" will be run at the Majestic today.

The woman who plays the part of Camille is one of the most marvelous pantomime actresses of Paris and is a great beauty. The picture held the audience at the Orpheum spellbound for 22 minutes and Mr. Jones told Mr. Guiteau he never saw a picture like it.

This attractive item of local news shows that Manager Guiteau knows the power of the press and that he does not believe in hiding his light under a bushel. Other managers should gain by noticing and following this live example of publicity.

### New Angel for "Show World."

The "Show World" changed ownership in a quiet way, Wednesday, Jan. 12. H. H. Tamen, of the Denver, Col., "Post" and the Kansas City, Mo., "Post," as well as main backer of the Sells-Floto shows, is now chief owner of the Chicago paper, which means that it will be used to aid the Sells-Floto interests in their fight against Ringling Bros.

Warren A. Patrick, the founder and former owner, still retains a small interest in the paper and also the position of general director, the latter at a handsome salary, it is said. It is understood that the able editorial force will be retained, with Walt Makee in the editorial chair. H. J. Streyckmaus will also continue in charge of the film department.

As near as can be gathered from the secretive transaction, Mr. Tamen will dictate the new policy of the paper, but what that will be is known only to the "star chamber" participants. Mr. Patrick will have sole management.

Mr. Tamen visited Chicago quietly in order to effect the change of ownership.



### Superior Service the Main Thing.

One of the cosiest and most attractively fronted moving picture theatres on the West side is The Bell, situated at 2407 Madison street. W. A. Bell and J. A. Bell, father and son, own the house, the latter assuming all the responsibilities of management.

The front is of solid marble and mosaic, and the interior decorations and appointments are of the most approved modern type, particular attention having been bestowed on the safeguarding of patrons from fire. The seating capacity is 300, and straight moving pictures with illustrated songs—the slides being furnished by the Chicago Song Slide Exchange—are used solely for entertainment. The service is furnished by the K. O. Co.'s exchange, and consists of first and second run film, with three new reels daily.

"We did very fine business all through the seven weeks of severe weather," said Manager Bell the other day. "I attribute our exceptional business to the excellent service furnished us and to our fine location. But, then, other people have had just as good locations and have failed to do anything like the business we did. Superior service is the main thing."

### South Africa, Too, for Selig.

The Selig Polyscope Co. has just received a letter from Manuel M. Forster, manager of the South African Amusement Co., at Johannesburg, requesting the firm's latest catalogue of film subjects and also that his name be placed on the weekly bulletin mailing list. Mr. Forster advises that he had just sent to London for "The Cowboy Millionaire," a picture for which he predicts a big hit in South Africa. He is also anxious to know who will take the Jeffries-Johnson fight pictures.

### A Kick Over M. P. Licenses.

The following complaint against the prevailing practice in issuing licenses to the operators of moving picture machines in Chicago appeared in the local paper last week:

Not only are the operators of moving picture machines taxed \$10 a year for their licenses, but each license expires Dec. 31, and, although the law says that upon recommendation of the board of examiners and the payment of a fee of \$10 a license shall be granted for the period of one year, still those who take the examination even along the latter part of the year are obliged to dig up another \$10 the first week in January for a new license. Is there any justice in this? Another bad feature is that the licenses all expire at the same time, making a great hardship on both the examiners and operators. Why can't this be made right? H. C. REVILON, Chicago.

### Fighters to Form M. P. Corporation?

The following clipping was taken from the Chicago "News" of recent date:

Jim Jeffries and Jack Johnson are said to be planning the formation of a corporation to be known as the Jeffries-Johnson Moving Picture corporation, under which their fight will be held on July 4.

A clause said to have been omitted from the articles of agreement between the fighters given out to the public, is to be substituted for the original article No. 7, and reads:

"And the parties hereto agree that the principals, James J. Jeffries and John Johnson, shall receive the full 100 per cent. of the picture income and they shall pay to Gleason and Rickard 33 1-3 per cent of the profits from such picture display; and the said Jeffries and Johnson shall form a corporation to be known as the Jeffries-Johnson Moving Picture corporation to carry out the provisions of this agreement."

### Mr. Erby Made Chicago Representative of "Clipper."

Through an oversight I omitted to state in seasonable time that Claude R. Erby became the Chicago representative of the "Clipper" on Jan. 1, taking the position left vacant by Mr. Prince, who has entered the theatrical field as manager of a local theatre. The management of the "Old Reliable" can congratulate themselves on acquiring the services of Mr. Erby, as his experience in Chicago, and his wide acquaintance with members of the theatrical profession specially fit him for the appointment. "Claude" is a young man who devotes himself to his duties first of all, and their conscientious discharge has become a second nature to him. His many friends wish him signal success in his new undertaking.

## A MOTION PICTURE BUG

### Horrible Fate of the Man Who Is Followed by a Motion Picture Camera.

This is an age of moving pictures—an age when everything that will wiggle is preserved on films to show to the world at 5 cents per head, and when enthusiastic moving picture men, even experiment with the Sphinx and the pyramids—getting some motion out of the tourists, if not out of the old stone landmarks themselves.

It is no trouble at all to sit through fifteen minutes of moving pictures depicting a race in a crowded street, a fight on shipboard, a storm at sea, a panic in a cathedral, an accident on a twelve-story building, a wedding party saluting a bride on a Pullman car, a tramp wrecking an automobile and the president of a third rate republic dodging bombs. But when we stop to think of it a pretty large proportion of the world must be annoyed at least occasionally to produce all of this action and all of this background. Nothing is sacred nowadays from the film maker. Pugilists withhold the knockout blow until they are in a favorable position for the moving picture man. Presidents are politely requested to bow and look majestic at a certain point in each parade. A dozen times a day the pedestrian in a city where the film making industry flourishes, steps aside to let a wild foot race go past and himself furnishes the part of the innocent bystander in 1,000 feet of highly exciting films. I never realized just how all-pervading and ubiquitous the film business was until I met a man in New York recently who had a wild and unfettered eye.

We were strangers, but he was plainly suffering from a mental load of mammoth proportions and I felt sorry for him. Seven times he left his seat in the lobby of the hotel and started for the door. Seven times he came back with an air of indecision and lighted a fresh cigar. I am naturally sympathetic and in the hope of heading off the eighth failure I went over and sat down beside him, remarking that it was a nice day.

It was like pulling the cork from a bottle of carbonized water. The man began to converse. He conversed with a measure which indicated that I had liberated the pent-up speeches of years with my little verbal gimlet.

"No, it isn't a nice day," he snapped. "It's a devil of a day. It's a devil of a town. I'd get out of it if the rest of the country wasn't such a Hades of a country. And it's as good as the rest of the world at that. What is the use of living anyway, I'd like to know. You see before you, sir, a hounded man—the victim of the latest modern torture—the quarry of the moving picture fiend—the most unhappy wretch who walks the earth."

He stopped for breath. "Proceed," I said: "Oh, I'll proceed all right," he hissed. "But let me tell you now I am a desperate man. If you so much as indicate a desire that I act naturally for a minute while a few yards of film displaying life in a hotel corridor are run off I'll assassinate you. I am armed to the teeth." "I was happy two years ago," he continued. "As happy as any man on earth. I loved. I was loved in return. I was engaged. I had a good job. I feared no man. Heavens! How things can change!"

"It was about two years ago that I encountered the first moving picture fiend. I was taking my fiancée on the trolley for a day by the seashore when a moving picture man with eight \$2 a day bandits held us up and photographed us. During the operation four females whom I afterward learned were in the pay of the film company threw themselves on my neck in great terror and plead with me to rescue them. The operator apologized for the annoyance he had caused me when it was all over, but the day was spoiled for us. My clothes were mussed and I had cut a ridiculous picture. My fiancée, besides, was a trifle piqued because I hadn't whipped anyone.

"I forgot the incident in a week, but soon another jar came. The alarm of fire sounded through our office building. Smoke poured through the corridors and out of the windows. In alarm I leaped to the window and slid down ten stories on the steel fire escape. At the bottom a sleek gentleman grasped my hand.

"It was magnificent!" he shouted. "Splendid. You can have a position with us any

time you desire it. Never have we gotten such a film."

"I thrashed the man and paid my fine. As I did so I heard a rapid clicking. I glanced around. A moving picture man was getting material for a trial scene. When I tried to smash his film I was tried again for contempt of court.

"During the next six months the hand of fate kept edging in on me. Twice I was photographed coming from my apartments. Once a trick dog jumped on me and licked my face. Once I was arrested in my automobile and only discovered that it was a fake arrest after a hundred yards of film had been run off. Several times fantastic females clung to me on the street. Once I was rescued from drowning at Coney Island, very much against my will, by a young Amazon with a picture machine bobbing in a boat nearby.

"My wedding day came. I was not the man I had been the year before, but the dear girl took me on spec. As we approached the church the sexton tiptoed out.

"You won't mind will you, if they take a film of the procession?" he asked anxiously. "We do a nice little business letting the porch for pictures and they want to get a real party."

"I assured him that murder would follow the slightest demonstration on the part of the film makers. As it was we had to wait fifteen minutes while a fake procession filed down the walk. And afterward we were taken as we entered our carriage amid a cloud of rice. My wife was firm. She restrained me, but it took all of her influence to save the miscreants.

"When we had left hideous New York I felt at peace. We took the day boat for Albany. It was a wonderful day and a wonderful hour. My wife was bewitching. The boat was not crowded. Very soon in a secluded spot I had her hand in mine. Her head as on my breast. My arm went round her waist and we were supremely, ineffably content. Suddenly I heard these horrible words:

"Beg pardon, old man, would you mind turning just a bit this way? Don't break the position, please."

"With a roar I rushed at my tormentor. I threw him overboard. I threw his machine after him. I kicked his assistant down the deck. Then they fell upon me and bound me.

"When I recovered I was pounding rock in a striped suit. I had nearly drowned one man and had nearly killed another. Ninety days on Blackwell's Island was my portion. While there I was photographed three times. Once the operator made a guard stir me up with a stick because I refused to work. But my spirit was gone. I made no resistance. When my term was up I went dejectedly to the cozy flat I had fitted up. It was empty. On the table lay a note. It was in my wife's handwriting.

"'Monster!' it read, 'I have left you forever. You are as false as you are cruel. Fortunately the moving pictures you detest have exposed you. The woman whom I saw in your arms in a film at the Gaiety last week is young and pretty. Go to her. Amy.'

"In vain I sought my wife. In vain I tried to explain that the woman had rushed upon me as I strolled in the park and that she had been in the employ of a film concern. My wife obtained her divorce. I fought bitterly and the trial lasted over fifteen minutes—a record in New York.

"Then it was that I determined to die. I had always had a fascinated horror of Niagara Falls. Now they drew me like a magnet. In twelve hours I was at the curving brink. Removing my shoes and coat I waded into the water. Death beckoned me. I smiled at it.

"Stop a minute, old man, for God's sake," I heard some one say. "We can't get this film going. It is fouled on the reel."

"I waded out and came here. I can't live and I can't die, but I can murder. Do you see any moving picture men around here. Maybe you are one—"

He looked so ferocious that I got up. An officious looking chap in a uniform hurried up. "Don't mind him, he's harmless," he explained. "He will run away from the asylum, but he wouldn't hurt a fly. He's really a valuable patient. He's the best show patient we've got when the moving picture men come out."

It was plain to me that the stranger had not finished his story, but I suppose I shall never hear the rest of it.





## Advance Film Description

January 23 to 29, 1910



### "The Price of Patriotism"

Great Historic Drama. (Gaumont.) 574 feet.

A Grand Feature Drama, treating of the times of the Vendée Civil War in France. It is a story of a woman's tender heart, which proves to be the cause of her own death. Full of thrills from "leader" to finish.

Jan. 25th

One Reel

### "Seaside Adventures at Home"

Comedy. (Gaumont.) 368 feet.

A very funny and original subject of a trip to the seaside inside of a house, including the journey in the train, sea-bathing, etc.

Jan. 26th

One Reel

### "Tommy in Dreamland"

(Colored.) Comedy. (Urban-Eclipse.) 491 feet.

A most interesting and remarkable series of adventures, including a trip (in a bed) to the infernal regions and then to the North Pole, with a splendidly colored reproduction of the wonderfully beautiful *Aurora Borealis*.

### "The Lass Who Loves a Sailor"

Marine Drama. (Urban-Eclipse.) 417 feet.

A most romantic and exciting story of the sea and a brave girl who takes her life in her hands for the sake of her sweetheart.

### "The Great Divide"

Drama. (Gaumont.) 741 feet

A tale of the love of a young boatman and a beautiful girl whose heart is broken by her father's determination to marry her to another man. Superb scenery, clever acting and fine photography.

Jan. 29th

One Reel

### "Wild Waves at St. Jean-de-Lux"

Scenic Travelogue. (Gaumont.) 243 feet.

Best described by Tennyson's lines, "Break, break, break, on the cold grey stones, oh Sea! I would that my lips could utter the thoughts that occur unto me!"

COMING VERY SOON

## THE ACROBATIC FLY

An Urban-Eclipse Nature Comedy, showing the marvels of Micro-Kinematography

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This remarkable 25c. rate will put our service within reach of all, and you surely can **NOW** afford to pay extra for your slide service. It is our aim to supply every picture theatre in the United States with our exclusive, gilt-edged slide service, which will enable the film houses to give all of their attention to their film service.

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For our immense list. You have the privilege of selection, and we **GUARANTEE** to ship what you select. All sets **GUARANTEED COMPLETE** from title slide to chorus.

The Largest Slide Renters in the World.

## Chicago Song Slide Exchange

9th Floor, Masonic Temple

Chicago, Ill.

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Send five dollars and get a set of "Silver Threads Among the Gold," "Way Down South In Dixie," "Anchored," "In The Gloaming," "Listen to the Mocking Bird."

Catalogue on Application. Satisfaction Guaranteed.

WE HAVE THE GOODS



## IF YOU SHOW POOR FILMS

Your theatre will be lonesome

**BUT FOR "A FULL HOUSE"**

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Will increase your profits.

Rental \$1.00 a week

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221 East 53rd Street, New York City

### FOR SALE

**BIJOU DREAM THEATRE** in Kalamazoo, Michigan, a city of 40,000. Only two other picture houses in town. House seats 400. Will sublease, rent or sell, on account of my vaudeville interests. Apply to **W. S. BUTTERFIELD, Bijou Theatrical Enterprise Co., Battle Creek, Mich.**

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109 East 12th Street New York

### RECENT SLIDE RELEASES

#### Synopsis of Production Issued by the Leading Song and Novelty Slide Makers

Henry B. Ingram Co.

"**LORENA**,"—Song by the Rev. J. P. Webster. This is the song which was sung by the Confederate soldiers around their campfires during the Civil war, and has passed into history as the Southern soldiers "Annie Laurie." It is one of the sweetest ballads of that period and is yet one of the favorite songs of the South. It, like "Silver Threads Among the Gold," is now going through a great revival and is certain to gain in favor wherever presented. The slides are pretty and expressive of that tender sentiment of the "duty, that stern and pressing, broke the tie that linked thy soul to me"; where the parents' will compelled the maiden to wed for gold and desert her soldier sweetheart fighting the battles of his country on the gory field of strife. Posed by Miss Janet Dumont, Harry Braxton and Henry B. Ingram. Published by the Henry B. Ingram Co., New York.

"**WHEN THE SUNRISE PAINTS THE DISTANT HILLS WITH ROSE**,"—Beautiful song; words by Clifton Bingham, author of "Love's Old Sweet Song," and music by Marcus Hope. Published by Joseph W. Stern & Co., New York. Posed for by Miss Rose Campbell and Charles Moray. Beautiful scenery, with exquisite situations and elegantly colored.

"**WHEN I AWAKE**,"—Beautiful ballad by Walter Raymond Smith. Published by Gustave Von Meckle, New York. Posed for by Lloyd Grant and Miss Gertrude Dubois. A grand song, with well-chosen and beautiful slides. One of the best sets on the market. Cannot help but be a favorite.

"**ONLY SAY YOU'LL ALWAYS LOVE ME**,"—A beautiful song full of expression and sentiment, by Arthur Trevalyan. Published by Jos. J. Kaiser, New York. This song was posed by the star artists in posing, Miss Teenie Ostrander and Jack Freileweh, in the beautiful scenic valley of the Rondout at Ellenville, N. Y. A pretty set of slides and fine selection of scenery.

"**MEET ME TO-NIGHT IN DREAMLAND**,"—Song by Leo Friedman and Beth Slater Whitson; published by Will Rossiter, the Chicago publisher. The best popular ballad of the year. Musical and chaste. Fine illustrations, in Mr. Ingram's best style.

**LECTURE—"CANADA, FROM THE ATLANTIC TO THE PACIFIC"**—Consisting of a series of 100 beautiful scenic views of Canada along the Grand Trunk and Canadian Pacific Railways. A grand lecture set for educational purposes, showing the wonderful development of Canada, its vast wheat plains, snow-capped mountains, fertile valleys, homesteads, cities, harvesting, sheep and cattle ranches. One hundred superb views.

#### NOVELTY PUZZLETES.

**RELEASE OF JAN. 3.—CITIES OF THE UNITED STATES**—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

**RELEASE OF JAN. 10.—STATES OF THE UNITED STATES**—Representing in puzzle form the States of the United States. Second set of a series of puzzle slides designed to increase box-office receipts.

**RELEASE OF JAN. 17.—POPULAR FLOWERS**—Puzzles of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and an announcement slide.

"**THE STARS AND STRIPES ARE NAILED TO THE OLD NORTH POLE**,"—Patriotic song; published by the Pemberton Publishing Company, New York. Slides consist of scenes at North Pole, with many feature slides, especially designed for the song, which make the set an extraordinary one.

**DE WITT C. WHEELER.**

"**WHEN THE DAISIES BLOOM**,"—published by Jerome H. Remick. A pretty little ballad. Slides are a series of love scenes with many beautiful flower and water effects. The sharpness and clearness together with the exquisite coloring make this the best set of slides of the week.

"**SHAKY EYES**,"—A catchy song written by Clark and Armstrong, composers of "Sweet Adeline," "Baby Doll," "Can't You See I'm Lonely," and "I Love My Wife, But Oh, You Kid." An extremely clever set of slides with many novelty effects that can only be appreciated by seeing them.

"**MARGARITA**,"—Latest song by Kerry Mills, with an exceptionally clever air. The slides are one of Wheeler's specials, filled with novelties. The set was posed for by a clever little actress, now playing a leading part on Broadway. It contains a striking silhouette slide, a beautiful moonlight scene and other clever originalities.

"**MANDY, HOW DO YOU DO?**"—A love ballad; published by Jerome H. Remick. Slides are a set of scenes carefully taken upon some grand estate adorned with beautiful flower beds and romantic pathways. A handsome set and a good song.

"**BY THE LIGHT OF THE SILVER MOON**,"—Remick's big song hit; known all over the country. This song has been illustrated before, but Mr. Wheeler has put out a real set of slides. He has moonlight scenes that are moonlight scenes, and not some pictures dabbed over with blue coloring.

"**LOVE ME, DREAMY EYES**,"—Love ballad; published by Remick. Slides in which a pair of large, dreamy eyes play an important part.

"**NORA MALONE, CALL ME BY 'PHONE**,"—Pretty little Irish ballad, by Albert Von Tilzer and Junie McCree. Slides are a series of picturesque scenes from the country, posed for by a young man and a woman in Irish garb.

"**TAKE ME BACK TO SUNSHINE LAND**,"—Published by Jerome H. Remick; a pretty little descriptive song, contrasting city life with life in the country. Slides are a series of pictures of scenes in New York city and in the country. Vividly colored.

#### TO BUILD A SLIDE OPERATING STUDIO.

The Henry B. Ingram Company, Inc., of 42 West 28th street, New York, are having the plans prepared from which to build a large operating studio at Kingston on the Hudson next spring. It will be a frame building eighty feet in depth and thirty-five feet wide and will contain a large operating room with a glass roof and a cupola in which to raise scenery.

Release Day, January 29th, 1910

## A TALE OF COLONIAL DAYS

An episode in the lives of Alexander Hamilton and Aaron Burr

This film is beautifully tinted. Scenic effects are wonderful and Photographic results are sublime.

Wire orders at our expense

Approximate length 900 feet

Code "Episode"

**PANTOGRAPH CORPORATION, 1402 Broadway, New York City**

Release of February 6th, 1910

## HIS DAUGHTER'S LEGACY

Approximate length 980 feet

Code "Daughter"

Beautifully Tinted

**OUR FILMS SPEAK FOR THEMSELVES**

It will be two stories in height, with a paint bridge or gallery on one side for the painting of scenery, and a long gallery on the north side where the slide painters will work. There will be ample dark rooms for developing negatives and lantern slides, work rooms for the manufacture of the theatrical properties and a property room and wardrobe where costumes will be kept. The company will keep an office and work shop in this city and the Kingston Studio will only be occupied in the summer. Mr. Ingram has recently secured the work of the Department of Forestry, Fish and Game of the State of New York, and next summer under the direction of Commissioner Whipple will gather from the Catskill Forest Preserve now covering over 600,000 acres, thousands of photographic specimens of the flora of the Catskills, botanical entomological specimens of the Catskill forests. The same firm has been successful in interesting the educational authorities of the state in the sets of lecture slides: "Battles of America by Sea and Land," and "New York's Ancient Capital," and this week shipped several sets out for educational work. The first Board of Education to take hold of the work was from Mr. Ingram's native place, Kingston-on-the-Hudson where they will be used this week. The lectures to accompany these sets of slides have been compiled and written by Prof. Sylvester R. Shear, Supt. of Public Instruction of Kingston, N. Y.

#### ENTERPRISING NEW YORK EXCHANGE.

Among the several New York film exchanges the Imperial Film Exchange, of which William F. Steiner is the guiding spirit, seems to stand particularly well with exhibitors. Long experience in the motion picture field has enabled Mr. Steiner to acquire a thorough knowledge of the needs of the exhibitor and a disposition to supply them. That his policy has met the approval of the exhibitor is amply proved by the volume of business transacted at the several offices of the Imperial in New York City, Troy, N. Y., and Washington, D. C., and has placed it among the largest buyers of film.

An evidence of the spirit of enterprise which exists at the Imperial offices is shown in the manner of handling the service. To facilitate the return of reels and prompt distribution a special automobile service has been installed which collects the reels after the theatres close at night. The reels collected in this manner are returned to the office at once where a night force attends to the work of inspection and booking for the following day. This saves patrons much time and inconvenience.

The Imperial was among the first to carry a full line of posters for all licensed pictures and a full line of M. P. supplies is always available at an Imperial exchange.





Trade Mark.

# BIOGRAPH FILMS



Trade Mark.

Released January 24, 1910.

## THE HONOR OF HIS FAMILY

A Biograph Story of the Civil War

To the Virginian family pride and honor meant everything, and when old Col. Pickett bids his son George adieu on the young man's departure for the front, his injunction was, "My boy, emulate the brave deeds of those who have gone before you. Be fearless, brave and fight, fight." George was the last of a haughty military family, and there was not a prouder man in the South than the old Colonel as he bid him good-bye. George, however, was not of the same metal, and when the first skirmish occurred he ran away in fear. What a shock to the Colonel. His son a coward. The boy enters the home and the father resorts to desperate means that the honor of the family may remain unsullied. Taking the body to the field of battle, he makes it appear that he died, sword in hand, with face toward the enemy.

Length, 988 feet.



THE HONOR OF HIS FAMILY

Released January 27, 1910.

## THE LAST DEAL

A Story Teaching a Wholesome Lesson

In this subject a most powerful moral is presented against all forms of gambling, and it is indeed a most convincing lesson to those given to such follies. A young cashier at the solicitation of a friend is induced to try stock gambling, using his employer's money when his own ran out, with the usual result. His books to be examined, he confesses to his employer, who grants his wish for time to make up the deficit. Taking his wife's jewelry, he raises some money and goes to a gambling parlor in hopes of winning more. Meanwhile, his wife's brother, whom he has never seen, arrives from the West, and bearing their plight, goes to same parlor with same purpose. He does not know who it is he is driving to the corner and has finally broke, until he arrives at his sister's home just in time to prevent a fatality.

Length, 991 feet.



THE LAST DEAL

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## Last 4 Weeks' Productions of Licensed Film Makers—Jan. 29.

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.	Date.	Subject.	Class.	Length, Feet.	Date.	Subject.	Class.	Length, Feet.
Jan. 24	The Honor of His Family.....	Dramatic	988	Jan. 17	Getting Square With the Inventor,	Comedy	393	Jan. 21	Fickle Fortune .....	Comedy	420
Jan. 27	The Last Deal .....	Dramatic	991	Jan. 15	Decorated by the Emperor,	Military Drama	698	Jan. 19	The Bareback Rider.....	Dramatic	733
Jan. 20	The Call .....	Dramatic	989	Jan. 15	Railway on the Ice Sea.....	Scenic	312	Jan. 19	Aerial Acrobat .....	Acrobatic	226
Jan. 17	On the Reef.....	Dramatic	988	Jan. 11	Shooting in the Haunted Woods,	Mystery Comedy	570	Jan. 17	Testing Their Love.....	Comedy	561
Jan. 13	All on Account of the Milk.....	Comedy	989	Jan. 28	The Man Who Lost.....	Dramatic	930	Jan. 17	Visit to Bombay.....	Scenic	344
Jan. 10	Her Terrible Ordeal.....	Dramatic	952	Jan. 21	The Magic Flower.....	Fairy Story	860	Jan. 15	On a Racket.....	Farce	600
Jan. 6	The Dancing Girl of Butte.....	Dramatic	984	Jan. 14	The Romance of a Trained Nurse,	Dramatic	930	Jan. 15	A Stag Hunt in Java.....	Sporting	367
Jan. 3	The Rocky Road.....	Dramatic	990	Jan. 7	The Deacon's Daughter.....	Melodrama	950	Jan. 14	Story of a Leg.....	Comedy	285
Dec. 30	The Day After.....	Comedy	460	Dec. 31	A Slave to Drink.....	Dramatic	950	Jan. 14	The Baggar's Repentance.....	Dramatic	692
Dec. 30	Choosing a Husband.....	Comedy	531	Dec. 24	The Cardboard Baby.....	Fairy Story	855	Jan. 12	Camille, Film d'Art.....	Dramatic	1,033

### EDISON CO.

Jan. 28	A Georgia Possum Hunt.....	Sporting	140	Jan. 7	The Deacon's Daughter.....	Melodrama	950	Jan. 27	The Devil, the Servant and the Man...	.....	950
Jan. 28	The Skipper's Yarn .....	Dramatic	850	Dec. 31	A Slave to Drink.....	Dramatic	950	Jan. 24	The Ranch King's Daughter..	Dramatic	700
Jan. 25	A Woman's Strategy.....	Dramatic	975	Dec. 24	The Cardboard Baby.....	Fairy Story	855	Jan. 24	An Afternoon Off.....	Comedy	300
Jan. 21	The Coquette .....	Dramatic	495	<b>LUBIN MFG. CO.</b>				Jan. 20	The Courtship of Miles Standish,	Dramatic	1,000
Jan. 21	The Luck of Roaring Camp.....	Melodrama	490	Jan. 27	Marble Quarrying in Tennessee.....	.....	500	Jan. 17	A New Divorce Cure, Comedy Drama	1,000	
Jan. 18	In the Nick of Time.....	Melodrama	975	.....	.....	Industrial	400	Jan. 13	Under the Stars and Stripes,	War Drama	900
Jan. 14	A Warrior Bold.....	Comedy	475	Jan. 27	The Flirto-Maniac .....	Comedy	356	Jan. 10	A Tale of the Backwoods.....	Dramatic	1,000
Jan. 14	The Parson's Umbrella.....	Comedy	220	Jan. 24	Cupid D. D. S.....	Comedy	520	Jan. 6	The Highlander's Defiance.....	Dramatic	625
Jan. 14	Troop B, 15th U. S. Cavalry Bareback Squad in Monkey Drill.....	Military	285	Jan. 24	Adoring an Ad.....	Comedy	903	Jan. 6	Alderman Kraut's Picnic.....	Comedy	370
Jan. 11	Bear Hunt in the Rockies.....	Sporting	975	Jan. 20	The Usurper .....	Dramatic	540	Jan. 3	The Smuggler's Game.....	Dramatic	1,000
Jan. 7	The Engineer's Romance.....	Dramatic	670	Jan. 17	He Got Rid of the Moths.....	Comedy	320	Dec. 30	A Daughter of the Sioux..	Indian Drama	985
Jan. 7	Ashes.....	Comedy	610	Jan. 17	A Slippery Day.....	Comedy	750	Dec. 27	Buried Alive .....	Dramatic	1,000
Jan. 4	Pardners .....	Dramatic	995	Jan. 13	Wild Duck Hunting on Historic Reel-foot Lake .....	Sporting	550				

### ESSANAY CO.

Jan. 29	An Outlaw's Sacrifice..	Western Drama	996	Jan. 10	Over the Wire.....	Comedy	900	URBAN ECLIPSE.			
Jan. 26	The Modern Messenger Boy....	Comedy	945	Jan. 6	The Tatooed Arm.....	Dramatic	850	Jan. 26	Tommy in Dreamland....	Child Comedy	491
Jan. 22	The Confession .....	Dramatic	960	Jan. 3	Their Chaperoned Honeymoon...	Comedy	850	Jan. 26	The Lass Who Loves a Sailor..	Drama	417
Jan. 19	Won by a Hold-up.....	Comedy	629	GEORGE MELIES.				Jan. 18	Riva, Austria, and the Lake of Garda.	Scenic	204
Jan. 19	Flower Parade at Pasadena, Cal.,	Scenic	292	Dec. 15	The Living Doll...Christmas Spectacle	1,000	Jan. 18	Coast Guard .....	Dramatic	747	
Jan. 15	U. S. Army Maneuvers, Ft. Leavenworth, Kan. ....	Military	1,000	Dec. 8	The Fatal Ball.....	Dramatic	1,000	Jan. 12	True to His Oath.....	Drama	672
Jan. 12	Electric Insoles .....	Comedy	502	Dec. 1	Fortune Favors the Brave...	Fairy Story	600	Jan. 12	Home of the Gypsies.....	Scenic	321
Jan. 12	The Old Maid and the Burglar..	Comedy	498	Dec. 1	Seeing Things .....	Comedy	400	Jan. 5	Tragedy at the Mill.....	Dramatic	612
Jan. 8	His Only Child.....	Dramatic	997	Nov. 24	The Red Star Inn.....	Dramatic	1,000	Jan. 5	Shanghai of To-Day.....	Scenic	351
Jan. 5	The Adventuress .....	Dramatic	525	PATHE FRERES.				VITAGRAPH CO.			
Jan. 5	How Hubby Made Good.....	Comedy	473	Jan. 29	Cousin Lou for Mine.....	Comedy	564	Jan. 29	The Girl and the Judge.....	Dramatic	980
Jan. 1	A Western Maid.....	Western Drama	785	Jan. 29	The Strong Man.....	Farce	440	Jan. 25	The Life of Moses, Part III....	Biblical	976
Jan. 1	Why He Did Not Win Out.....	Comedy	213								

### GAUMONT

Jan. 29	The Great Divide.....	Dramatic	741	Jan. 29	Cousin Lou for Mine.....	Comedy	564	Jan. 29	The Girl and the Judge.....	Dramatic	980
Jan. 29	Wild Waves of St. Jean de Lux..	Scenic	243	Jan. 29	The Strong Man.....	Farce	440	Jan. 25	The Life of Moses, Part III....	Biblical	976
Jan. 25	The Price of Patriotism.....	Dramatic	574	Jan. 28	The Leather Industry .....	Industrial	394	Jan. 22	A Pair of Schemers.....	Comedy	743
Jan. 25	Seaside Adventures at Home..	Comedy	371	Jan. 28	The Scarecrow .....	Comedy	574	Jan. 22	Five Minutes to Twelve.....	Comedy	162
Jan. 22	Swallowed by the Deep.....	Mystic Drama	977	Jan. 26	Motherless .....	Dramatic	1046	Jan. 18	The Toy Maker's Secret.....	Novelty	969
Jan. 17	Fatal Fascination .....	Dramatic	580	Jan. 24	Acrobatic Exercises by the Colibri Dwarfs .....	Acrobatic	574	Jan. 15	A Sister's Sacrifice.....	Dramatic	970
				Jan. 24	The Unlucky Fisherman.....	Comedy	358	Jan. 11	The Old Maid's Valentine.....	Comedy	575
				Jan. 22	A Russian Heroine.....	Dramatic	761	Jan. 11	Call Boy's Vengeance.....	Comedy	320
				Jan. 22	Count Tolstoi .....	Personalities	213	Jan. 8	Richelieu .....	Dramatic	992
				Jan. 21	The Painter's Sweetheart.....	Dramatic	525	Jan. 4	Life of Moses, Part II.....	Biblical	868
								Jan. 1	Cupid and the Motor Boat....	Dramatic	940



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### Releases of February 1 and 4

#### Release of February 1

#### A JAPANESE PEACH BOY

(With Mlle. Pilar-Morin.)

A pretty Japanese fable, prepared by the world's greatest pantomimist, Mlle. Morin, and in which she enacts two characters. A film abounding in ogres, gnomes and monsters of fairy-tale fame, dancing Geisha girls and wonderful transformation effects. A film that will appeal to the children as well as all lovers of mystic lure. Superbly photographed. You can't afford to miss this film.

No. 6582. Code, VESCUNTUR App. Length 940 ft.

#### Release of February 4 HIS JUST DESERTS

A strong dramatic film, whose scenes are enacted in a real Southern iron foundry. Chagrined at being repulsed by a fellow-workman's wife, an iron-worker revenges himself upon the man and is punished by a fearful death from the molten lure. Superbly realistic.

No. 6583. Code, VESEVINUS App. Length 365 ft.

#### THE SURPRISE PARTY

Comedy. How two express packages went to the wrong address, because a pair of jokers changed the wagons that held them, and the laughable results that followed. A most amusing story, well acted.

No. 6584. Code, VESEVUS App. Length 365 ft.

#### THE BAD MAN FROM RILEY'S GULCH

Comedy of the uproarious type. The "bad man" after getting Dutch courage from a bottle, starts to clean up the town. He does for a while, but is finally tamed by a woman. The laughter starts when the "bad man" gets his first drink and ends when the film does.

No. 6585. Code, VESGUEAR App. Length 265 ft.

### Releases of February 8 and 11

#### Release of February 8

#### THE LIVINGSTON CASE. Detective Story

No. 6586. Code, VESICABUNT App. Length 995 ft.

#### Releases of February 11

#### AN EQUINE HERO. Dramatic

(Introducing Don Fulano, the Greatest Living Educated Horse.)

No. 6587. Code, VESICAIRE App. Length 725 ft.

#### A QUEEN OF THE BURLESQUE. Comedy

No. 6588. Code, VESTIARES App. Length 260 ft.

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## KALEM FILMS

ISSUE OF FEB. 2, 1910

## THE STEP MOTHER



LENGTH 980 FEET

"THE STEPMOTHER" is one of the most appealing pictures we have ever made. It tells in a series of exquisitely beautiful Florida scenes, the story of how a tender-hearted stepmother was rejected by her husband's children and how she finally won their love. Full of heart interest and magnificent in photography.

ISSUE OF FEB. 4, 1910

## THE LITTLE OLD MEN OF THE WOODS

A Dramatization of Grimm's Popular Fairy Story, "Snow White"

LENGTH 945 FEET

This film is bound to be a big and popular novelty. The story is known to every child, and the parts of the "Little Old Men" are played by four genuine dwarfs, each over 50 years of age. A remarkable matinee picture and one which will interest and amuse the grownups as well as the children.

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# The Film Index

Vol. V. No. 6

NEW YORK, FEBRUARY 5, 1910

WHOLE No. 198

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

## Patent Litigation Keeps Independents On the Run

**While Definite Results Are Not Great, Activity of the Patents Company Has Demoralized the Pirates—Small Chance for Investors.**

It is now about a year since the Motion Picture Patents Company officially declared itself in the picture game. As owner of the several patents recognized as controlling the motion picture business of the United States the question of defending those rights against the small army of infringers has been one of considerable concern to the officers of that company.

Patent litigation is a little different from ordinary law business. In the first place proof of infringement is not always easy to obtain. Mechanical devices may be concealed and technical knowledge is necessary to discover them. While a witness may be morally certain that infringement is being practiced he may not be able to make an affidavit to the fact that is sufficiently conclusive to convince the judge.

Then, too, in contested cases there is the affidavits of the defendant which deny the infringement in language equally strong. These have certain weight with the court, even though they may consist of the blackest perjury. In consequence, the Patents Company has not made the progress in this respect during the year that some think it.

There is greater delay in patent litigation than in ordinary practice. The courts seem to grant the infringer wider latitude than is granted to trespassers in other affairs. There are frequent adjournments and other delays consequent to taking testimony, that string a patent case out almost interminably. With all these delays the Patents Company has had to contend. It has also practiced leniency to a remarkable degree rather than have it said that its methods were oppressive or unjust.

For all that there has been considerable accomplished toward desired end as the present panic stricken condition of the infringers proves.

The patents upon which the fight is being made are the Edison camera patent, No. 12,037, which has been upheld by the highest court of the land; and the Edison film patent, No. 12,192, which has not been fully adjudicated.

In the first patent there are no further questions to be settled. The United States Court of Appeals decided in the case against the Biograph Company that Mr. Edison's invention had complete and unquestioned priority. It is this patent that is being most persistently defended by the Patents Company. Up to date

suits have been instituted against The Centaur Company, the New York Motion Picture Company, the Independent Motion Picture Company and Carl Laemmle, The Actophone Company, and the Pantograph Company.

In these cases injunctions have been granted against the Actophone Company and J. W. Whitman, and Will S. Rising, officers of the company, and the camera man in the company's employ; and against Ludwig Erb of the Centaur Company, now a camera man in the employ of the Powers Company. In the case of the New York Motion Picture Company application for a temporary injunction was refused. The other cases have not yet come up for a hearing, but are being closely pressed.

On the face of it this does not look as though much progress had been made, but the activity of the Patents Company has had a deterrent effect upon all infringers. At present their operations are being conducted with great stealth and secrecy and under the most discouraging conditions. Cameras are being kept in safes and are handled only by the most trusted employees or the owners. All sorts of subterfuges are being resorted to in order to conceal the connection of the infringing company with the camera used. So close is the Patents Company on the trail that it is never known when it is safe to send a party out to take a picture lest there may be a detective among the number, or in the vicinity when the work is begun. Under these conditions taking motion pictures is a most trying business.

Those against whom injunctions have been obtained have a jail sentence for contempt of court constantly staring them in the face, which is no pleasant matter to contemplate.

### Status of the Film Patent.

The patent involving the use of the perforated strip of film which has not been fully adjudicated, is in litigation in the case of the Motion Picture Patents Company against the Chicago Film Exchange. This case has been dragging along for sometime on account of the unpreparedness of the defendant to submit its side of the case. Strangely enough, the only defense that has yet been made by the Chicago Film Exchange is that the Motion Picture Patents Company is a combination in restraint of trade, illegal under the Sherman Anti-trust law. Proceeding on this theory the attorney for the defense, a regular trust-buster from Chicago, asked for the contracts and agreements made with the Patents Company. Much to his surprise they were furnished to him without hesitation or demur. Since then the defendants have done nothing to progress the case, but have applied from time to time for adjournments, which have been granted. It is now up to them to put in the testimony in defense of their position.

### The Viascope Case.

One of the first cases to be tried and decided in the interests of the Motion Picture Patents Company was the case against the Viascope Company.

(Continued on page 3.)

## Selig and Essanay Co.'s Plan New Buildings

**Growing Importance of Picture Theatres Throughout the West—Theatre Heating Problem—Much News of Interest.**

James S. McQuade.

THE managers of road attractions which play one-night stands have, almost without exception, a doleful tale to tell this season of poor business and consequent losses. Nor are these conditions confined to any particular section; the reports show that they are general throughout the country, and that even the first-class shows are finding it hard to keep on the safe side of the ledger. Most of the merely "passable" shows were disbanded long ago and several of the better brand, which scored financial successes former seasons, have been forced to come in with several thousands of dollars "in the hole."

There must be a reason for this, as the country has seldom been better off financially than during the present season. The inferior quality of the entertainment offered can not be assigned as the reason, for road attractions have been steadily gaining in merit for some years past. Nor can it be said that there are too many shows out, for this season has been marked by a scramble among local opera house managers to secure attractions to keep their houses open.

### Growing Importance of Picture Theatres.

Several of these managers who have been forced to call their companies in, declare that the steadily increasing popularity of moving picture entertainment is at the bottom of the trouble. And this view is further confirmed by the fact that many opera house managers are at present contracting for picture service with licensed exchanges, giving as the reason that they cannot afford to keep their houses dark for most of the week through failure to secure the proper legitimate bookings.

Advance men assert that in many cases this season they have been advised by the local managers, on their arrival, to cancel the date, as the moving picture houses were drawing the crowds and that to fill the date would prove a financial loss to both. This would seem to prove that the picture theatre has gained a sufficiently important position to wage telling competition against the drama and musical comedy in the smaller cities, and that its following is fast becoming representative of people of all stations in life.

Nor can this give cause for wonder, when it is borne in mind that massive dramatic and other productions are being turned out by the licensed film manufacturers with a wealth of scenery and detail, and with the characters

(Continued on page 6.)



# The Film Index

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**FEBRUARY 5, 1910.****IMPORTANT IF TRUE.**

The Nonpareil, a newspaper of Council Bluffs, Iowa, utters the following protest:

Of late there is much complaint over the character of the moving picture show. The complaint is made of the character of the pictures, and the character of the pictures is the character of the show. It is objected to upon the justifiable grounds that most of its films are either silly or degenerative in their effect upon children. Scenes of burglaries, a chase after thieves, or bandits with plenty of mauling and sohoting at the finish are not educative in the right direction.

All this gives the man who wishes to fill a need and supply a demand his chance to win approval and make money. It is useless to say the people will not go to see the better class of films. This is disproved at every chautauqua session where the moving picture show often draws more people of an evening than a well known second class orator. People will come. They stay away and keep their children away because the moving picture men and the film makers are making pictures for the east side of New York and the slums of other big cities and not for the smaller towns and minor cities where the picture show must depend upon a higher class clientele.

When some film maker shows the departure of an ocean liner, the living pictures of the steerage with its packed crowd of raw material to be "assimilated," the ocean sports of the cabin passengers and all the interesting features of a voyage across the Atlantic; when he hurries to put upon the films the history which is making daily and hurries his films out to a clientele of nickel theatre proprietors who are seeking the up to date and cleanly, both the film maker and his patron will be pleasingly astonished by an increased patronage of the highest character. The moving picture show may make itself as necessary to this generation as the newspaper, it may become a part of educative processes and of the advancement of the age in general knowledge. Years ago some district school directors were cheated into buying a set of geographies and the stereoscope which went with the set. They felt the hand of a resentful district, but it was one of the best purchases ever made if the teachers had known how to teach geography and to apply the pictures to their teaching. Just so the moving picture show may be a valuable adjunct to the history made yesterday and the day before.

It must do something pretty soon. The complaint over the character of the pictures shown is growing louder and more insistent. The opportunity to live or to die is before the moving picture man.

The Film Index will not attempt to argue the question of fact upon which The Nonpareil bases

its complaint. There is a National Board of Censors which passes on all licensed pictures and some "independent" pictures. There is a rigid police censorship in Chicago which passes upon all pictures shown in that city.

It has been hinted, however, that some exchanges and some manufacturers have been dodging the censorship by replacing the parts of pictures ordered excised by the censors, and sending the complete pictures, with the objectionable features included, to the country towns where no censorship exists.

Licensed manufacturers have accepted the judgment of the National Board of Censors without question and subjects sent out by them have been quite generally approved. Even the rigid police censorship of Chicago has found little in licensed pictures to complain of, and it is only upon rare occasions that licensed pictures have been cut by that board.

The great trouble seems to be on account of the unfit "independent" product either of home or foreign production. But no matter what the manufacturer or importer of pictures may place upon the market, the exhibitor should be the final judge or censor of what shall be shown in the picture theatre. If he offends the good taste or sensibilities of his patrons he will suffer by loss of patronage. If that does not deter him the local police regulations should be sufficient to close his house.

Exchanges might also exercise a strong influence for good in refusing to rent pictures that are off color or calculated to offend.

It would be interesting to know upon what circumstances the Council Bluffs paper bases its criticism.

**MURDOCK NOT A "MOSES."**

It is not so very long ago that J. J. Murdock affixed his rubber stamp signature to a story in a Chicago publication announcing himself as the regular "Moses" of the "independent" motion picture movement who was to lead the downtrod picture men out of bondage to the trust.

Now Murdock has sold out; bartered his holdings for a mess of pottage; laid aside his official robes and definitely gone out of the "Moses" business.

It is suspected that he was not a regular "Moses" at all, but just a Philistine or an Amonite, or some other worshipper of the golden calf, set up in the wilderness by a discontented people. (For further particulars see the Vitagraph Life of Moses).

At any rate, he was a blind leader of the blind.

**PICTURE LEGISLATION IN MASSACHUSETTS.**

Representative Mellen from Worcester, Mass., has introduced a resolution in the Massachusetts State Legislature authorizing the governor to appoint a commission consisting of three members and two physicians to investigate the motion picture business of Massachusetts.

Mr. Mellen's resolution is a lengthy one and reviews the conditions surrounding the business in Massachusetts. He refers to it as a billion dollar trust, with houses, often unsanitary, in every town and hamlet. He says it is largely responsible for the abnormal growth of crime among young people, especially the children of foreign-born and of foreign birth, and a laxity among women and girls. He says also that it is harmful upon the eyes and will cause a race of weak-eyed people.

Petitions have also been offered to prohibit the admission of minors to picture shows and to provide that pictures shall not be displayed for more than ten consecutive minutes.

We respectfully refer all these matters to Colonel Howard.

**MAY ANTE-DATE THE BIANCHI PATENTS.**

The Film Index learns that patent investigators have discovered a series of inventions which ante-date the alleged original inventions of Joseph Bianchi affecting motion picture cameras. The patent attorneys who have this matter in charge have not finished their labors, but it is expected that some surprising developments will soon be made public.

It is said that the attempts that have been made by persons interested in the Bianchi camera to promote a combination of "independent" American manufacturers similar to that of the Motion Picture Patents Company, have not been entirely successful.

**JUST TO MAKE IT STRONGER.**

In noting the action of Judge Holt granting an injunction against Ludwig Erb in last week's Index, we caused it to appear that the injunction had been granted in a separate action against Erb personally. This was not exactly the case. The complaint was made against the Centaur Company of which Erb was one of the principal owners. In passing judgment Judge Holt took cognizance of Erb's connection with the company and decided that he was justified in including him personally on the ground that the corporate name was merely a cloak for the operations of the individual.

The effect of this decision is to hold the individual and active members of a corporation conducting an illicit business liable for the illicit acts committed under the name of that corporation; by no means a new principle of law. It will also have the effect of rendering futile the efforts of individuals to escape punishment for their illegal acts by dissolving the corporations attacked and forming new ones, as has been done in a number of cases.

**A PATHE HEADLINER.**

Selom has there been a more pathetic and touching picture produced than "The Postmistress," to be released by Pathe Freres on Wednesday, February 4. The plot—and there is a plot—is well developed and executed with great sympathy. In the development of the little drama there are two distinct climaxes. The first, where the postmistress, a widow, in order to save her child, who is ill, steals from the government to pay the doctor, gives ample opportunity for the players to do some clever work and Mlle. Grumbach of l'Odeon, Paris, takes full advantage of every opportunity offered. The temptation, the vacillating will, the conflict between the desire to do right and the mother love which prompts the deed are all clearly and cleverly portrayed in the pantomime of this gifted actress. The spectator awaits the outcome of the struggle with self, wondering whether love of honor or child is to be victor—and 'tis a pretty question by the way—which would you do?

The second climax is reached when M. Duquesne, also of l'Odeon, who plays the postal inspector, finds the discrepancy in the poor woman's accounts. He is a hard-headed man of figures, but he is also a father. His duty is to report the matter to his superiors, but his inclination is to hide the deficit. Which shall he do? What would you do?

Elbert Hubbard says:

"You will find moving pictures  
An appetizer before meals.  
Digestive after meals,  
and a general tonic at all times."

**ANOTHER PICTURE THEATRE NEWSPAPER.**

The Royal theatre, Lake Odessa, Michigan, publishes a little sheet called the "Vaudette Daily." It is published every week day morning, and gives a lecture on the feature film for the day, an announcement of the next great picture to be shown, the weather report for the day and a number of local news items, not to mention a few "joques." It has a circulation of 300, and carries enough local advertising to prove that it is a valuable medium. No doubt the advertising pays for the printing and makes up.

**TREASURER FREEMAN REMOVED.**

The Film Import & Trading Company has issued advice to the trade, to the effect that C. M. Freeman, has been removed from the office of secretary-treasurer of that company and that Mr. Max Marks has been appointed to succeed him. Mr. Marks is said to be a real estate operator of long experience and therefore a valuable acquisition to the "independent" forces.

Incidentally the Film Import & Trading Company has reduced its releases to three reels per week.

Expert accountants are said to be busily engaged in an effort to fathom some of the million dollar mirages of the former secretary-treasurer.

**NEW SAN DIEGO HOUSE.**

The San Diego Moving Picture Company of San Diego, Cal., have opened a new picture theatre at the corner of Fifth and G streets. M. S. McClair is the manager. The house has capacity of 300 persons.



## PATENT LITIGATION

(Continued from page 1.)

scope Company, manufacturers of projecting machines. This case involved the Armat patent and governs projecting machines only. An injunction was granted against the Viascope Company and that concern has ceased to make and sell its machines, which is a decided gain in favor of the makers of machines.

Up to the present time almost no attempt has been made by the Patents Company to enjoin exhibitors in the use of projecting machines without a license. Under the terms of the patents it would be possible for the Patents Company to stop every exhibitor using a projecting machine without a license. This right, if vigorously pressed, would put independent houses out of business in a hurry. But it has never been the policy of the Patents Company to take a position that could be construed as being oppressive and thus unpopular. In this respect its officers are to be commended for their liberal view of the existing conditions.

## Great Risk of Infringers.

There is probably no greater risk for investors than to engage in a business where infringing devices must be depended upon. Undoubtedly many have been induced to put money into so-called independent picture manufacturing concerns through misrepresentation. Thus far thousands of dollars have been sunk in these unfortunate ventures with no possible hope for recovery.

Not only is there danger of loss from lack of business and litigation, but there are the losses from mismanagement which just now seem to be the greatest. Few independent manufacturers have sufficient experience to make their ventures profitable under favorable conditions. Up to the present time, none of them has turned out a picture that would sell in competition with the work of the licensed makers. Their market is restricted to begin with and is constantly growing narrower as exhibitors are dropping the independent service for the better and more dependable licensed service. With the increase of licensed pictures there is less reason for the unlicensed pictures.

Legitimate business men have no liking for an illicit business. The prospect of being haled to court does not appeal to them. The result is that the independent manufacturers have deteriorated in a class of business pirates; men who are willing to take a long chance, with the knowledge that, sooner or later, they will be brought to book for their misdeeds.

As the matter stands now someone is in to lose a bunch of money before they get enough of the game. The work of defending the patents held by the Motion Picture Patents Company will be continued indefinitely and can have but one termination—the punishment of the infringers. It is a matter that nearly all the present licensed manufacturers have been through. When the Edison Manufacturing Company first commenced proceedings against the motion picture manufacturers the actions were defended by the Lubin Manufacturing Company, the Vitagraph Company, the Biograph Company, and by the Selig Polyscope Company. Many thousands of dollars were spent by these firms in the fight that followed, but in the end they were convinced of the futility of opposing the claims of the Edison company. Those defendants had more at stake than any of the independent litigants have to-day, and they fought harder. The best legal talent was employed without avail. Then the contested patents had not the approval of the courts that they now have and there seemed to be a chance. Since then the door has been closed; there is nothing upon which to hang a claim, so that there is no hope in litigation. This condition is becoming understood by investors and speculators and the task of finding "angels" is becoming more and more difficult.

The extreme risk of "independent" investment in the picture business is illustrated in the failure of J. J. Murdock and his associates to break into the business of handling the foreign product. They had ample capital and could command the best assistants, but they could not market the goods. The only logical conclusion is that the "independent" picture business is an extra hazardous undertaking which careful business men should avoid.

## EDUCATIONAL PICTURES

## Chicago Press Representatives Given Special View of Subjects by George Kleine.

Tuesday, January 18, was a red letter day at George Kleine's office in Chicago.

The press representatives turned out in full force and the big demonstration room was crowded with alert reporters, all keenly anxious to witness a special programme of educational films, destined to figure in the Kleine Educational Catalogue, of which special mention has already been made in the pages of the FILM INDEX. The entertainment evidently afforded universal satisfaction, and this is saying a great deal, for reporters are not prone to enthuse to any marked extent on any subject. The following subjects were shown in the order mentioned: "Curious Caterpillars," Urban-Eclipse; "Microscopical Curiosities," Urban-Eclipse; "The Fly Pest," Urban-Eclipse; "The Acrobatic Fly," Urban-Eclipse; "The Vale of Aude," Gaumont.

The first subject, "Curious Caterpillars," showed the following interesting features: Eggs of the cabbage moth hatching; the tiny larvae emerging from the eggs after which they make a meal of the empty eggshells. Caterpillars of the Cynthia silk moth: A group of the beautiful larvae of this important moth are shown upon a twig. Oak moth caterpillars: These tiny caterpillars, extremely injurious to oak woods, are seen performing the wonderful feat of climbing up the single thread of silk by means of which they suspend themselves when danger threatens. Tortoiseshell caterpillar feeding: This well-known caterpillar is shown making a meal of a nettle leaf. Cytheronia caterpillar: Probably the most grotesque caterpillar in existence. Armed with large barbed horns, it presents a most extraordinary spectacle as it disports itself upon a twig. The title "Devil Worm," which has been bestowed upon it, is a most appropriate one. Fortunately for the ladies, this species of caterpillar is rare, so they are not likely to come in contact with it. As the three hundred and fifteen feet of this picture came to a finish, expressions of astonishment were heard on every side, for it was evident to all that an extremely powerful microscope must have been used in conjunction with the camera to reveal these marvels of insect life on so monstrous a scale.

Next on the curtain appeared the film entitled "Microscopical Curiosities," a title which proved most appropriate. Cheese-mites appeared like misshapen crabs and meandered around in a most uninviting manner.

Following the uninviting cheese-mites appeared some highly entertaining and instructive views of "False Scorpions" courting one another with much waving of claws and antennae. Then we saw a monstrous "Ground Beetle" seize, crush and devour a house fly, pull on a string with its powerful mandibles and perform other surprising feats.

"The Face of the Dragon Fly" was next shown presenting an appearance very suggestive of the "Casque" or helmet of the mediaeval baron, except that the low jaw of the dragon fly is split vertically and has a lateral as well as a horizontal movement, making it possible to snap up mosquitoes while flying through the air, a feat which we frequently observe on a warm summer evening. Lastly, a highly educated flea (*Pulex Irritans*) lay on its back and twirled beams, bar-bells, etc., with graceful agility.

"Chemical Action" was the next subject on the programme. 1st, The Combustion of Sulpho-Cyanide of Ammonia, writhing in coils like snakes in torture. 2d, Destruction of Chalk by Sulphuric Acid, seething and effervescing like bubbles in a glass of champagne. 3d, Electrolysis of Water, long sparks shooting through the water from two immersed electrodes. 4th, Combustion of Steel Filings, burning with meteoric flashes and star-like sparks. 5th, Destruction of Silver Wire by Nitric Acid, a most beautiful sight, the fragments of silver having an appearance of great animation as the nitric acid devoured them. 6th, Destruction of Metallic Gold by Aqua Regia. This subject showed square blocks of gold jumping and seething in this powerful combination of nitric and hydrochloric acid.

The entertainment then reverted to entomology, the next film being entitled the "Fly Pest." We never saw a better object lesson in the dan-

gers besetting us from the common house fly than this subject. Not only did we see the entire life history of the insect, but a lucid demonstration of its place in nature as a scavenger and devourer of refuse, together with its unconscious and inevitable power of transporting and transplanting germs from one substance to another, thus fulfilling the unchangeable law of nature: "Dust thou art and to dust shalt thou return." Humanity is manifestly powerless to resist the overwhelming might of the hosts of flies visiting us every summer in countless hordes. Let us at least do all we can to avoid and ward off this awful peril, by taking advantage of the very valuable lesson taught by this excellent film.

Leaving the serious side of the fly question, we next were treated to a fly vaudeville in the shape of a complete juggling entertainment by "The Acrobatic Fly," which lay on its back, balanced a beam on its feet, twirled a ball, juggled a short beam on its toes, tossed about a block of stone, then a sea shell, then a bar-bell, then a cork, and then a big ball, with another fly running on the top of it. Finally the acrobatic fly sat in a chair in a very human position and juggled a big ball in front of it, held horizontally and at arms length.

The programme was brought to a very pleasing termination by a beautiful naturally colored scenic travelogue entitled "The Vale of Aude" (France), which in its exquisite harmony of color, photographic quality and beauties of nature completely "Eclipsed" anything of the kind that we have yet been privileged to see.

## EDISON MANUFACTURING CO. NOTES.

F. H. Stewart, the Edison Manufacturing Company's traveling representative, has been doing the large cities of Southern and Eastern Massachusetts for the past three weeks, giving demonstrations of the company's new improved Model "B" kinetoscope. The exhibitions have been generally well attended and the company is highly pleased with the results that have been achieved so far. Besides securing a most satisfactory number of orders from these demonstrations, the company has received many voluntary testimonials from exchanges and exhibitors, which prove that the new model is considered to measure up to all that the company claims for it. Some of these letters are warmly enthusiastic in tone, their writers evidently being fearful of saying too little in praise of the new machine. There is scarcely one that does not place particular emphasis upon the steady projections of the new Model "B"; which, after all, is the most essential feature of any projecting machine. An attractive appearance, of course, is desirable (and the Edison Model "B" is certainly attractive), but it is the steadiness of the projection that swells the box office receipts. Mr. Stewart will finish up in Massachusetts (as usual using only the larger cities for the demonstrations, which are invariably held in the morning and to which exhibitors in neighboring cities and towns are invited), before starting for Ohio, probably exhibiting first in Cleveland.

In the February 15th edition of the Kinetogram, the house organ of the Edison Manufacturing Company, announcement will be made of the release date of "Ranson's Folly," the pictorial adaptation of Richard Harding Davis' great story of a Western army post. In the scenario form, which was prepared by the author, it is said that extreme care was taken to preserve all the absorbing incidents of the novel, and especial attention was given to the production, for which a special cast was engaged and the most minute detail of fidelity in respect to character, scenery and costumes insisted upon. If this is true, "Ranson's Folly" ought to be the most notable film release of the year, for those who have read the book will recognize the tremendous dramatic possibilities that lie in the story.

"A Victim of Bridge," E. W. Townsend's production dealing with social life in New York's "Four Hundred," will be released on February 22. It is said that the gowns worn by the actresses in this play are the latest Parisian importations and, that the scenery and properties throughout are thoroughly in harmony with the costumes. It is claimed to be the most lavish production in these respects that has ever been given to a picture play. A special cast, selected not only for their talent but for their ability to look their respective parts, was engaged for this production.



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### LICENSED PICTURES WIN OUT.

H. H. Robertson, who has been engaged with the management of traveling picture shows for several years, has secured an excellent motion picture theatre at Halsey street and Broadway, Brooklyn, N. Y., and is doing a fine business. The house was running independent pictures previously and was compelled to close on account of poor patronage. Mr. Robertson took possession on Jan. 1 and opened with licensed pictures to four times the business done by the former management. Since then his receipts have increased at the rate of \$50 per week, until now there is nothing but standing room for those who come late.

The auditorium is 50 feet by 80 feet with plenty of exits to the streets on either side. The seats are arranged to give three wide aisles. Owing to the peculiar location of the building it has been possible to erect a machine booth outside the building.

Right in the midst of a high-class residence neighborhood and the people are enthusiastic over the good line of pictures Mr. Robertson is running. This natural inclination, properly reminded by constant newspaper advertising, distributing of circulars and the use of a display wagon on the streets is packing them in and making the venture a great success where there was nothing but failure with "independent" junk.

### REALISTIC SCENE PAINTING.

It is reported that a new scenic artist was recently added to the Selig plant and his first assignment was to paint the Bay of Genoa, for the picture "In the Serpent's Power." The superintendent was anxious to know how he had done his work and on making inquiry of the producer if he had finished it, received the reply "Yes."

"Did he do it well?"

"He did, indeed! It was so vivid that five people left the studio overcome with sea sickness."—Nothing like having things true to nature.

### ESSANAY NOTES.

Under the title of "Sensational Logging," the Essanay company releases on Saturday, February 5, a scenic and industrial subject which promises to make a sensation. The picture is one of the most beautiful since the "Wonders of Nature" film, released by the Essanay company last August. Lumbering processes in the Cumberland mountains of Kentucky and Virginia are pictured, from the felling of the trees to the time they start on their journey down to the sawmills in Ohio. The film's title obtains from the last scenes, when a large dam on Russell's Fork, a tributary of the Big Sandy, is exploded, releasing over 100,000 logs, which are floated down to Elkhorn on the Big Sandy. Photographically the film is exceptional and those

acquainted with Cumberland mountain scenery will proclaim it worth seeing.

"The Essanay Guide," the Essanay company's new bulletin of films, made its appearance this week. Typographically, it is one of the prettiest bulletins we have seen. It contains twelve pages, is done in two colors, and profusely illustrated. Each page of description is set in a colored border after the "old print shop" style. The "Guide" is issued fortnightly. The Essanay company are anxious to obtain the names of exhibitors, who have not been receiving the Essanay bulletins, for their mailing list.

"The Price of Fame," a dramatic picture by the Essanay company is featured by them for the week of February 7. The story, it is claimed, is in part true, a chapter in the life of a great musical composer. The story tells of the loyalty of the composer's wife to her husband, helping him to success, even after he has cast her off for supposed infidelity. The production is beautifully staged and photographically perfect. It is released Wednesday, Feb. 9.

Another triumph for the Essanay company is their "Aviation at Los Angeles" picture, to be released soon. Paulhan, Curtis, Knabenshue, and other aviators, are seen in close-up views at their machines and in flight. The picture is one of the most interesting aviation pictures ever issued.

G. M. Anderson and his company, the Essanay producers of Western pictures, are now in Santa Barbara, Cal., where they are reported to be making more thrilling Western subjects. The Essanay Western pictures continue as popular as ever.

The Essanay company are advertising for moving picture scenarios, needing, particularly, strong comedy subjects, at present. The Essanay company's scenario department has issued a small booklet on "How to Write a Moving Picture Play," which is valuable to the aspirant in picture play writing.

### "IN ANCIENT GREECE."

In Pathe Freres approaching release of "In Ancient Greece," a wonderful exhibition of the classic Greek dance is presented which is so well photographed and so beautifully colored that it is hard to realize that the dancers are mere pictures and not real flesh and blood. Sacha Dezoc, the famous French maitresse de ballet, has surpassed herself in the creation of this dance. The rhythm of this terpsichorean masterpiece as danced by Mesdemoiselles Napierkowska and Mary is little short of music itself and the lithe beauty of their grace is indeed the poetry of motion. The dance is executed in a Grecian setting of majestic beauty and is colored as only Pathe can color. In view of the revival of interest in dancing—particularly classic dancing, "In Ancient Greece" should prove a winner wherever shown.

### RECENT SLIDE RELEASES

#### Synopsis of Production Issued by the Leading Song and Novelty Slide Makers

Scott and Van Altena.

"THE WRECK OF THE GOOD SHIP LOVE."—Published by Jos. W. Stern & Co. A pretty little song by S. R. Henry with humorous illustrations at a sea shore in and about the good ship Love. This is one of the "cute" little musical pieces that is bound to please everyone.

"THE FLOWER OF SINGAPORE."—By T. Armstrong, published by Jeff T. Brannen, New York. A tropical song with a catchy little air. Slides are a set of surprises, comprising tropical scenes more beautiful than India itself. Each slide is a novelty in itself and the whole set is one that any one would be proud to own.

"I'D RATHER SAY HELLO THAN SAY GOOD-BYE."—Naturally "the girl" would have to be pretty good or one would want to say "good-bye." The girl in this set of slides is a little "peach"—as graceful and as charming as can be. She is as irresistible as the set of slides—and that's going some.

"IN THE CITY WHERE NOBODY CARES."—Which relates the adventures of just a little girl on the Great White Way in New York city. We are shown her strolling around the city, and finally how she is won by a young New Yorker. A clever little song and a pretty set of slides.

DeWitt C. Wheeler.

"HER NAME IS MARY DONOHUE."—By Jerome & Schwartz, whose name as song writers is pre-eminent. Published by Jerome H. Remick & Co. Posed in typical Irish costumes with surroundings which are absolutely true to nature. The set contains several novel features which are always found in Wheeler's slides.

"BUSY LITTLE CUPID."—By Pyrrke & Engel. Published by Head Westman Publishing Co. A pretty love story set to a melody which is far above the average. Cupid himself appears in many of the slides, and his personality together with the accurate aim of his little love dart, makes this set a unique one and turns the average love poses into novelties. The coloring of the slides is beyond criticism.

"WHEN THE DAISIES BLOOM."—Published by Jerome H. Remick. A pretty little ballad. Slides are a series of love scenes with many beautiful flower and water effects. The sharpness and clearness together with the exquisite coloring make this the best set of slides of the week.

"SHAKY EYES." A catchy song written by Clark and Armstrong, composers of "Sweet Adeline," "Baby Doll," "Can't You See I'm Lonely," and "I Love My Wife, But Oh, You Kid." An extremely clever set of slides with many novelty effects that can only be appreciated by seeing them.

"MARGARITA." Latest song by Kerry Mills, with an exceptionally clever air. The slides are one of Wheeler's specials, filled with novelties. The set was posed for by a clever little actress, now playing a leading part on Broadway. It contains a striking silhouette slide, a beautiful moonlight scene and other clever originalities.

(Continued on page 22.)



## DODGING SNAKES

## Vitagraph Actors' Nerves Tried in "Moses" Pictures—Endurance, Too.

The Vitagraph studio is looked upon with some degree of suspicion by its employees since "Moses" has been in the course of development. The performance of Aaron's rod which turned into a real snake and devoured the serpents of Pharaoh's court magicians, who duplicated the "trick," made the boys anxious. It was no small test of nerve and courage for the actors to stand still in sandaled feet in the midst of a wriggling mass of big black reptiles especially engaged for the act. It was noticed that one or two of the "court attendants" surreptitiously moved their feet while others made a move to give the leading snake a sly kick. When his snakeship was tenderly picked up after the performance, one of the directors silently stole down the studio stairs to get a drink of "Perrier" water. Those who were not in it cannot realize what it means to perform the marvelous feat of drowning the Egyptians in the Red Sea as pictured in the "Fourth Reel of Moses." A dozen ways were tried to do it—mechanical, scenic and otherwise, until it was decided nothing but a real sea of water would suffice and get it across to the audience.

No one objects to an occasional bath, but to be drowned in the "Red Sea" two or three times a day is too much even for the endurance and good nature of the Vitagraph Company's actors. The Egyptians had to be drowned and it was a problem which puzzled the Vitagraph staff of thinkers and workers. It is not pleasant to be called upon in the middle of January to take a cold bath in the deep "Red Sea" and yet it was tried time and again before it was successfully accomplished.

After the first trial it was difficult to find a corporal's guard around the studio who had not deserted or was not suffering from "cold feet" and incipient chills. It taxed the full capacity of the Vitagraph hospital staff to get their army into shape to again plunge into the mysteries of the deep and take the chances of a double exposure. When the desired result was finally accomplished and the Egyptians were all drowned, they held a heated "confab" around the stove over the possibilities and limitations of moving picture effects.

The universal opinion of the Vitagraph company's output for the month of February is that it even surpasses some of the remarkable films which have been released during the month of January, both in artistic and natural scenic effects and in the efficiency of their competent corps of actors. The fourth number of the Moses series, introducing marvelous skill and ingenuity in the portrayal of the miracles performed in the deliverance and protection of the Children of Israel in the wilderness, certainly keep people guessing and cause them to wonder at their realism.

"The Passing Shadow" has a thrill and strength of human sympathy seldom if ever equalled, in which a father's pride and iron will struggle with a father's love for the mastery.

"The Wayside Shrine" is set with some of the most beautiful bits of natural scenery ever introduced in a motion picture play. While the story has a tinge of sadness, these blendings of natural pictures with the pretty touches of love and pathos make it a great work of art.

The Italian company of actors which the Vitagraph Company added to their staff last fall are seen to advantage in the "Soul of Venice," a story of a Venetian poet's love in the sixteenth century, incidentally displaying some remarkably pretty vision effects in the graceful posing and dancing of a famous danseuse who was especially engaged for this picture.

As announced by The Film Index last week, the Vitagraph Company increases its regular releases to three reels per week, commencing with the week of Feb. 14. The added day of each week will be Friday, making the Vitagraph releases every Tuesday, Friday and Saturday, beginning with the week named. This increase has been made in response to repeated and numerous appeals from exhibitors in all parts of the country, with who Vitagraph subjects are vastly popular. It is made possible by the extensive additions and improvements that have been made to the Vitagraph producing plant in America and also by the new Paris studio which is now about completed. The widespread interest



## GANE'S MANHATTAN THEATRE

Entrance at the Corner of Broadway and 31st Street, New York City, showing the Kalem Lobby Pictures. Mr. William Gane, General Manager of the Moving Pictures Company of America, proprietor of this house, is shown standing at the right of the entrance. Mr. William Wright of Kalem Co. stands at the extreme left of the picture.

and enthusiasm created by the Vitagraph's religious subjects is somewhat responsible for the public demand which has led to the increase of Vitagraph releases to three reels per week. These subjects are especially suitable for Sunday exhibitions and particular attention has been given to them for that very reason.

The fourth reel of "Moses" due Feb. 11, displays remarkable ingenuity in portraying the performance of the miracles. One of the most wonderful and at the same time difficult effects to reproduce was the dividing of the Red Sea which was accomplished only after much experimenting and study. This reel which is called "The Victory of Israel," is the most spectacular of the entire Moses series. More people were employed in it than in any of the others. The concluding reel, Part V, "The Promised Land," excels all others, however, in impressive solemnity and is a fitting close to this truly great series of Biblical pictures.

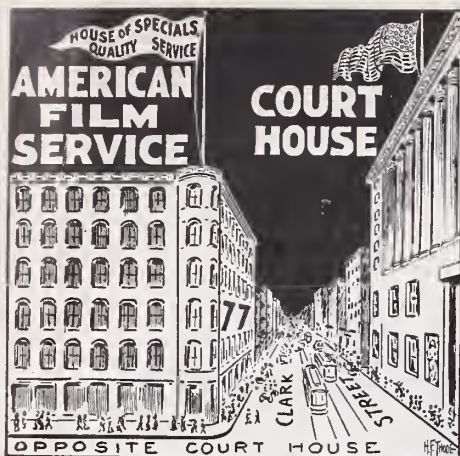
## The F. S. A. Convention

As The Film Index goes to press the annual meeting of the Film Service Association convened at the Imperial Hotel, New York. The Exchange men have been arriving all week and there is a good attendance.

The principal business to be transacted is the election of officers for the coming year. These questions will also be discussed:

- 1.—Return of films to manufacturers.
- 2.—Amount to be allowed from returns for wastage.
- 3.—Extending credit to exhibitors.
- 4.—Regulation of credits and collection of outstanding indebtednesses.
- 5.—Restricted licensing vs. free licensing.
- 6.—The Independents.
- 7.—The future of the Exchange business.
- 8.—The future of the Exhibiting business.
- 9.—Non-Inflammable Film.





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### CHICAGO LETTER

(Continued from page 1.)

sustained by players of eminence in dramatic art—the whole veing visualized in a vivid and life-like manner, and the story, with its climaxes, and heart interest, told in a convincing and gripping way.

#### Moving Pictures Gain in Popular Favor.

About two weeks ago, a well-known vaudeville magnate, while discussing the competition of picture theatres with a prominent licensed manufacturer, expressed his views in words something like these:

"We are fast approaching the stage where either pictures or vaudeville and dramatic attractions must give way."

Which must give way, if any of them must, lies in the future and with the public demand. The history of the immediate past—and, indeed, of the whole life—of moving pictures, points clearly to the increasing popularity of and demand for this form of entertainment and instruction. No receding wave of popular apathy has yet affected the onward march of cinematography, and the year just closed has witnessed the most remarkable period of its growth—in the United States especially. And last year's phenomenal advance is mainly due to the wise policies of, and the firm grasp of the situation by, the Motion Pictures Patents Co.

#### Continued Success of Pictures Guaranteed.

The strenuous and spirited competition between licensed manufacturers to turn out the very best product, heedless of expense, is a further guarantee of the continued success and popularity of the picture theatre. And when the public mind has once seized the importance and value of the educational film, the possibilities of the moving picture will be increased beyond present comprehension.

#### New Buildings for Selig and Essanay Companies

It is significant of the picture industry's greater future that licensed manufacturers generally, are making large outlays of money for increasing their factory and studio facilities. Here, in Chicago, the Selig Polyscope Co. and the Essanay Film Manufacturing Co. are in readiness to undertake important additions to their plants.

A new, three-story building, 80 by 120 feet, has been planned by the Selig Co. The first and second floors will house increased finishing rooms, a carpenter shop, dressing rooms and property room. The third story will be a new studio of lofty height, with the most modern and approved equipment. Bids for this building are now open and contracts will be let by Feb. 1. Work will be begun just as soon as the weather permits. The building, when completed, will represent an outlay of \$75,000.

The Selig Co. will also construct, this Spring, a studio for negatives in Edendale, one of the municipal sections of Los Angeles. This will cost from \$15,000 to \$20,000. The building will have dimensions of 60 by 120 feet.

The Essanay Co. will spend about \$40,000 during the Spring in making additions to its plant. New studios, warehouses and a mill for fashioning wood for scenic purposes, etc., will be built. Construction will begin about the middle of March.

#### Essanay Gets Los Angeles Aviation Pictures.

Geo. K. Spoor tells me that the Essanay Co. secured the exclusive rights to the aviation pictures at Los Angeles, and that the first negatives are now on their way to Chicago. J. M. Anderson and his camera squad, who have had headquarters at Santa Barbara for two or three weeks, took the pictures. Mr. Anderson and his men will remain at their present location for two months.

#### Nickel Theatre Heating Problem Solved.

Jas. B. Clow & Sons of Chicago manufacture a radiator which solves the heating problem for nickel theatres. This radiator gives steam heat without a boiler. It is made of cast iron and, therefore, very durable. It can be assembled in sections from four up to fifteen and looks like the ordinary radiator, only the lower portion is so formed as to admit a gas burner.

The radiator is manufactured in two heights—one of two columns, 37 inches high, and another of six columns, 20 inches high. An automatic regulating device controls the gas supply, reducing it just as soon as five pounds steam pressure is raised. One does not have to replenish the water in the radiator more than once every two or three weeks. Another commendable feature is that the gas consumption is only two feet per section per hour.

The great economy of this radiator as compared with the expense of a regular steam plant with boiler is very marked, especially in the Fall and Spring, when heat is not required all day. Each radiator is a separate steam plant by itself, and one can have heat in one or all of those installed at pleasure, thus regulating the heat and its cost according to the weather.

Jas. B. Clow & Sons are rapidly installing these radiators in, nickel theatres throughout the United States and will gladly forward a complete catalogue to anyone interested, upon application to their Gasteam Department. The reader's attention is drawn to the firm's advertisement on another page in this issue, which fully describes and illustrates this modern, economical steam heater.

#### A Perfect Song Slide System.

A perfect system is the handmaiden of success in any business nowadays. Messrs. Roy and Stuart Horeck, of the Chicago Song Slide Exchange, attribute their great success to system, and theirs has been gradually created by the experience of years.

One of the things that they pride themselves on, next to the quality of their songs and slides, is that their system absolutely precludes the chance of giving their customers a repeater. This is effected by means of a card and folder system, simple to follow and expeditious. Each card contains the name and address of a customer, the number of sets his business requires, the character of songs not needed and the name of the forwarding express company. These cards are arranged so that they correspond to the days of the week, in succession. For example, all cards bearing the names of customers to whom shipments are sent out on Mondays are placed together, and on top of the collection which bears the names of customers whose shipments are made Tuesdays; underneath these are those for Wednesdays, and so on for the remaining days of the week.

As each card for Monday's shipment is at-

tended to, it is placed underneath the whole vertical pile of cards, until Tuesday's cards are reached. The same plan is followed for each successive day, so that at the end of the week the Monday cards are once more on top of the pack. This insures, positively, the shipment of goods to every customer, with no possibility of an oversight.

The folder also bears at the top of the page the name, address, etc., of the customer, just a duplicate of the card already referred to. Underneath, in successive horizontal lines, appear the titles of the songs sent out on the especial date which this folder bears. To the right of each title is marked the condition of the slides when shipped. Between the pages of this folder is a complete list of songs carried by the Chicago Song Slide Exchange. As each song (two copies or more of which are enclosed as may be required) is placed in the consignment, a check mark is placed opposite its title on the list. This is done with automatic precision, so that the customer to whom a song is once sent cannot possibly be forwarded the same song at a later date. And thus the bane of the exhibitor—a repeater—is avoided.

The Chicago Song Slide Exchange is the only firm in the United States that confines its business to the renting of song slides, and the business is now so thoroughly systematized and economically managed that customers are given a perfect service at the lowest possible rates. As many sets as a customer requires shipped are forwarded in one consignment, so that he may be saved express charges. The new rate set by this firm, of 25 cents for a complete set, from title to chorus, has already turned a flood of new orders their way.

#### Chicago Theatre Licenses to Be Paid Semi-Annually.

It has been finally decided to modify Section 109 of the city ordinance so that licenses for all theatres shall be paid semi-annually. It is amusing to note that a rehabilitated local amusement contemporary takes all the journalistic and other credit for the change in the ordinance, although not a word appeared in its columns touching on this matter until the issue of Jan. 22. Blowing one's own horn, however, is an easy matter for those who can stomach it, but it seldom brings aught except a shower of miscellaneous worn-out articles by way of reproof for the disturbance.

#### Educational Films Delight Savants.

Some time ago invitations were sent out by George Kleine, of this city, to members of the Board of Education, professors in the Chicago and Northwestern Universities, prominent physicians and representatives of the local press to attend a private presentation of educational films in the Kleine Studio, Tuesday, Jan. 18. The subjects thrown on the screen covered entomology, microscopy (illustrating chemical action and the fly pest), panoramic views and scenic travelogues, etc.

Those present expressed great delight and pleasure with the pictures, which they characterized as the most remarkable and instructive ever brought before them. It may be that Mr. Kleine will set apart an afternoon each week for these free exhibitions, and, if so, it will soon necessitate the hiring of a private hall to accommodate those in attendance.



### A Carefully Managed Theatre.

Louis A. Klene, proprietor and manager of the Arc Theatre, Lafayette, Ind., paid a flying visit to the city last week to consult with the Theatre Film Service on his bookings. His theatre is reputed to be one of the most carefully managed in the Middle West and his clientele is comprised of the best people in Lafayette. Mr. Klene insists on his employees treating patrons with the most perfect courtesy and the Arc is always inviting, not only for the high grade service which he has installed, but also for the scrupulous neatness and cleanliness of the interior.

The Arc offers straight moving pictures and high class vocal music solely, and with its capacity of only 300 it has shown a handsome profit on the last year's business. Manager Klene is somewhat of an expert on advertising and uses a full line of posters liberally, besides a four-inch single column advertisement in each of the local papers. He is a constant reader of *The Film Index*, which he calls "the testament of the moving picture exhibitor."

### Central Theatre, of Austin, Opens Well.

The Central Theatre, with J. P. Price, owner and manager, opened in Austin, a suburb of Chicago, about a month ago with vaudeville and moving pictures. The Central is a brand-new house, built specially by Mr. Price, and will seat 150 people. Its construction is thoroughly modern, a handsome front, a cement floor and fine interior decorations being especially noticeable.

Manager Price has contracted for a high-priced quality service with the Theatre Film Service, and his vaudeville bookings are made by the Western Vaudeville Managers' Association. Admission prices are 10 and 20 cents. The house has already done so well that Mr. Price contemplates building two or three more in the near future.

### The Playhouse a Big Winner.

About a year ago Mrs. Hattie Cook purchased the Playhouse, at 1859 West Madison street, a picture theatre, which has since played to phenomenal profits through the spur of high-class licensed service. The two preceding owners had failed to make expenses, but that was in the days of chaos, before the Motion Pictures Patents Co. was formed.

Ben E. Drum, a brother of Mrs. Cook, has managed the house since she acquired it, and although much of its success is due to him, he frankly states that the acute business instinct of his sister has contributed fully as much, if not more, to the encouraging financial results obtained. The chief factor in their success, however, has been the splendid service furnished by the Theatre Film Service, so Manager Drum believes.

"We have been offered three times as much as we paid for the theatre, several times, and have always refused, as the location is excellent and the patronage high class," said Mr. Drum. "We started in with vaudeville and pictures, but about the middle of last June we cut vaudeville out and have never since used it. We have found that cheap vaudeville tends to keep the better class of moving picture patrons away. This was seen just after we had discontinued vaudeville, when we discovered that our audiences were of a more intelligent type and that, as we increased the quality of film service, still more of this class were in attendance."

Being a newspaper man all his life, previous to his advent in the picture business, Manager Drum is an ardent believer in publicity, whether by means of the press or the poster, the painted banner or sign. The front of the Playhouse is always a mass of color, both pictorial and descriptive, and feature films are thus announced well in advance. "Never do things by halves, but always up to the notch," says Manager Drum. And the big profits of the Playhouse bear him out.

### Cupid Conquers K. O. Co.'s Stenographer.

Miss A. E. Cummings, daughter of Mr. and Mrs. John Cummings, of 1834 W. 22d street, Chicago, and Frank Pfingston, of Chicago, were wed Wednesday afternoon, Jan. 26. Miss Cummings has been stenographer with the Kleine Optical Co. for a number of years and her numerous friends, employees of that firm, marked the happy event by a suitable token of their friendship and esteem.

The wedding ceremony was solemnized by the Rev. Father Conway, rector of St. Pius' Church, this city, a large company of friends and rela-

tives being present. The nuptial repast was given at the home of the bride, after which the bride and groom departed on a short tour in the West. They will make their home in Chicago.

### Fairplay Is a Jewel.

I have forgotten where I read it, but it ran something like this: "Modern business life is nothing but a game in which every man is trying to get the better of his fellow competitor; sometimes the victor gains by acknowledged fair means and at other times by foul, but the main thing that seems to count nowadays is to win out by whatever means." And this statement was followed by moralizing, the nature of which will be obvious to every man whose mind is not wrinkled and creased by repeated straying from the straight path of right doing. This introduction seems to me to be quite apropos for a little story, of which only Part I can be told; for the sequel lies in the future.

Two bright and enterprising young men, brought up in nearby towns in Central Illinois, with limited capital and a whole cargo of ambition, got it deeply implanted in their minds that they must become successful joint managers of a moving picture theatre. They were named, respectively, Sherwood and McWilliams. They could find no suitable opening in their native state, but they learned that there might be a chance in the beautiful university city of Madison, Wisconsin.

Now, in addition to the leading theatre in that city, which plays only legitimate attractions, there were two others, the Majestic and the Grand, at the time now referred to, and they played straight vaudeville. Each of these theatres was, and is, owned by local stockholders. The Majestic succeeded in putting the Grand in the shade and held it there until the lessee of the latter was glad to get out. Then the lessee of the Majestic secured a lease on the Grand and closed it to prevent further competition.

Shortly after this Sherwood and McWilliams appeared on the scene, and by promising to show straight moving pictures only, they were successful in securing a lease of the Grand from the lessee of the Majestic. The Grand had soon installed a first-class licensed film service and the young managers watched the business grow with beaming faces and high hopes. But, in proportion as their business grew and their faces multiplied the smiles reflected by Success, the man across the street, in the Majestic, grew sour of aspect and looked wolfishly on the crowds that passed his door to pay homage to the wizardry of the projecting machine and the camera of the producer. His box office drawer was growing lean and—to think of it—all was due to the drawing powers of the moving pictures which he had thought so lightly of!

He had given Sherwood and McWilliams a lease. True; but had he not something up his sleeve which they had not thought of—a something as strong as what a player needs most, when he holds only three aces and must beat four kings. And then he proceeded to produce the hidden ace.

In the lease furnished Sherwood and McWilliams there was a clause which made their lease tenable only so long as the original lessee kept his lease; if he surrendered it, then the sub-lease was at an end. And that is just what the original lessee of the Grand—also the lessee of the Majestic—did. And thus Sherwood and McWilliams found themselves without a theatre, with a large and growing clientele.

But they did not think for a moment that they would be denied a lease of the theatre from the owning stockholders direct; and there is where another hidden card was sprung on them. A majority of the stockholders, they found, were in favor of granting the lease to the former lessees of the Grand, who had made a failure in vaudeville; the minority were in favor of Sherwood and McWilliams. And the best people in the city of Madison were also with them, for they despised the injustice of it all. These men had come and put their money in, and devoted their best energies to demonstrate that moving pictures could win out, moving pictures of the licensed brand. And they succeeded so well that others grew covetous of their success and sought to profit at the expense of their experience and downfall.

So Sherwood and McWilliams were still without a house and yet with a large following. And, what counted more, they had lots of grit and determination and confidence. They secured

the lease on a large store, next door. Grand, and turned it into a picture house which they named Fairplay. There they continued to show licensed film and thither the former patrons followed them.

But, of course, they have been heavily handicapped by the cramped capacity of their small house against the 850 capacity of the Grand—in the matter of capacity only, however, for their competitors have been using "independent" film, furnished by the Laemmle Exchange, since they started. Now, having exhausted the Laemmle stock and seeing no chance of continuing with a still more inferior service, these men are seeking the licensed product. Meanwhile, Sherwood and McWilliams are awaiting developments which will furnish a sequel to this brief narrative of their ups and downs in the Wisconsin capital.

### Chicago Film Brevities.

The Selig menagerie was increased last week by the addition of half a carload of live deer shipped from Denver, Colo. They will be used in forthcoming productions of Western life and surroundings.

Quite a number of inquiries are being received by the George K. Spoor Exchange from opera house managers throughout the Central States for film service, and many have already contracted. Those managers are anxious to keep their houses open and recoup some of their losses by giving high class picture shows. They report uncertain legitimate bookings and poor business in that line.

William N. Selig, president of the Selig Polyscope Company, was honored last week by the receipt of tickets for himself and party from Rex, regal potentate of the approaching Mardi Gras at New Orleans, Feb. 8. It is just likely that the "King of Picturedom" may meet "His Majesty, King of the Greatest of Outdoor Fetes," at the great annual festival in the Crescent City.

A. M. Eisner, special traveling agent of the Theatre Film Service, visited Anderson, Ind., last week to contract for the service of the New Princess Theatre of that city, owned by Messrs. Sampson & Kirchoff. A superior service was arranged for, and the opening night, a few days since, brought out a big crowd of picture enthusiasts.

The New Princess is a handsome little structure of 300 capacity and no expense was spared to make the exterior and interior attractive and comfortable for patrons. Fine upholstered opera chairs have been provided, and all the best modern improvements have been introduced for comfort and safety. Only moving pictures and illustrated songs are employed during the entertainment.

### LICENSES CANCELLED.

During the past week the license for the State Street Theatre, 209 East State street, Trenton, N. J., operated by the Refined Amusement Company, has been canceled for the showing of the Military Tournament pictures in their theatre.

The license for the Star Theatre, Dexter, Me., operated by F. C. Witherell, has been cancelled for the sub-renting of licensed film, and at the same time a license has been refused to the Star Theatre at Foxcroft, Me., operated by Messrs. Collins & Merrill, on the ground that that theatre improperly obtained licensed film at the time that they were unlicensed. This last theatre was the one which obtained the film from the Star Theatre at Dexter, Me.

### PICTURE EMPLOYEES MISLED.

When the "independent" manufacturers commenced business they enticed a number of the best employees of the licensed companies away from good positions by offers of big salaries. Now that the "independent" manufacturing movement is beginning to peter out the high priced men are losing their jobs and are looking for their old positions with the licensed companies. Of course those positions have long since been filled and the outlook for the men out of work is not bright. This is another of the unfortunate results of "independent" collapse.

WANTED.—Position as operator or manager. Best references; reasonable; parties write quick. Address Lock Box 591, New Kensington, Pa.



# MANUFACTURERS' BULLETINS

Advance Descriptions  
of Licensed Subjects

## CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, JAN. 31, 1910—4 REELS.

BIOGRAPH—The Cloister's Touch, dramatic, 993.  
LUBIN—Bill's Boots, comedy, 300.  
Too Much Protection, comedy, 600.  
PATHE—Coffee Culture, industrial, 508.  
Dick's A Winner, comedy, 453.  
SELIG—Shooting An Oil Well, industrial, 715.

TUESDAY, FEB. 1, 1910—3 REELS.

EDISON—A Japanese Peach Boy, Japanese fable with Mlle. Pilar Morin, 940.  
GAUMONT (Kleine)—The Golden Lily, dramatic, 702.  
Ascending the Jura Mountains, scenic, 253.  
VITAGRAPH—The Skeleton, comedy, 440.  
Caught In His Own Trap, comedy, 503.

WEDNESDAY, FEB. 2, 1910—4 REELS.

ESSANAY—A Voice From the Fire Place, dramatic, 486.  
The Wrong Man, comedy, 554.  
KALEM—The Stepmother, dramatic, 980.  
PATHE—The Postmistress, dramatic, 981.  
URBAN-ECLIPSE (Kleine)—Sheltered In the Woods, dramatic, 806.  
The Might of the Waters, scenic, 167.

THURSDAY, FEB. 3, 1910—3 REELS.

BIOGRAPH—The Woman From Mellon's, comedy, 988.  
LUBIN—Sentimental Sam, comedy, 300.  
It Might Have Been, comedy, 585.  
SELIG—Politics, comedy, 1,000.

FRIDAY, FEB. 4, 1910—3 REELS.

EDISON—His Just Deserts, dramatic, 365.  
The Surprise Party, comedy, 365.  
The Bad Man From Riley's Gulch, comedy, 265.  
KALEM—The Little Old Men of the Woods, fairy story, 945.  
PATHE—Roller Skating In Australia, sport, 266.  
The Model Drama, dramatic, 781.

SATURDAY, JAN. 5, 1910—4 REELS.

ESSANAY—Sensational Logging, industrial, 1,000.  
GAUMONT (Kleine)—Civil War, military drama, 940.  
PATHE—The Critical Situation, comedy, 623.  
Adam II, trained animal, 354.  
VITAGRAPH—Twelfth Night, comedy, 970.

### BIOGRAPH COMPANY.

"THE CLOISTER'S TOUCH."—In the olden days when the common man was his feudal lord's slave, many were the outrages perpetrated upon them with no redress save that which came from the hand of Providence, and tardy though the reckoning seemed, it was, nevertheless, inevitable. This subject shows a peasant family comprising the father, mother and little boy child. They are happy in their own sphere until one day several courtiers of a hunting party stopped at the humble home for refreshments. The men are particularly struck with the beauty of the young wife, and as their Duke is in the depths of boredom they suggest carrying her off to court. However, they think it best to first consult the Duke, who in the extreme of ennui, is most agreeable to the plans. Hence, the poor wife is torn from her husband and child and taken to court to be made a lady by the Duke. Here she has all her heart could wish for, as the Duke has fallen deeply in love with her. Still the one thing she longs for is her child. The Duke finally consents that she may go and get it. Back to her old home she is taken, only to find it deserted, her husband having, meanwhile, accepted the refuge offered by the monks and become a postulant at the monastery, taking the boy with him. From the fruitless journey she returns despairing, and through grief, her reason is shattered, so the Duke has presented other children hoping that her mind may be restored, but she is not appeased, and her grief finds surcease in death. The Duke is plunged in the deepest despair at the outcome of what he now acknowledges an outrage, and would have atoned with his own life, but that the cross-handle of the dagger with

which he was about to perform the dispatch suggests another course, and determining upon a life of penance, he goes and offers himself to the monks. Here in the same monastery where all are equal he also becomes a postulant and he comes face to face with the outraged husband. There is a start and a slight inclination to rush at each other, but under the shadow of the cross they breathe those words of Christian charity "Forgive us our trespasses as we forgive them who trespass against us." And as they pass into the chanted to vespers the sound of "Amen" reverberates.

"THE WOMAN FROM MILLIONS."—Love will always find a way, and though conditions may seem desperate and obstacles unsurmountable, still Master Cupid and Dame Fate will conspire to bring together two hearts if they in turn, have the audacious daring to hearken to their suggestions, for their slogan is "Faint heart ne'er won fair lady." The plan evolved in this biograph story is most unique. Harry Townsend, a young stock broker, is in love with the pretty daughter of James Petersby, a Wall Street magnate, and as Harry is a very promising fellow, he gives his consent to the match. Harry, however, is hard hit by the panic, and loses practically all. This changes the color of things and the young lever is forbidden the wealthy man's house. Despairing he goes to look for employment, and in answer to the "Ad" of a detective agency, he finds the chief an old friend of his, hence he gets the job. He then goes to see his sweetheart to inform her of his success; but the father catches him and puts him out, suspecting they are planning to elope. Petersby then writes a letter to the Mellon Detective Agency to send to his house a reliable strong woman as guard and companion for his daughter whom he suspects is bent on eloping. This happens to be the agency with which Harry has connected and he prevails upon the chief to be allowed the assignment. He then procures the wardrobe and shaving off his moustache appears at the Petersby mansion the most attractive looking damsel you would meet in a day's journey. Now Mary is rebellious and the fact of being watched is extremely repugnant, so she avows that no woman shall watch over her, but she cannot help herself for she cannot stir without having the lady from Mellon's at her side. That she hasn't recognized her is due to the fact that she has never looked at her, her aversion being so intense. Finally she bursts into tears of anger and then Harry discloses his identity. They, however, carry on the little farce, and the father becomes quite smitten with the fair stranger. Besides flirting with him he gives out valuable stock tips, which Harry makes good use of and recoups his fortune. Thus far, everything goes well, but the old gent is getting serious and suggests that they elope. "Good Heavens!" So Harry exclaims to Mary, "Hurry up! If you don't elope with me your father will." So away they go, just as papa enters ready to fly with the fair charmer. Learning of their departure, he follows and traces them to Harry's rooms, where he is prevented from entering while the marriage ceremony of his daughter and her lover is performed. There is nothing left but to make the best of it, which he does, realizing what a fool he has made of himself, and this is the only means of relieving his own embarrassment.

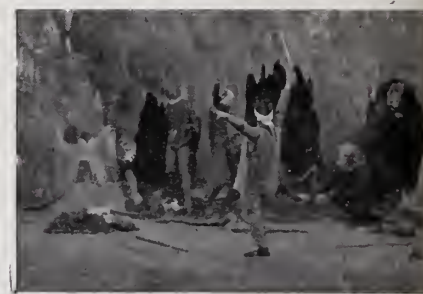
### EDISON MANUFACTURING CO.

"A JAPANESE PEACH BOY."—The original story of this picture comes out of the long forgotten past. Its origin, though Japanese, carries it back to the early days of Christianity. For thousands of years Japanese children have heard the wonderful story of the boy who was found in the heart of a peach. The story was arranged from this ancient source and the principal roles are played by Mlle. Pilar Morin, two factors which, taken by themselves, will indicate a picture of the very highest class.

The story begins with the finding of a wonderful peach which comes floating down a small stream and is brought to shore by a little Japanese woman, who takes it to her home. It there transpires that she and her husband are still mourning the loss of a baby, and the wonderful peach when it is cut brings healing to their sorrow, for as the father's hands separate the two parts of the luscious fruit, between them miraculously appears the figure of a tiny baby. It is a real Japanese baby (which no one could by any chance mistake for a doll) and the parents' joy is very great. We next see the boy grown to eight years of age and the object of the loving affection of his parents. He helps his mother carry the washing and shows that he is all that a loving mother's heart could wish; but here the adventures begin.

On their way home from the same little river, down which he came floating in the peach, they are forced to pass a cavern inhabited by Japanese ogres, monsters of most fearful mien, half-human and half-animal. The young mother and the boy are attacked by the ogres, and the boy draws his tiny sword and vigorously defends her; but even though he cuts off the tail of the lion they are overpowered, and the monsters are carrying him away to their cave, when the

mother sees a pile of stones and uses them with such good effect that the monsters are driven off and she and the boy make their escape. But he has lost his little sword in the fight, and when we see him in a later scene at the ripe age of eighteen, he is announcing his determination of going back to the cavern, conquering the ogres and recovering the weapon. His father and mother suggest that he will shake so with fear that he will be unable to carry out his purpose, but, becoming convinced of his son's bravery, the father loans him his own "honorable sword." On the way to the cavern the boy meets three friends (at least they seem to be such), each of which, on being



promised a part of the food from the boy's basket, agrees to fight for him. The three friends are the ape, the pheasant and the dog.

But when they reach the gateway before the cavern's mouth the first two desert him, and only the dog remains, as always, the faithful one. With his master, he bursts through the gate and they descend into the cavern. Then we are shown a scene of exceptional beauty, for the cavern is a wonderful place, in spite of its uncouth inhabitants. Its floor is littered with the spoils of many robberies, and among them the boy sees his little lost sword. But now the monsters appear, their leader a sort of wild man of remarkable agility (the part is played by a wonderful Japanese acrobat). He attacks our small hero and a typical Japanese duel ensues. Of course, virtue and courage are triumphant, and when the wild man lies slain his fellow monsters creep back into their holes in the rocks. Meanwhile, the dog, ever on the alert, discovers a wonderful box, to which he calls his little master's attention. When it is opened the youth starts back at the sight of a huge snake, but when he bravely takes it in his hand it transforms before our eyes into a magic wand and the box is filled with gold and jewels. With such success our hero returns to his parents. Their joy at his safe home-coming is turned to wonder when, producing the magic wand, he waves it and transforms their humble cottage into a glittering palace hung with Japanese lanterns through the door of which is seen a lake with swans upon its surface, while dancing Geisha girls appear in mystic figures of the Japanese dance and suddenly disappear into thin air. This transformation scene is beautiful beyond description.

The picture is one of the most elaborate productions that the company has yet put out and the great artist who plays the role of the little Japanese mother, and later of the boy, finds herself surrounded by beautiful scenic vesture and effects. The appeal which the picture makes should be to all lovers of mystic lore, to all who delight in beautiful pantomime, and to the children who love youthful heroes, ogres and other fairy story accessories. It should prove one of the most popular and one of the most beautiful art productions of the winter.

"HIS JUST DESERTS."—The scenes of this picture are laid among the workers in a Southern iron foundry, and the piece is full of what is called atmosphere, as well as action. The first scene shows a young moulder and his bride finishing breakfast, and his start for work. He has hardly gone when a fellow moulder, one of the men who prides himself on his powers of fascination, tries to get up a flirtation with the young wife. She closes the gate in his face, gently at first, and then with a decision which brings a laugh from his fellow workers, who appreciate the



# 'BANZAI'

## WE HAVE THE GOODS

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42 WEST 28th STREET, NEW YORK

Official slide makers of the Dept. Forestry, Fish and Game, State New York

house, throws him out of the window into a snow-bank. This part of the film is a scream.

Mr. Simpkins tries new tactics. He sees two expressmen unloading his trunk and bribing them to help him, he gets into the trunk and is carried inside. But when the trunk lid begins to raise, the plumber, who is watching it, jumps on it, slams down the lid and rolls it down the back steps.

Mr. Simpkins, now in a rage, borrows the expressman's overcoat and hat and enters the house again. He is about to be thrown out of the window again when Mrs. Simpkins enters and recognizes her husband. The masher, concealed in the closet, now tries to make his escape. But the husky plumber overpowers him and he is thrown out of the window into the snow. Mrs. Simpkins and her little hubby are immediately reconciled, while the plumber, after offering profuse apologies, chucks the maid under the chin and exits.

The photography in this remarkable little comedy is especially good, while the parts are taken by good comedians.

"SENSATIONAL LOGGING."—This should prove one of the most spectacular of the educational and scenic variety of films ever released. It shows, in an entertaining way, how an enterprising lumber company, operating in the Cumberland Mountains of Kentucky and Virginia, have harnessed a small tributary of the Big Sandy river and have made it the carrier of hundreds of thousands of logs at practically no expense whatever.

The Cumberland Mountains, which form the line dividing Kentucky and Virginia, are studded with rich timber, which, up to the time of the building of the great dam at Russell's Fork, was impossible to obtain because of the impassable conditions of the mountain roads. Some enterprising lumber men knew of this condition, went down into the country and looked it over. A creek, dry in summer, but a raging torrent in winter, winds its way down from the mountains, emptying into the "Big Sandy," at Elkhorn, Kentucky. Some one suggested damming the creek and reserving the water, then piling in logs above the dam. When sufficient water and logs had accumulated, the dam would be blown up and the logs and water released. This dam has been in operation for several years and is now making millions for the brainy men who devised it. Up in the Cumberland the virgin forests are falling before the axes of the sturdy Kentuckians and Virginians, while lumber camps, as thick as mushrooms, dot the forests.

The Essanay film shows in an interesting way, lumbering processes from the felling of the giant trees, hauling and dumping of the logs above the dam and

the blowing or "splashing" of the dam, which releases the many thousands of logs on their mad race down to Elkhorn.

Beginning with the felling of the trees, we see the logs snaked by the inevitable Kentucky mule to the little wooden-railed railway loaded on flat cars by powerful derricks and started on their trip down the mountain side. The little dummy engine puffs and snorts around dangerous curves, while the rocking cars, laden with immense logs, joggle along behind.

Pulling up at the embankment a half mile or so above the dam they are rolled down into the creek to wait until the reservoir is full.

The dam is so constructed as to permit the opening of gates or locks and releasing the logs without



seriously damaging the concrete abutments. It is 200 feet long, 40 feet high and has four gates of heavy timber, the cracks of which are stopped with cinders and clay until water-tight. A heavy brace holds the gates closed while the water fills the reservoir.

Looking from the dam up creek the spectacle is amazing. Hundreds of thousands of logs as far as eye can see! Each log worth about \$40. Figure it up, Mr. Exhibitor, and you will realize what a tremendous profit there must be in this great industry.

The morning that our camera men made the picture of the "splashing" of the dam, there were nearly 50,000 logs ready for release. As preparations for the blowing up of the dam were being made the logs lay apparently sleeping. Two men were fixing the dynamite caps at each of the gate braces. Some one up on the hill, bawled an order, the two workmen

hurriedly finished their work and withdrew, then from a signal to the man with the battery, stationed up on the hill, there was a deafening explosion, the gates slowly lifted and the mass of water and logs swept majestically through. Down the creek a quarter of a mile another camera man waited for the flood of logs and water. The water, at first, was hardly visible, as the great mass of logs rolled by and went thundering down the creek.

The picture closes with other views of the dam with the torrent of logs and water sweeping through.

As a scenic picture this subject outrivals even the beautiful scenic "Wonders of Nature" as a novelty and one which should cause a real sensation. It is stupendous! The photography is up to the usual Essanay standard.

GAUMONT.

Geo. Kleine.

"THE GOLDEN LILY."—This sublime feature film is one of the finest sacred and miraculous motion pictures ever produced. It represents events occurring in the XIIIth century.

An old fiddler, whose musical efforts are not appreciated by people passing him by the wayside, and who is at the point of starvation, takes refuge in the cathedral. Casting himself down before the shrine of the Blessed Virgin, he implores her succor. He plays his violin before her image that she may judge whether his talents are worthy of appreciation.

Miraculously she appears before him and gives him her benign benediction. The poor old man is completely overcome with awe and emotion, but Mary bids him to be of good cheer and to prove her recognition of her sincerity and devotion she presents him with a golden lily. Then she disappears from sight.

The old fiddler, in dire distress, takes the golden lily to a goldsmith's to sell it and thus obtain money to buy bread. The goldsmith and his wife become very suspicious as to how the old man came into possession of so valuable an article. They summon the guards who seize the old fiddler and take him and the goldsmith and his wife before the Cardinal. The case is presented to his Lordship who decides that the old man had stolen the lily, which is confiscated to the Church. However, in order to give him a chance to prove his innocence, he is conducted before the Virgin's shrine, where he is instructed to play his violin again, so that the miracle may be repeated should the Divine Mary so elect. Then, before the Cardinal, monks, friars, ladies and soldiers, the Blessed Virgin once more appears, blesses the assembled throng and once more presents the golden lily to the old fiddler with her divine benediction. There is now great re-



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A PEACH A CORKER A JIM DANDY

Length, 285 ft.

Release Date, January 31st



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THE MASTER MARK (TRADE MARK) OF PICTUREDOM

joining and the old fiddler is carried on the shoulders of the cheering crowds, as the hero of the miracle of the Golden Lily.

"ASCENDING THE JURA MOUNTAINS."—This superb scenery is taken from the mountain railroad as the train ascends a very steep grade. The landscape effects are truly marvellous. Travelers from all parts of the world go to Switzerland to enjoy the scenery and no part of it is more beautiful than that of the Jura mountains, between Martigny and Chamounix. The peaceful, fertile valleys, the verdant slopes up to the dark pine forests, the rugged, precipitous mountain sides, the rushing torrents of snow water from the dazzling white peaks above, showing clear against the azure sky, all are peculiar to Switzerland, the "Fairyland" of Europe. In no manner can this exquisitely varied landscape be better appreciated than by witnessing an exhibition of this grand film, "Ascending the Jura Mountains."

"CIVIL WAR."—This stirring and patriotic military drama is descriptive of events which transpired in France about the time of the French Revolution. The Count de Fierlys, a staunch adherent of the King, leaves his family and his castle to join his supporters at a place known as Tregenc's Menhir, where an ancient cross surmounts a cone-shaped monument.

There, he divides among them the insignia or badges of the King and also some arms and ammunition.

One of these men, however, is a traitor, and goes to the revolutionary tribunal, where he betrays the Count de Fierlys, giving exact information as to his whereabouts and also reveals his plans. This committee promptly sends an officer to General Hoche, in command of the revolutionary army, with the following message:

"The Committee hereby orders General Hoche to arrest the Count de Fierlys immediately, as he is charged with rebellion, and all his goods are to be confiscated."

The young officer bearing this message is attacked and wounded by the Royalists, but manages to make good his escape and takes refuge at a castle, where he begs for hospitality and protection.

This castle happens to be that belonging to the Count de Fierlys. Lady Fierlys and her daughter, after some hesitation, decides to shelter the Republican officer, and cure him of his wounds. After his recovery, Lady de Fierlys finds it prudent to send him away as her daughter seems to have fallen in love with the young man.

He accordingly departs and rejoins the Republican army, just when Count de Fierlys has been arrested and sentenced to death. Count de Fierlys is turned

over to the care of this young officer, who is ordered to hold him under arrest.

The young officer, after he has conducted the Count to the prison, secretly proposes to him a means whereby he can effect his escape.

Lady de Fierlys and her daughter, arriving at this time, add their entreaties to endeavor to persuade the husband and father to take flight.

The noble Count, however, is too high-minded and refuses, preferring to die rather than to place the officer on guard in a dangerous and dishonorable position.

The next day de Fierlys is led to the spot where he first assembled his Royalist supporters, is placed with his back to the monument and facing a file of Republican soldiers, heroically meets his death, thus adding one more victim to the horrors of civil war.

### URBAN-ECLIPSE.

Geo. Kleine.

"SHELTERED IN THE WOODS."—In Feudal times there lived on the banks of the Rhine, the noble Prince Von Schloss with his fair consort, the Princess Olga. War broke out with a neighboring principality, and the Prince found it necessary to leave his Princess, his baby son and heir, and the palace, in the care of his steward, Baron Ehrenstein, while he himself led his army to the front. No sooner had Prince Von Schloss departed than the designing steward commenced to lay siege to the heart and the purse of Princess Olga. As his advances were treated with disdain, he ordered the guards to kill the unfortunate lady. She was arrested and led away into the forest, but the guards hesitated to execute Ehrenstein's orders, in regard to murdering the poor Princess, so they left her and her child in the care of a kind-hearted old peasant woman.

Soon the Prince returned, triumphant, from the wars, but missed the tender greeting of his beautiful wife and child. The steward is called upon for an explanation, but can give none beyond the statement that she had fled with her baby and none knew where she had gone. Determined to leave no stone unturned, the Prince scoured the forests in search of his Princess and her baby, discovered their retreat and took them back to his castle. Then the truth came out and the wicked Ehrenstein met with his just deserts, while a liberal reward was bestowed on the poor peasant woman by whom Princess Olga and the baby Prince had been so carefully sheltered in the woods.

"THE MIGHT OF THE WATERS."—This fine film illustrates very graphically the skill of man in damming up a deep valley, thus forming a great lake, fed

by numerous small mountain streams, and capable of supplying a great city with its entire water supply.

The dam shown in this picture was constructed to form a reservoir for the water works of the City of Birmingham, England, and is known as the Rhyadr water works. Some very fine views are shown of the great artificial lake thus formed and the surrounding hills and streams, which have been developed by skillful hydraulic experts into one of the greatest engineering triumphs of the age.

The water is brought from a great distance and we are shown its entire course from Llandrindod, Wales, with its picturesque and romantic scenery and its island-studded, mountain-bordered lakes.

There are three great dams depicted in this fine panoramic picture, with their overflow and falls of 120 feet from the brink of the dam, illustrating most vividly the might of the waters.

### KALEM COMPANY.

"THE STEPMOTHER."—Scene I.—At the opening of the picture we see one of those beautiful woodland views so common in Florida, but whose wonderful tropical beauty causes the Northern traveler, at his first sight, to halt in spell-bound admiration. Along the path comes Robert Millet. This is the trysting place. He glances about for Mildred, then seats himself on a moss-covered limb, some tropical hurricane has torn from the massive oaks above his head. He toys with his cane in nervous impatience. Through the woods comes Mildred, a little cautiously as if afraid of being seen. She holds out her hand shyly. "So you didn't really expect me to come, did you?" Millet greets her effusively and attempts to kiss her, but she repulses him in frightened, girlish timidity. He turns away. Alarmed for fear she has hurt him, she goes to him and holds out her hand. He takes it. From his pocket he draws a ring. At sight of the brilliant sparkling diamonds she utters a cry of delight. He offers it to her. But she refuses it, telling him her father would not allow her to accept. Millet, smiling indulgently fastens the ring on a ribbon and insinuatingly tells her how easy it will be to wear it around her neck, securely hidden from curious eyes, but always there, a gentle reminder of his love for her. Mildred is unable to resist his pleading. After placing the ring around her neck, Millet takes her in his arms and kisses her passionately.

Scene II.—Seated at a table in one of the open air cafes found throughout the South is a young man whose furtive eyes and hardened countenance stamp him unmistakably as a member of the under world. As he idly turns his newspaper his eye is arrested by a headline. Instantly he is all attention. At that moment Millet strolls nonchalantly in. The young man





# VITAGRAPH FILMS

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Tuesday, February 1

Saturday, February 5



## CAUGHT IN HIS OWN TRAP

A Clever Comedy Based on a Novel Idea

Papa catches two lovers spooning, by seeing them in a mirror which he arranges for the purpose. They turn the tables on him when he kisses the maid.

Approximate length, 503 feet



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**Feb. 12** Fourth Series of the Life of Moses  
**The Victory of Israel**

**Feb. 15 THE WAYSIDE SHRINE**  
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Trade Mark

# Essanay Films



Trade Mark

Release of Wednesday, Feb. 2.

## "THE WRONG MAN"

This brisk little comedy is one of the best of our recent comedy releases. Length approximately 554 feet.

## "A VOICE FROM THE FIREPLACE"

A little drama founded on the short story of Guy de Maupassant, "The Log." Length approximately, 486 feet.



THE WRONG MAN

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Release of Saturday, Feb. 5.

## "SENSATIONAL LOGGING"

A Feature Film!

Never since "Wonders of Nature" have we issued a more beautiful scenic subject than "Sensational Logging." The picture was made in the lumbering regions in the most beautiful of the Appalachians, the Cumberland Mountains of Kentucky and Virginia. Don't miss it. Length approximately 1,000 feet.



SENSATIONAL LOGGING

## Essanay Film Mfg., Co.

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quickly hides the article, then, as he recognizes Millet, he leans forward and shows Millet the article that has so riveted his attention. Millet coolly reads the startling headline. "DETECTIVES ON TRAIL OF BANK ROBBERS," then lays it down, an easy smile on his face. Burroughs urges Millet to flee, but he draws Mildred's photograph from his pocket and tells him that when he goes he will take the original with him. Burroughs calls him a fool. Pouring out a drink, Millet urges Burroughs to drink to the girl. Burroughs does so reluctantly, then again warning Millet and urging him to flee with him, bids him a hasty good-bye and goes, leaving Millet in silent contemplation of Mildred's picture.

Scene III.—That very afternoon Mildred and her brother are out in the spacious garden of their home having a merry time over a new book his aunt has given him, when one of the servants brings Mildred a telegram from her father. Opening it she reads that her father will arrive this very afternoon with his bride. Mildred, spoiled and high tempered, cannot endure the thought of a step-mother. In a rage she jumps to her feet. When her brother asks what is the matter she takes him in her arms and extracts a promise from him that he will not love this strange woman their father is bringing home.

Scene IV.—Through the gate and up the driveway of Mildred's home comes a touring car. A grinning darkey rushes down and opens the car door. From it alights Mildred's father and his bride. Mildred and her brother are at the steps when the darkey brings them the news of the arrival. Mildred's eyes are sullen and angry. Her father greets her warmly and holds out his arms to his little son. Next he introduces him to his new mother. The step-mother bends over the boy and is about to embrace him when Mildred calls him sharply. Her father introduces her to his bride. Mildred coolly says, "How do you do," and taking her brother's hand leads him into the house. At this distressing home-coming, so different from the loving one she anticipated, the new wife's eyes fill with tears. Her husband gently wipes away the tears and leads her into the house.

Scene V.—It is a week since the step-mother came. With loving patience she has begun her task of winning her step-children. Although she has made but little progress with them she feels that if it were not for Mildred's opposition the boy would soon learn to love her. Holding out the picture book she finally induces the boy to come to her and soon he is becoming interested and she feels she is winning him over. But only for a moment for Mildred appears from the house. Her face darkens as she sees the two. In angry tones she calls her brother to her and, paying no attention to the step-mother's pleading look, leads

him away. As the mother is watching them go her husband comes up, and, noticing her sadness, asks what is the matter. At first she is silent but finally turns to him and tells him of the picture book. He is indignant and starts towards the house to reprimand Mildred, but the step-mother begs him not to do so. She tells him she knows she will finally succeed in her endeavor to win the love and trust of her step-children.

Scene VI.—At their old meeting place Millet is impatiently waiting for Mildred. Now he sees her coming down the path. She is crying bitterly. Impetuously she tells him of the new step-mother and vows she will not live in the house with her. This is Millet's opportunity. He kisses her, soothes her, and gently pleads with her to go away with him. As Mildred is hesitating in girlish indecision the step-mother appears at the back. Finally Millet's pleading is successful. She promises to meet him at midnight. As the two move away together the step-mother stands looking after them with troubled eyes.

SCENE VII.—The step-mother has returned in troubled mood. As she sits thinking deeply of some way to help Mildred, her husband, returning from his morning ride, finds her. In answer to his question as to what is troubling her she finally falters out how she has seen their daughter Mildred, in the arms of a stranger. The father is terribly angry. At this moment Mildred, returning from her meeting with Millet, crosses towards the house. The father sends his wife into the house and calls Mildred to him. He tells her what he has learned and demands an explanation. Mildred remains silent. Growing angry her father orders her to explain her conduct or leave his house. At this Mildred, crying bitterly, stamps her foot in frantic rage and rushes towards the house leaving her father walking up and down, wondering what he can do with such a girl. As Mildred passes across the porch she sees her step-mother and her brother in loving companionship. At this Mildred's fiery temper leaps all bounds. She bitterly accuses her step-mother of having told her father and passionately exclaims "I hate you!" She calls her brother to her. He starts towards her then looks into her face, and, turning, flees to the safe shelter of his step-mother's side. At this Mildred, feeling herself deserted by the whole world, rushes away.

Scene VIII.—That night Millet is nervously walking up and down before the rear gate of the garden waiting for Mildred when he hears some one on the walk. Glancing up he sees it is not Mildred and hastily secretes himself. It is the step-mother who has come down to try to save Mildred from her folly. She hastily hides herself as she hears Mildred coming. Mildred is carrying her grip. As she closes the gate she

glances back as if to bid good-bye to her home. At this moment the step-mother comes from her hiding place. She gently pleads with Mildred not to go with this man. Millet comes from behind the shrubbery. The step-mother makes an appeal to him. Mildred, standing as if undecided, looks first at her step-mother then at the house, and turning, starts slowly back. Millet watches her go, then tips his hat in cool sarcasm and departs.

Scene IX.—The next morning the family are having late breakfast on the back verandah. Mildred is pale and silent. The step-mother watches her in silent sympathy. The brother comes from the house and is warmly greeted by his sister, his new mother and his father. Now the father opens his morning paper. Glancing at it he calls their attention to the capture of the bank robber John Whitney alias Roger Millet. Mildred, white and trembling, utters a cry and starts back. To her father's inquiry she hastily says it is nothing and he, entirely unsuspecting of what the real trouble is continues his reading.

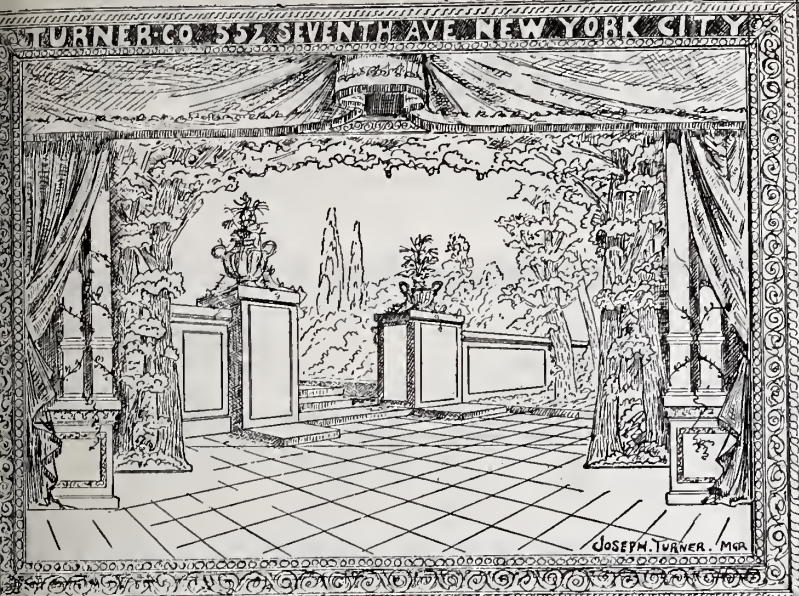
Scene X.—Out into the silent woods Mildred has fled to fight her bitter fight of pain and humiliation. As she walks backward and forward she draws Millet's ring from its hiding place. The step-mother approaches softly. Mildred hastily hides the ring. With a gentle word of pitying sympathy the step-mother stretches out her arm to her. Mildred takes the ring from her neck and holding it out to her step-mother begs her to send it back to Millet, declaring she never wants to see him again. With a burst of tears she goes to the shelter of her mother's arms. As she stands gently stroking Mildred's head, over the mother's face comes a look of supreme gladness for she knows that at last she has won that full love and trust for which she has struggled so patiently.

"THE LITTLE OLD MEN OF THE WOODS."—A Dramatization of One of Grimm's Fairy Stories.—Every child has read in Grimm's Fairy Tales of the trials and tribulations of Little Princess Snow-White, and the Kalem Co., in their motion picture production of "The Little Old Men of the Woods," has succeeded in presenting her life's story with far greater realism than any book description could do.

Scene I.—When the little Snow-White was a baby only a few weeks old, her mother, the beautiful Queen Fond Heart died. But before she died she summoned the King and made him promise to watch over and protect their beautiful little baby daughter, for it was at a period when Wicked Witches and Giants as well as Good Fairies existed. The King placed Snow-White in her dying mother's arms for one last fond kiss before she drifted into the sleep that knows no awakening.



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## TURNER COMPANY

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M. P. MEN.—You have to put on Vaudeville Acts or lose money.

Scene II.—The King had taken another wife, who was a vain, foolish woman and who believed that there was none so beautiful as herself. She used to spend hours at a time before her "Magic Mirror" which always told the truth, as mirrors usually do. Snow-White was now fifteen years of age and growing more beautiful every day. Her step-mother did not realize how beautiful she had become until one day she went to the Magic Mirror and asked:

Scene III.—  
"Mirror, mirror on the wall,  
Who is the fairest, fair of all?"

The Mirror, which had always acknowledged the queen as the most beautiful in the land, now answered:

"O, Lady Queen, tho' fair ye be,  
Snow-White is fairer far, to see."

Scene IV.—The Queen was dumbfounded and turned on the Mirror in a rage. But just then the King entered and as the Queen had a knack of disguising her real feelings, she greeted him as graciously as if nothing had happened. Just at this time Snow-White entered to bid her father and step-mother good morning. She had dressed for a romp in the snow, for she was just like other little girls, though she was a Princess. The King greeted her with a kiss which made the Queen very angry, but she concealed her feelings, pretending to be fond of Snow-White and bidding her say awhile. The King also urged his daughter to say which she did, although she feared her step-mother. When the King had departed, the Queen turned on Snow-White in a fury and abused her shamefully. Then she summoned a slave and ordered him to take Snow-White away and kill her.

Scene V.—The slave took her to a lonely spot in the woods, and was about to cut her head off, but she pleaded with him, and he was not such a bad man after all, for he did not take her life, but told her to go far away, where the wicked Queen could not find her. Snow-White was so grateful that she knelt at his feet and thanked him and as she hurried away he cut his own arm with his sword, spreading the blood on the blade to show the Queen as a proof that he had killed Snow-White.

Scene VI.—Snow-White wandered on and on through the woods weeping bitterly, for she was lost and did not know which way to go. The place she was in was haunted by strange little men, and although she did not know it, one of them was watching her.

Scene VII.—After a while she came to a queer little hut in the woods. She knocked at the door but received no answer, so she determined to go in anyway. Scene VIII.—When she entered the hut she was surprised and delighted with what she saw. There was

a nice warm fire, and a tiny table all set for dinner. The food looked so tempting that she could not resist the temptation to eat just a little bit. Last, but not least, there were four tiny beds, and as she was very tired she selected the softest one and was soon fast asleep. Just at this time the four dwarfs returned and at once noticed that some one had been eating their food. They were very angry at first and searched all about the room for the miscreant and when they finally discovered her they were greatly excited. She was frightened at first and wanted to go away, but the dwarfs, beginning to feel sorry for her, asked her to stay and keep house for them. This she gladly consented to do.

Scene IX.—In the meantime the slave had returned to the Queen and reported that he had killed Snow-White and showed her the sword in proof. The sight of the blood horrified her for a moment and she hastily dismissed him.

Scene X.—Then going once more to the Mirror she asked the usual question. But the Mirror answered:

"With four little dwarfs, outside the wall,  
Dwells Snow-White, the fairest fair of all."

Scene XI.—The Queen's rage was terrible when she found that Snow-White was still alive, and she tried to think of some way to put an end to her. She finally decided upon a plan.

Scene XII.—Taking a basket of apples, she selected one, and breaking it in half placed a deadly poison in one side and carefully placed the two parts together again. She then disguised herself and started to find Snow-White.

Scene XIII.—Snow-White was just preparing dinner for the dwarfs when she heard a knock at the door and opening it she admitted the apple woman. She would not have admitted her had she known that it was her wicked step-mother in disguise. The woman offered her the apple, but Snow-White feared to take it as the dwarfs had warned her to be careful, but when the woman broke it in half and ate some of it herself, Snow-White thought it was all right and accepted the other half, which, of course, was poisoned. The poison soon took effect and when the dwarfs returned they found poor Snow-White dead. They were heart-broken.

Scene XIV.—The Queen returned to the Mirror and as she threw off her disguise she asked the question once more. This time the Mirror said:

"Thou, O Queen, art fairest of all."

and she was satisfied.

Scene XV.—The dwarfs were grief-stricken. They had learned to love Snow-White so dearly that they could not bear to stay in the house where they would see her lying cold in death. Just at this time, Prince Raven Locks was riding through the woods and com-



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ing to the hut he dismounted. He was very much amused at the queer little dwarfs, and laughed at their grief. Of course he would not have done so if he had understood. They finally bade him enter.

Scene XVI.—When the Prince entered the house and saw Snow-White laid out all covered with flowers, he fell desperately in love with her. He thought at first that she was asleep, but when they told him she was dead, he, too, was grief-stricken. Suddenly he noticed that she moved slightly and then he knew that she was not dead after all. The wicked Queen in her haste had not placed enough poison in the apple and the effects of it had worn off. There was great rejoicing when Snow-White recovered and the Prince asked her to be his bride.

Scene XVII.—Shortly afterward the King and Queen were holding court when a queer little Herald arrived with a message from Prince Raven Locks begging private audience for himself and bride, which was granted. Snow-White and the Prince had induced the dwarfs to enter their service as pages and heralds and they certainly did look funny all dressed up. When all had entered and Snow-White was recognized, she flew into her father's arms while the wicked Queen cowered in fear, for her treachery was about to be revealed. Snow-White's story was soon told. The King ordered the soldiers to take the Queen away and put her to death, and as Snow-White knelt at his feet with her husband, the Prince, the King gave them his blessing, and the little dwarfs did likewise.

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wagon is soon on the ground and eighty quarts of nitro glycerine are carefully placed in the cartridge which, on being lowered to the bottom of the great hole, and a portion of the machinery hurriedly removed from possible destruction, an electric attachment turns loose the demon of destruction and the effect is wonderful, sending oil, sand, and rock a hundred feet or



more, enveloping all in flames, closely followed by the deadly black fumes and smoke, making altogether an educational film of great magnitude and one that will rank well with any problem picture upon the market.

**"POLITICS."**—Our story may be quickly told, although the incidents that go towards its completion are numerous, varied and comical.

Thuswise does it go: In Locusville, political ambition and political animosity and political "backbiting" is just as keen as in any town of two thousand inhabitants. The election for Mayor is shortly to take place. There has been much stump-speaking and much vituperation. Colonel Wheat, the Democratic Candidate, has always ranked high in the estimation of the public at large. So has his adversary, Major Condon, Republican nominee.

Silas Brown, editor of the Locusville Herald, is desirous that the Democratic nominee be defeated. To that end he publishes the following article in his paper:

**LOCUSVILLE HERALD.**

**"Will You Vote for This Man for Mayor?"**

"Colonel Wheat, the Democratic Nominee for Mayor?"  
Said to Be a Former Notorious Horse Thief."

"We are informed that the honorable gentleman now running for Mayor on the Democratic ticket, at one time was connected with the disappearance of certain valuable horse flesh during his sojourn in the Southwest."

Well, one can easily realize the results of such an imputation on the irate nerves of an old Southern gentleman. Colonel Wheat, the Town Marshal, and other friends, determine to fight the Confederate war over again, for vengeance is theirs. Fuming and fussing, the Colonel and his friends repair to the editor's office. A heated argument ensues, but no blood is wasted, though the Democratic party leave swearing eternal recriminations and vengeance.

Now, let it be known that Colonel Wheat's daughter, Minnie, and the editor's son, Bert Brown, are very much in love with each other. Thus follows a complication of difficulties better seen by eye than told by pen.

Nevertheless, as our story runs along, we find even the wives of the Colonel and the editor quarreling over the results of the publishing of such a defamatory and libelous article. Then, later on, and at night, young Bert and still younger Minnie, both bemoaning the untimely ending of their young love (for parents of both have absolutely refused an alliance), enter simul-

taneously the village postoffice. For what, you ask? We will tell you. Youth is ever blessed with folly, and sometimes that folly runs to the extreme. So it is with our juvenile pair. Both have determined to leave their homes for good and for all time. As they are about to post their letters, each written to the other, and each telling the other of his and her intention, they meet face to face, and finally determine to be married in spite of their parents' disapproval.

Now, as we follow on, we see them enter the village parson's home, and he, knowing all that has transpired, and deeming it quite a joke on both families, and at the same time a means of reconciliation, pro-



nounces the words that make Bert and Minnie man and wife.

Then we reach the psychological moment. The parson telephones both families of what has transpired. Pandemonium is let loose. Regardless of appearances and in dishabille, mothers and fathers of Bert and Minnie arrive at the parsonage. Upon their entrance everything is confusion, for father berates son on the one side, while father berates daughter on the other, but eventually, between the combined efforts and pleadings of the minister and the newly married couple, the two old political enemies forget the troubles of the early sixties and clasp hands, much to the satisfaction of both families.

**LUBIN MANUFACTURING COMPANY.**

**"BILL'S BOOTS."**—Bill's boots are taken by a couple of mischievous youngsters who see in the combination of the boots and a snow bank a chance for some fun. They bury the boots in the snow and an



old lady promptly decides that they belong to some victim of the blizzard. She calls for help and there is much ado until the deception is discovered. A lively little short length comedy.

**"TOO MUCH PROTECTION."**—Wilkin's family go to Florida for the winter. Wilkins is delighted at the departure of his mother-in-law but joy is turned to alarm when a newspaper headline recalls him to the fact that there is an epidemic of burglaries of the boldest description. He has his house wired by the Burglar Proofing Company, and they do the work effectively that when Wilkins is locked out he cannot himself get in again. But a burglar has entered the door before the draught blew it shut, and he is as much distressed to find that he cannot make his exit. At last he saws his way through a window and Wilkin enters. The householder is so delighted at being again at last, he lets the burglar carry off his plunder and adds some cigars and a bottle of whiskey, asking the intruder to rip out the new fangled devices which protect too completely.

**"SENTIMENTAL SAM."**—Sam drops in to the home of a newly married couple to borrow some little things that might be disposed of advantageously. The pretty little wife is preparing to commit suicide after



the first quarrel of the married life. Sentimental Sam hunts up the husband and finds him with a revolver in his hand ready to shoot himself that his wife may be free. Despite the gun Sam holds him up and takes him down to where the wife is sitting. An exchange of the farewell notes effects a reconciliation so engrossing that they do not realize that Sam is playing his trade.

**"IT MIGHT HAVE BEEN."**—A bachelor, beguiled by visions of old loves called up by the reading of letters long in lavender, determines to look up some of those whom he loved best. He undergoes many adventures and in the end decides that what is is better than what might have been. A strong comedy playlet with much that is novel to commend it to the spectator.

**PATHE FRERES.**

**"COFFEE CULTURE."**—These pictures were taken in the Sunda Islands in the Malay Archipelago and show successively the coffee plants and the native gathering the berries. Next the overseer examining them as they are brought in and from him they pass into the factory where they go through various processes before being exposed to the sun to dry. Finally the sorting process is seen which is followed by a pretty picture of a dainty girl yawning over her book until stimulated by a cup of fragrant coffee.

**"DICK'S A WINNER."**—Dick Tucker has gained first prize, and at the annual prize distribution his mother's face is wreathed in smiles. His aunt is no less proud when Dick shows her the book that has been presented to him, and, as a mark of appreciation, she gives him half a sovereign.

That half a sovereign just burns a hole in Dick's pocket, and he hastens to spend it as quickly as possible.



# PATHE FRÈRES

Will Release on Wednesday

**FEBRUARY 9th,**

## "IN ANCIENT GREECE"

Here's a picture that has 'em all skinned! As graceful and as interesting as any dance you ever saw.

### MAUD ALLAN

is creating a furore about Greek dancing, and this film showing Mesdemoiselles Napierkowska and Mary in a classic Greek ballet by Sacha Dezac will put more coin in your till than any other one film. The coloring is so well done, the flesh tints so natural, that it's hard to believe that the dancers are only pictures on a screen.

## "IN ANCIENT GREECE"

*Length, 410 feet.*

*Coloring, \$9.50*

**GO TO IT! INSIST UPON THIS FILM.**

**FOR OTHER RELEASES FOR THE WEEK OF FEBRUARY 7th SEE THE PATHÉ BULLETIN DATED JANUARY 24th**

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of FILM SERVICE men is being held at the Hotel Imperial, New York

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that the quality of song slides has developed wonderfully in the last year and forms a most important part of your business.

**OUR SLIDES** have a distinction all their own. While in town a visit will be appreciated.

**SCOTT & VAN ALTENA, 59 PEARL ST. NEW YORK**

shle. A walking stick first captures his youthful fancy; then he stuffs himself with bonbons, and other delicacies. A purchase of cigarettes is the next step on Dick's part, and as he saunters along swinging his cane and emitting clouds of smoke, he feels mightily pleased with himself. The sight of a swing, as he passes through a Fair, is irresistible however, and



Dick seats himself in it, without relinquishing his cigarette. First attempts are usually somewhat feeble ones, and Dick's endeavor to be a man is no exception to the rule. A kindly policeman leads him back to the bosom of his family, where he is put to bed, and it is with an expression of comical irony that his father picks up his son's first prize and reads on the fly-leaf: "First Prize for Industry and Good Conduct awarded to Dick Tucker."

"THE POSTMISTRESS."—The post office in a little country town. The postmistress, a widow, has barely enough income to keep the little house together and her curly headed child is ill. The poor woman is in great distress because she cannot leave her duties to go get the doctor and the child needs immediate medical care. Finally the mail carrier volunteers to go,



but upon reaching the doctor's office he is given a note which says that the doctor will not come until his former bill is settled.

In despair, the unhappy woman is driven to extremes and urged by the love of her only comfort—her child—she takes enough money from the post office funds to pay the stoney hearted old physician. By dint of great economy, she thinks, she will pay it back when the child is well.

Cruel fate seems to be against her, however, for scarcely has she sent the money when a telegram arrives announcing the fact that the government postal inspector will arrive that day to audit her accounts.

Shortly after the inspector arrives and the postmistress, lacking courage to confess, runs up to sit by her sick child while the inspector seats himself before the open hooks to begin his figuring which is bound to end in the discovery of her theft.

Figure by figure he checks the accounts, until at last he finds the discrepancy. He goes over them again and again, but the shortage is there and cannot be overlooked. At first he is indignant, but when he entered the office he heard the hatcher claiming his due, the haker refusing to deliver bread, and now the sound of the little child's cough reaches him and it sets him thinking. Everything points to dire distress and so, with the knowledge that he was doing a good act, the kindly man makes up the difference from his own pocket. Imagine the joy of the postmistress when he departs, declaring that he has found no error in the accounts.

"ROLLER SKATING IN AUSTRALIA."—Enthusiastic lovers of the latest craze will no doubt be charmed to witness the prowess of the Australians on the whizzing wheels. The hall in which the views of our film have been taken appears to be a very decent one, and some of the skaters possess no mean ability in the performance of clever evolutions, although, of course, none of them reaches the standard of the world's champion roller skater, who also appears on the floor. To those in the throes of first strenuous endeavors to master the secret of maintaining one's balance, the ease with which this gentleman carries out some astonishing long jumps and other feats must be somewhat annoying, but it's a capital performance to look at.

"THE MODEL DRAMA."—Gerald Serval, sculptor by profession, is in despair. He is engaged upon the figure of a female hather, and his work is at a standstill for lack of a fitting model. Only a few days re-



main before the last day of sending it in to the Academy, and the triumph the sculptor hoped to secure seems drifting from his reach.

A friend calls upon him and Gerald enlarges upon his difficulty. His friend has the card of two models named Frascaola, father and daughter, in his pocket, and Gerald, as a last resource, seeks them out. To his boundless delight, he finds in Leah, the daughter, a young girl, graceful as a fawn, the perfect model for his work, and the sitting commences.

As the indistinct outlines of the rough, unfinished statue takes shape and form beneath the strong and supple fingers of the sculptor, so the first feeling of interest that the man feels in his model ripens into a warmer sentiment, half unconsciously returned by Leah.

The completion of the statue and the approach of the hour for parting is the signal for a full confession of love. Leah abandons her old father, a true type of the sturdy Italian, and is scarcely awakened from her dream of bliss by an angry scene between the two men.

Four months later, Gerald's work has been accepted as the triumph of the year at the Academy, and he and Leah receive the congratulations of their friends as they wander through the crowded rooms, hemmed in by a fashionable throng. Mingling in the crowd, too, is Frascaola, and as he approaches the statue a feverish energy marks his movements. Suddenly, before the bystanders can arrest his hand, he has raised a mallet, struck the statue from its pedestal, and with heavy blows destroyed forever the work of the man who has highted his life.

"A CRITICAL SITUATION."—Charles is hiding his wife an affectionate goodbye preparatory to setting out for a short bicycle run. The moment his hack is turned Percy calls, but the unexpected return of the husband obliges the lady to hide her visitor in the cupboard. Charles soon goes out again and the prisoner is released. Catching up a white stocking to wipe the perspiration from his brow, he stuffs it in his pocket and takes his departure for the nearest cafe to get a bracer. There he meets Charles and another friend. To this latter he recounts his adventure and both laugh heartily at the joke. However, Percy is not to get off scot free, for on his return home his wife finds the stocking and naturally gives him a piece of her mind. Percy thereupon sits down and writes a note to his friend, asking him to get him out of the scrape, and the friend shows the letter to Charles, who volunteers to do the trick for him. Charles accordingly calls upon Mrs. Percy with one bare leg and narrates a story about her husband having removed the stocking in the spirit of mischief. Mrs. Percy calls attention to the fact that his other stocking is black and Charles, picking up the white hosiery to examine it, is horrified to find that it belongs to his wife.

"ADAM II."—This remarkable ape, extraordinarily human-like in its manners and ways, gives a splendid exhibition. When first seen Adam appears to be in a rather morose mood in a chair. The weather is so hot that at the suggestion of the Professor Adam removes his coat and gratefully accepts a fan. The question of dinner is then discussed and Adam focusses his attention on the hill of fare with all the interest of an epicure. A bottle of wine is shared by the two friends, the ape seeing to it that he gets his.

After dinner a game of cards, followed by a pipe, with which we will leave him, although we have described only a few of his many accomplishments.

### VITAGRAPH COMPANY.

"CAUGHT IN HIS OWN TRAP."—A young girl is sought and courted by an ardent young lover of a somewhat insignificant type, who is very objectionable to her parents. They will have none of him, notwithstanding the earnest pleadings of their daughter in his behalf.

One evening the old father takes a position in the library adjoining the parlor, where the young lovers are courting, hoping to catch them making love and finding some excuse to forbid the young man from coming to the house. After several unsuccessful attempts, he hits upon an idea to trap them. He makes arrangements to have a large mirror placed in the hall wherein is reflected a full view of the parlor, which he can plainly see from the library.

The lovers, unconscious of this arrangement, are in their accustomed places billing and cooing. The father sees them in the mirror, rushes into the parlor, tells them how he saw them and tells the young man, "Begone." His sweetheart, in tears, protests, but her father is obdurate and the beau makes a hasty exit to escape the wrath of the old man.

Alone, the young girl does some thinking on her own account, and, going to the window, calls her lover back and helps him in through the window. This time they do their sparking while keeping an eye on the mirror. They detect the old man making love to the maid. He is just in the act of kissing her when the lovers suddenly make their appearance and threaten to tell his wife unless he consents to their marriage.



## THE PERFECTED

## Power's Cameragraph No. 6

will be on exhibition in Room 423, Imperial Hotel, New York, January 28th, 29th and 30th, during the convention of the Film Service Association.

All exchanges, exhibitors and operators are cordially invited to call and inspect this latest model, deliveries of which will begin Feb. 15th, 1910.

If you are unable to attend this exhibition, send for catalogue E.

MANUFACTURED BY

**NICHOLAS POWER COMPANY**

115-117 Nassau Street,

NEW YORK

At this point his wife comes in and he is obliged, in self-defense, to consent and at the same time plead with his wife in their behalf. The father reluctantly gives them his blessing, and the mother grudgingly consents. Thus the trap which he set for others proved to be the old gentleman's undoing.



"Caught in His Own Trap," in addition to being very humorous, possesses original and novel situations in the arrangement of the mirror, which displays the ingenuity and cleverness of the Vitagraph stagecraft.

"THE SKELETON."—A learned professor of anatomy visits a surgical supply house, is shown several specimens of the human frame and decides to purchase, for class demonstration, a skeleton of rare proportion and perfection. On his way home with the skeleton carefully wrapped, he takes a seat on a bench in the park to rest and meditate in quiet. He starts on his way home again, absent-mindedly leaving the skeleton on the bench. Some mischievous boys come along, espy the bundle and open it. They discover the skeleton and, after their surprise, they decide to have some fun.

The boys dress the skeleton in hat, coat and trousers and lay it on a bench. "Clarence the Cop" comes along, sees a chance to become a hero and drags the skeleton to the station house. The sergeant at the desk and other officers, upon the arrival of "Clarence," go to assist him, and, when they discover that he has arrested a skeleton, they flee in error. The skeleton falls to the floor, gets up, takes off his clothes, folds them carefully, places them on a chair, performs some remarkable stunts, makes a



haughty bow and, with dignified strides, takes his departure.

In fear and trembling all the bravest and "the finest" return to the station and try to recover their nerve and composure, beads of cold sweat on their brows and horror depicted on their faces.

"TWELFTH NIGHT."—Viola and her twin brother Sebastian, while on a sea voyage, are shipwrecked. Viola is rescued and Sebastian is supposed to have been lost. Among the wreckage on the coast Sebastian's trunk is found by Viola. When she opens and sees her brother's clothing, she decides to disguise herself as a boy. Learning that she is within the realm of the young Duke Orsino, she repairs to his castle, where she is employed as his page.

The Duke is apparently very much in love with Olivia, a rich Countess. Nothing daunted, Viola falls in love with the Duke, who adds to her discomfiture by sending her, as his page, with a message of love to Olivia. As soon as Olivia beholds the handsome young page, she falls in love with Viola, thinking that she is a boy. She presents the page with a jewel, and later, through her pompous steward, Malvolio, with a ring.

Sebastian, in search of his sister, meets Viola by chance at the house of Olivia, and the two are once more united. Explanations follow and Olivia finds it

an easy matter to transfer her affections to Sebastian, who falls madly in love with Olivia.

Orsino finds Olivia in the embrace of Sebastian. Viola now appears before the Duke as herself—a sweet and attractive girl. She tells him of her impersonation of her brother and the page. Orsino is so struck by her beauty and cleverness that he declares his love for her and asks her to become his wife. Each one comes into his own. "All's well that ends well" and everybody is happy.

A delicate touch of comedy is introduced in this play in the scene where Maria forges an affectionate note to Malvolio, imitating Olivia's handwriting and leading the arrogant steward to believe the Countess in love with him. Malvolio is so puffed up and elated when he gets the note that he cannot contain himself, much to the amusement of Sir Toby, Maria and Sir Andrew, who are watching him and greatly enjoying the stroke.

A masterpiece of dramatic and scenic art. Particular emphasis is placed on the actual shipwreck and the rescue of Sebastian. A marvel of realism from actual life and nature.

#### "CARMEN."

Pathe Freres will shortly release "Carmen." This film is a masterpiece of photography and the acting superbly done by the same actors who played "Camille." The pictures, many scenes of which are in the open air, were taken in Spain and show not only the players in their parts, but wonderfully beautiful views of the country and the Spanish life as well.

#### Not Catching If Careful.

Recently a little girl was engaged for a special subject at the Selig plant. When she failed to report one day, inquiries were made as to the reason. In some way the news was spread that there was small pox in the home and the whole factory was agog, fearing they had been exposed. The next morning, to everyone's surprise, in walks the kid. The office boy goes through the window, the engaging manager crawls under the desk and even the dog fearing trouble, hiked for the tall and uncut—only the janitor was left in sight. So the youngster said: "We've got a 'little boy' at our house, but Ma says it aint catching if you're careful and sent me back to work." Her salary was raised.



# KALEM FILMS

ISSUES OF FEB. 9 AND 11, 1910



## THE CONFEDERATE SPY

LENGTH 960 FEET

THIS WILL BE OUR BIG WEEK

We shall release **THE CONFEDERATE SPY** on February 9 and **THE FEUD** on February 11, and they are the two biggest sensations of the year—two stories of intense passion, one detailing the horrors of war and the other the vindictiveness of family quarrels in certain sections of the South.

**THE CONFEDERATE SPY** is a story of guerrilla warfare, of a daring deed brought to a successful issue, and of a loving wife protected from a deadly peril by a faithful old slave.

## THE FEUD

LENGTH 925 FEET

For sustained and thrilling excitement this beats the limit. Every scene has a situation to make an audience quiver. Yet it comes to a happy ending thro **LOVE**, the emotion that rules the world.

In these days of bad weather it takes grippy, intense pictures to draw the crowds. Here are two of the best ever made. Remember the dates and book them from your exchange.

Great posters for both these features made by the A. B. C. Co., of Cleveland, Ohio



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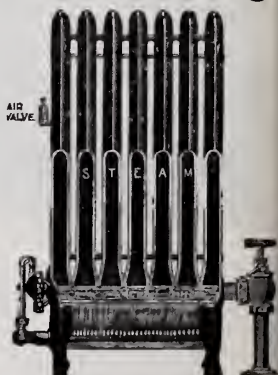


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Send us the dimensions of your theatre and we will estimate the amount of Gasteam Radiation you will require.



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Complete List of Film Rental Bureaus Working Under License from the Motion Picture Patents Company. Tells You Where to Get the "Good" Pictures

Birmingham Film Supply Co.,  
2008½ Third Ave., Birmingham, Ala.

Theatre Film Supply Co.,  
2104 First Ave., Birmingham, Ala.

Mitchell Film Exchange,  
120½ Main Street, Little Rock, Ark.

Clune Film Exchange,  
727 South Main Street, Los Angeles, Cal.

Kay-Tee Film Exchange,  
224 Pacific Electric Bldg., Los Angeles, Cal.

Tally's Film Exchange,  
554 South Broadway, Los Angeles, Cal.

Miles Bros., Inc.  
790 Turk Street, San Francisco, Cal.

Novelty Moving Picture Co.,  
420 Turk Street, San Francisco, Cal.

Theatre Film Service Co.,  
76 Second Street, San Francisco, Cal.

Turner & Dahnken,  
136 Eddy Street, San Francisco, Cal.

Colorado Film Exchange Co.,  
320 Charles Building, Denver, Colo.

Denver Film Exchange Co.,  
713 Lincoln Ave., Denver, Colo.

Kleine Optical Co.,  
16th and Larimer Sts., Denver, Colo.

American Film Service,  
Bank Floor, 77 South Clark St., Chicago, Ill.

Calumet Film Exchange  
Masonic Temple, Chicago, Ill.

H. & H. Film Service,  
Monadnock Block, Chicago, Ill.

Kleine Optical Co.,  
52 State Street, Chicago, Ill.

George K. Spoor & Co.,  
435 North Clark Street, Chicago, Ill.

Standard Film Exchange,  
159-161 East Washington St., Chicago, Ill.

Theatre Film Service Co.,  
85 Dearborn Street, Chicago, Ill.

H. Lieber Co.,  
24 West Washington Street, Indianapolis, Ind.

Iowa Film Service,  
229 Commercial Building, Des Moines, Iowa

Pittsburg Calcium Light & Film  
Co.,  
421 Walnut Street, Des Moines, Iowa

Imported Film & Supply Co.,  
840 Union Street, New Orleans, La.

S. Nye Bass,  
823 Union St., New Orleans, La.

Miles Brothers,  
412 East Baltimore Street, Baltimore, Md.

Pearce & Scheck,  
415 East Baltimore Street, Baltimore, Md.

Howard Moving Picture Co.,  
564 Washington Street, Boston, Mass.

Kleine Optical Co.,  
657 Washington Street, Boston, Mass.

Miles Bros., Inc.  
Washington and Dover Streets, Boston, Mass.

National Vaudette Film Co.,  
71 Griswold Street, Detroit, Mich.

Twin City Calcium & Stereopticon  
Co.,  
709 Hennepin Avenue, Minneapolis, Minn.

Western Film Exchange,  
201 Miner's Bank Bldg., Joplin, Mo.

Yale Film Exchange Co.,  
622 Main Street, Kansas City, Mo.

O. T. Crawford Film Exchange Co.,  
Gayety Theatre Bldg., St. Louis, Mo.

Western Film Exchange,  
725 Century Bldg., St. Louis, Mo.

Montana Film Exchange,  
41 North Main Street, Butte, Mont.

Pittsburg Calcium Light & Film  
Co.,  
1318 Farnam Street, Omaha, Neb.

Actograph Co.,  
69 No. Pearl Street, Albany, N. Y.

Buffalo Film Exchange,  
272 Washington Street, Buffalo, N. Y.

Actograph Company,  
107 East 17th St., New York City

American Vitagraph Co.,  
116 Nassau Street, New York City

Greater N. Y. Film Rental Co.,  
116 East 14th Street, New York City

Imperial Film Exchange,  
44 West 28th Street, New York City

Kleine Optical Company,  
19 East 21st Street, New York City

Miles Bros., Inc.,  
259 Sixth Avenue, New York City

Peoples Film Exchange,  
126 University Place, New York City

P. L. Water ,  
41 East 21st Street, New York City

Alfred Weiss Film Exchange,  
219 Sixth Avenue, New York City

Pittsburg Calcium Light & Film  
Co.,  
501-503 Central Building, Rochester, N. Y.

Motion Picture Supply Co.,  
Cox Building, Rochester, N. Y.

Moving Picture Service, of Syracuse,  
427 South Salina Street, Syracuse, N. Y.

Imperial Film Exchange,  
229 River Street, Troy, N. Y.

Lubin Film Service,  
140 West 5th Street, Cincinnati, Ohio

Pittsburg Calcium Light & Film  
Co.,  
132 East 4th Street, Cincinnati, Ohio

Lake Shore Film & Supply Co.,  
314 Superior Avenue, N. E., Cleveland, Ohio

United Film Exchange,  
414 Superior Avenue, N. W., Cleveland, Ohio

Ohio Film Service,  
20 East Broad Street, Columbus, Ohio

Kent Film Service,  
218 Nicholas Building, Toledo, Ohio

Monarch Film Exchange,  
11 No. Robinson Street, Oklahoma City, Okla.

Amalgamated Film Exchange,  
142½ Fourth Street, Portland, Ore.

C. A. Calehuff,  
Fourth and Green Streets, Philadelphia, Pa.

Electric Theatre Supply Co.,  
47 No. 10th Street, Philadelphia, Pa.

Lubin Film Service,  
21 So. 8th Street, Philadelphia, Pa.



# Licensed Exchange Directory—Continued

**Swaab Film Service Co.,**  
338 Spruce Street, Philadelphia, Pa.

**Columbia Film Exchange,**  
416 Ferry Street, Pittsburg, Pa.

**Duquesne Amusement Supply Co.,**  
104-5 Bakewell Building, Pittsburg, Pa.

**Pennsylvania Film Exchange,**  
Film Exchange Bldg., 4th Ave., Pittsburg, Pa.

**Pittsburg Calcium Light & Film Co.,**  
121 Fourth Avenue, Pittsburg, Pa.

**Pittsburg Calcium Light & Film Co.,**  
108 South Main Street, Wilkes-Barre, Pa.

**Mitchell Film Exchange,**  
83 South Main Street, Memphis, Tenn.

**J. D. Wheelan Film Co.,**  
339 Main Street, Dallas, Tex.

**J. D. Wheelan Film Co.,**  
509 Travis Street, Houston, Tex.

**Progressive Motion Picture Co.,**  
408 Eccles Building, Ogden, Utah

**Trent & Wilson,**  
330 Brooks Arcade, Salt Lake City, Utah

**Spokane Film Exchange,**  
Pantages Theatre Building, Spokane, Wash.

**Amalgamated Film Exchange,**  
3d and Madison Streets, Seattle, Wash.

**Imperial Film Exchange,**  
434 Ninth Street, N. W., Washington, D. C.

**Western Film Exchange,**  
2d and Sycamore Sts., Milwaukee, Wis.

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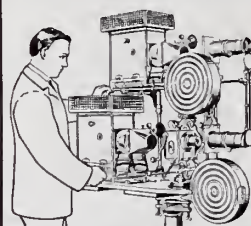
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### RECENT SLIDE RELEASES.

(Continued from page 4.)

"MANDY, HOW DO YOU DO?"—A love ballad; published by Jerome H. Remick. Slides are a set of scenes carefully taken upon some grand estate adorned with beautiful flower beds and romantic pathways. A handsome set and a good song.

"BY THE LIGHT OF THE SILVER MOON."—Remick's big song hit; known all over the country. This song has been illustrated before, but Mr. Wheeler has put out a real set of slides. He has moonlight scenes that are moonlight scenes, and not some pictures dabbed over with blue coloring.

"NORA MALONE, CALL ME BY 'PHONE.'"—Pretty little Irish ballad, by Albert Von Tilzer and Junie McCree. Slides are a series of picturesque scenes from the country, posed for by a young man and a woman in Irish garb.

"THE STAR OF LOVE IS BURNING."—Song by Don Ramsey, published by Walter Jacobs, Boston, Mass. A high-class ballad of great beauty, garnished with slides of exceptional quality, and posed for by Mr. Walter Hood, and Jeanne Hampton. As fine a song and set of slides as can be found.

"ON THE BANKS OF THE SILVERY SHENANDOAH."—A pastoral ballad of great beauty, published by Moquin, Glens Falls, New York. A fine set of slides with fine Adirondack scenery. Mr. Ingram knows where to find artistic scenery for his pictures and he goes after it, and in this set of slides he certainly found a most beautiful lot of scenery.

**The Henry B. Ingram Company.**

"WHEN THE SUNRISE PAINTS THE DISTANT HILL WITH ROSE."—Beautiful song; words by Clifton Bingham, author of "Love's Old Sweet Song," and music by Marcus Hope. Published by Joseph W. Stern & Co., New York. Posed for by Miss Rose Campbell and Charles Moray. Beautiful scenery, with exquisite situations and elegantly colored.

"WHEN I AWAKE."—Beautiful ballad by Walter Raymond Smith, published by Gustave Von Meckle, New York. Posed for by Lloyd Grant and Miss Gertrude Dubois. A grand song, with well-chosen and beautiful slides. One of the best sets on the market. Cannot help but be a favorite.

LECTURE, "BATTLES OF AMERICA BY SEA AND LAND."—Series of battle scenes, beginning with the French and Indian War in 1757 and down through the Revolutionary War, the struggle with Great Britain in 1812-15, the Mexican War and the various Indians wars up to the beginning of the Civil strife of 1861. A historical and educational set of great merit, endorsed by Sylvester R. Shear, Supt. of Public Instruction of the Public Schools of Kingston, N. Y. 100 slides.

LECTURE, "THROUGH A BEAUTIFUL COUNTRY."—"New York State's Ancient Capital." Historical illustrations of Kingston, N. Y., the first capital of New York State, showing scenes of the First Senate and Assembly Chambers, the tomb of Clinton, and of Vanderlyn, the great painter of the landing of Columbus, and of many places of interest through Ulster County, N. Y., the great scenic storehouse of New York State.

LECTURE—"CANADA, FROM THE ATLANTIC TO THE PACIFIC."—Consisting of a series of 100 beautiful scenic views of Canada along the Grand Trunk and Canadian Pacific Railways. A grand lecture set for educational purposes, showing the wonderful development of Canada, its vast wheat plains, snow-capped mountains, fertile valleys, homesteads, cities, harvesting, sheep and cattle ranches. One hundred superb views.

**Novelty Puzzlettes.**

RELEASE OF JAN. 3.—CITIES OF THE UNITED STATES.—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

RELEASE OF JAN. 10.—STATES OF THE UNITED STATES.—Representing in puzzle form the States of the United States. Second set of a series of puzzle slides designed to increase box-office receipts.

RELEASE OF JAN. 17.—POPULAR FLOWERS.—Puzzles of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and an announcement slide.

"THE STARS AND STRIPES ARE NAILED TO THE OLD NORTH POLE."—Patriotic song; published by the Pemberton Publishing Company, New York. Slides consist of scenes at North Pole, with many feature slides, especially designed for the song, which make the set an extraordinary one.

### NEW MANAGEMENT AT DEADWOOD.

It is reported that H. L. Walker, for the past six months manager of the Deadwood theatre, Deadwood, S. D., has sub-let the house to Manager Kent, of the Sturgis opera house. If the deal goes through it is believed that Fairyland picture theatre will be transferred to the Deadwood theatre. J. W. Earley will represent Mr. Kent.

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Trade Mark.

# BIOGRAPH FILMS



Trade Mark.

Released January 31, 1910.

## THE CLOISTER'S TOUCH

A Biograph Story of Religion's Solace

In the olden days the common man was his feudal lord's slave, and had no redress to the many outrages imposed. The Duke in this subject forcibly takes the beautiful wife of a peasant to court, where he makes a lady of her. She grieves for her child, and the Duke, who really loves her, takes her back to her home, only to find her husband and child gone, he having accepted the refuge of the monks, taking the child with him. The poor wife becomes ill with her longing for her child and the surcease comes with death. The Duke, realizing he has caused it all, determines to spend the rest of his life in penance. With this in view he enters the monastery, where he is brought face to face with the outraged husband. The husband is at first inclined to leap at the Duke's throat, but under the shadow of the cross he breathes those words of Christian charity "Forgive us our trespasses, as we forgive them who trespass against us."

Length 993 feet.



THE CLOISTER'S TOUCH.

In this Biograph comedy is shown that love will always find a way, and the method adopted here is most unique. A young stock broker is in love with a financier's daughter, and being a prosperous and energetic young fellow, father gives consent. However, the youth is hard hit by the panic, and the father repels him. He gets a position with a detective agency, the chief being a friend. Going to the girl to tell her of his new position, he is surprised by papa, who thinking they are planning an elopement, writes to the Detective Bureau to send a woman to guard his daughter against eloping. The young fellow persuades the chief to let him cover the job. Dressed as a woman he makes a stunning appearance and gets in the good graces of the father, who gives him valuable stock tips, which enable him to recoup his fortune. Again prosperous, he elopes with the girl and none too soon, for papa is suggesting the same thing.

Approximate Length 988 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

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MOTION PICTURE PATENTS CO.  
New York City



THE WOMAN FROM MELLON'S.

## Last 4 Weeks' Productions of Licensed Film Makers—Feb. 5.

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.	Date.	Subject.	Class.	Length, Feet.
Feb. 3	The Woman from Mellon's.....	Comedy	988	Jan. 25	Seaside Adventures at Home.....	Comedy	371
Jan. 31	The Cloister's Touch.....	Dramatic	993	Jan. 22	Swallowed by the Deep.....	Mystic Drama	977
Jan. 24	The Honor of His Family.....	Dramatic	988	Jan. 17	Fatal Fascination.....	Dramatic	580
Jan. 27	The Last Deal.....	Dramatic	991	Jan. 17	Getting Square With the Inventor,	Comedy	393
Jan. 20	The Call.....	Dramatic	989				
Jan. 17	On the Reef.....	Dramatic	988				
Jan. 13	All on Account of the Milk.....	Comedy	989				
Jan. 10	Her Terrible Ordeal.....	Dramatic	952				
Jan. 6	The Dancin' Girl of Butte.....	Dramatic	984				
Jan. 3	The Rocky Road.....	Dramatic	990				

### EDISON CO.

Feb. 4	His Just Deserts.....	Dramatic	365	Feb. 4	The Little Old Men of the Woods.	Fairy story	945
Feb. 4	The Surprise Party.....	Comedy	365	Feb. 2	The Stepmother.....	Dramatic	980
Feb. 4	The Bad Man from Riley's Gulch.	Comedy	265	Jan. 28	The Man Who Lost.....	Dramatic	930
				Jan. 21	The Magic Flower.....	Fairy Story	860
Feb. 1	A Japanese Peach Boy.....	Fable	940	Jan. 14	The Romance of a Trained Nurse,	Dramatic	930
Jan. 28	A Georgia Possum Hunt.....	Sporting	140	Jan. 7	The Deacon's Daughter.....	Melodrama	950
Jan. 28	The Skipper's Yarn.....	Dramatic	850				
Jan. 25	A Woman's Strategy.....	Dramatic	975				
Jan. 21	The Coquette.....	Dramatic	495				
Jan. 21	The Luck of Roaring Camp.....	Melodrama	490				
Jan. 18	In the Nick of Time.....	Melodrama	975				
Jan. 14	A Warrior Bold.....	Comedy	475				
Jan. 14	The Parson's Umbrella.....	Comedy	220				
Jan. 14	Troop B, 15th U. S. Cavalry Bareback Squad in Monkey Drill.....	Military	285				

### ESSANAY CO.

Feb. 5	Sensational Logging.....	Industrial	1,000	Feb. 3	Sentimental Sam.....	Comedy	300
Feb. 2	A Voice from the Fireplace.....	Dramatic	486	Feb. 3	It Might Have Been.....	Comedy	585
Feb. 2	The Wrong Man.....	Comedy	554	Jan. 31	Bill's Boots.....	Comedy	300
Jan. 29	An Outlaw's Sacrifice.....	Western Drama	996	Jan. 31	Too Much Protection.....	Comedy	600
Jan. 26	The Modern Messenger Boy.....	Comedy	945	Jan. 27	Marble Quarrying in Tennessee.....	Industrial	500
Jan. 22	The Confession.....	Dramatic	960	Jan. 27	The Flirto-Maniac.....	Comedy	400
Jan. 19	Won by a Hold-up.....	Comedy	629	Jan. 24	Cupid D. D. S.....	Comedy	356
Jan. 19	Flower Parade at Pasadena, Cal., Scenic		292	Jan. 24	Adoring an Ad.....	Comedy	520
Jan. 15	U. S. Army Maneuvers, Ft. Leavenworth, Kan.....	Military	1,000	Jan. 20	The Usurper.....	Dramatic	903
Jan. 12	Electric Insoles.....	Comedy	502	Jan. 17	He Got Rid of the Moths.....	Comedy	540
Jan. 12	The Old Maid and the Burglar.....	Comedy	498	Jan. 17	A Slippery Day.....	Comedy	320
Jan. 8	His Only Child.....	Dramatic	997	Jan. 13	Wild Duck Hunting on Historic Reelfoot Lake.....	Sporting	550

### GAUMONT

Feb. 5	Civil War.....	Military Drama	940	Jan. 13	He Joined the Frat.....	Comedy	300
Feb. 1	The Golden Lily.....	Dramatic	702				
Feb. 1	Ascending the Jura Mountains.....	Scenic	253				
Jan. 29	The Great Divide.....	Dramatic	741				
Jan. 29	Wild Waves of St. Jean de Lux.....	Scenic	243				
Jan. 25	The Price of Patriotism.....	Dramatic	574				

### KALEM CO.

Feb. 4	The Little Old Men of the Woods.	Fairy story	945
Feb. 2	The Stepmother.....	Dramatic	980
Jan. 28	The Man Who Lost.....	Dramatic	930
Jan. 21	The Magic Flower.....	Fairy Story	860
Jan. 14	The Romance of a Trained Nurse,	Dramatic	930
Jan. 7	The Deacon's Daughter.....	Melodrama	950

### LUBIN MFG. CO.

Feb. 3	Sentimental Sam.....	Comedy	300
Feb. 3	It Might Have Been.....	Comedy	585
Jan. 31	Bill's Boots.....	Comedy	300
Jan. 31	Too Much Protection.....	Comedy	600
Jan. 27	Marble Quarrying in Tennessee.....	Industrial	500
Jan. 27	The Flirto-Maniac.....	Comedy	400
Jan. 24	Cupid D. D. S.....	Comedy	356
Jan. 24	Adoring an Ad.....	Comedy	520
Jan. 20	The Usurper.....	Dramatic	903
Jan. 17	He Got Rid of the Moths.....	Comedy	540
Jan. 17	A Slippery Day.....	Comedy	320
Jan. 13	Wild Duck Hunting on Historic Reelfoot Lake.....	Sporting	550
Jan. 13	He Joined the Frat.....	Comedy	300

### GEORGE MELIES.

Dec. 15	The Living Doll.....	Christmas Spectacle	1,000
Dec. 8	The Fatal Ball.....	Dramatic	1,000
Dec. 1	Fortune Favors the Brave.....	Fairy Story	600
Dec. 1	Seeing Things.....	Comedy	400
Nov. 24	The Red Star Inn.....	Dramatic	1,000

### PATHE FRERES.

Feb. 5	A Critical Situation.....	Comedy	623
Feb. 5	Adam II.....	Trained Animal	354
Feb. 4	Roller Skating in Australia.....	Sport	266
Feb. 4	The Model Drama.....	Dramatic	718
Feb. 2	The Postmistress.....	Dramatic	918
Jan. 31	Coffee Culture.....	Industrial	508
Jan. 31	Dick's a Winner.....	Comedy	453
Jan. 29	Cousin Lou for Mine.....	Comedy	564
Jan. 29	The Strong Man.....	Farce	440
Jan. 28	The Leather Industry.....	Industrial	394
Jan. 28	The Scarecrow.....	Comedy	574

### SELIG POLYSCOPE CO.

Feb. 3	Politics.....	Comedy	1,000
Jan. 31	Shooting an Oil Well.....	Industrial	715
Jan. 27	The Devil, the Servant and the Man.....	Dramatic	950
Jan. 24	The Ranch King's Daughter.....	Dramatic	700
Jan. 24	An Afternoon Off.....	Comedy	300
Jan. 20	The Courtship of Miles Standish,	Dramatic	1,000
Jan. 17	A New Divorce Cure, Comedy Drama		1,000
Jan. 13	Under the Stars and Stripes,	War Drama	900
Jan. 10	A Tale of the Backwoods.....	Dramatic	1,000
Jan. 6	The Highlander's Defiance.....	Dramatic	625
Jan. 6	Alderman Kraut's Picnic.....	Comedy	370
Jan. 3	The Smuggler's Game.....	Dramatic	1,000

### URBAN ECLIPSE.

Feb. 2	Sheltered in the Woods.....	Dramatic	806
Feb. 2	The Might of the Waters.....	Scenic	167
Jan. 26	Tommy in Dreamland.....	Child Comedy	491
Jan. 26	The Lass Who Loves a Sailor.....	Drama	417
Jan. 18	Riva, Austria, and the Lake of Garda,	Scenic	204
Jan. 18	Coast Guard.....	Dramatic	747
Jan. 12	True to His Oath.....	Drama	672
Jan. 12	Home of the Gypsies.....	Scenic	321

### VITAGRAPH CO.

Feb. 5	Twelfth Night.....	Shakespearean Comedy	970
Feb. 1	The Skeleton.....	Comedy	440
Feb. 1	Caught in His Own Trap.....	Comedy	503
Jan. 29	The Girl and the Judge.....	Dramatic	980
Jan. 25	The Life of Moses, Part III.....	Biblical	976
Jan. 22	A Pair of Schemers.....	Comedy	743
Jan. 22	Five Minutes to Twelve.....	Comedy	162
Jan. 18	The Toymaker's Secret.....	Novelty	969
Jan. 15	A Sister's Sacrifice.....	Dramatic	970
Jan. 11	The Old Maid's Valentine.....	Comedy	575
Jan. 11	Call Boy's Vengeance.....	Comedy	320



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# EDISON FILMS

## Releases of February 8 and 11

### Release of February 8

#### THE LIVINGSTON CASE

A detective story, much on the order of the famous "Sherlock Holmes" creation, is depicted on this film. By a process of inference and deduction a famous detective follows the clues of an apparent murder and extracts an unwilling confession from a "suspect." Highly dramatic from the start, the plot is well sustained and works out to a startling climax. An extraordinary film.

No. 6586. CODE, VESICABUNT. App. Length, 995 ft.

### Releases of February 11

#### AN EQUINE HERO.

A clever film which serves to introduce Don Fulano, the world's greatest living educated horse. The tricks that he performs show that he possesses almost human intelligence. As a climax to the film he releases his stable-mates from their stalls in a burning barn (fired by a revengeful groom) and rings the fire bell. A film to interest and delight any audience.

No. 6587. CODE, VESICAIRE. App. Length, 725 ft.

#### A QUEEN OF THE BURLESQUE.

A unique comedy with a laugh all the way through. The advent of a burlesque show in a small town and the havoc created among the male elements of the population by the posters of the "burlesque queens" furnish the theme, which eventually leads to an incident involving a spinster's reputation. A hilariously funny film.

No. 6588. CODE, VESTIARES. App. Length, 260 ft.

## Releases of February 15 and 18

### Release of February 15

#### THE PRESIDENT'S SPECIAL

(Melodramatic)

No. 6589. CODE, VESTIAIRO App. Length, 950 ft.

### Releases of February 18

#### THE MINIATURE

No. 6590. CODE, VESTIARIAN. App. Length, 725 ft.

#### A TRIP TO MARS

No. 6591. CODE, VESTIBULAR. App. Length, 265 ft.

Order Display Posters of these Films from your Exchange or the A. B. C. Co., Cleveland, Ohio.

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Geo. Breck,	70 Turk St.,	San Francisco
Howard Moving Picture Co.,	564 Washington St.,	Boston
Yale Film Exchange Co.,	622 Main St.,	Kansas City
P. L. Waters,	41 East 21st St.,	New York City
Lake Shore Film & Supply Co.,	314 Superior Ave., N. E.,	Cleveland
Chas. A. Cahuff,	4th and Green Sts.,	Philadelphia

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England  
DEALERS IN ALL PRINCIPAL CITIES



## Advance Film Description

Jan. 30 to Feb. 5  
1910



Scene from the Gaumont Feature

## "Civil War"

### "The Golden Lily"

Sacred Drama. (Gaumont.) Approx. Length, 702 ft. This sublime feature film is one of the finest sacred and miraculous subjects ever produced. Time, XIIIth Century. The Virgin Mary presents a Golden Lily to a poor old Fiddler, appearing before him as he bows down before her shrine.

Feb. 1st

One Reel  
955 Feet

### "Ascending the Jura Mountains"

Scenic-Travelogue. (Gaumont.) Approx. length, 253 ft. Superb Mountain and Valley Scenery viewed from the mountain railroad as the train ascends a precipitous grade. Swiss scenery is too well known to need special comment. 1000 feet would not be too much of a subject, such as this.

### "Sheltered in the Woods"

Mediaeval Drama. (Urban-Eclipse.) Approx. length, 806 feet. A grand feature drama of Feudal times. A noble Prince goes to the wars, leaving his Princess and baby in the care of his Steward, who abuses his master's confidence. He is fitly punished and all ends well.

Feb. 2d

One Reel  
973 Feet

### "The Might of the Waters"

Scenic-Travelogue. (Urban-Eclipse.) Approx. length, 167 ft. This fine film depicts the Rhyadr Water Works, a beautiful valley artificially dammed up and converted into a lovely lake. Three great falls and island-studded, mountain-bordered lakes make of this an exquisite subject sure to please everybody.

### "Civil War"

Military Drama. (Gaumont.) Approximate length, 940 ft. This stirring and patriotic military drama is a grand feature of breathless interest throughout. Acting is magnificent, all the actors being well-known stars from the best theatres. The settings are most appropriate and realistic and the photography is perfection itself. The Gaumont factory has outdone itself in the production of this truly wonderful military dramatic feature.

Feb. 5th

One Reel  
940 Feet

IMPORTED BY

# George Kleine

52 State St., CHICAGO

19 E. 21st St., NEW YORK



# The Film Index

VOL. V. No 7

NEW YORK, FEBRUARY 12, 1910

WHOLE No. 199

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

## FILM SERVICE CONVENTION

**Association of Licensed Exchange Men Hold Three Days' Session In New York—Discuss Many Trade Questions and Enjoy Successful Social Session—Will Hold Midsummer Meeting In Detroit**

FOR a social organization the Film Service Association seems to have acquired a substantial grasp of the business end of the M. P. game during the past year. It was generally predicted, you will remember, that its functions had been so emasculated by the formation of the Motion Picture Patents Company that its usefulness as an organization practically ended a year ago. At least that was the assumption of the pessimists. Since then the leaders of the organization seem to have found some reason for its existence besides meeting for a good time, and insist that they have something to show for their efforts besides badges and banquets.

The second annual meeting under the new dispensation of the association occurred at the Imperial Hotel, New York City, on January 28, 29 and 30, and was well attended, the following members being represented:

Western Film Exchange, St. Louis, Joplin and Milwaukee—J. R. Freuler.

Vitagraph Company, New York—William T. Rock.

Lake Shore Film & Supply Company, Cleveland, O.—E. Mandelbaum.

Actograph Company, New York—Mr. C. F. Harrington.

Imported Film & Supply Company, New Orleans, La.—J. E. Pearce.

Greater New York Film Exchange, New York—Louis Rosenbluh, and William Fox.

Pittsburg Calcium Light & Film Co., Pittsburg, Pa.—J. B. Clark.

Pittsburg Calcium Light & Film Co., Rochester, N. Y.—E. M. Saunders.

Pittsburg Calcium Light & Film Co., Wilkesbarre, Pa.—Mr. W. W. Shirley.

Pittsburg Calcium Light & Film Co., Cincinnati, Des Moines and Omaha, R. A. Rowland, of Pittsburg, Pa.

Ohio Film Exchange, Columbus, Ohio—Mr. J. W. Melchior.

United Film Exchange, Cleveland, O.—Edward Kohl.

Kleine Optical Company, New York and Branches—J. E. Willis.

Miles Brothers, New York—J. R. Miles and H. T. Edwards.

Miles Brothers, Boston, Mass.—Joseph Mack.

Miles Brothers, Baltimore, Md.—J. C. Weidman.

Miles Brothers, San Francisco, Cal.—Herbert E. Miles.

Yale Film Exchange, Kansas City, Mo.—A. D. Flintom.

Alfred Weiss Film Exchange, New York—Alfred Weiss.

Electric Film Supply Company, Philadelphia, Pa.—Harry Schwalbe.

Imperial Film Exchange, New York—William Steiner.

Imperial Film Exchange, Troy, N. Y.—Lee Langdon.

Imperial Film Exchange, Washington, D. C.—Tom Moore.

Pearce & Scheck, Baltimore, Md.—Marion Pearce and Phillip Scheck.

Swaab Film Service, Philadelphia, Pa.—Louis Swaab.

P. L. Waters, New York.

Howard M. P. Exchange, Boston, Mass.—Frank H. Howard.

Duquesne Film Exchange, Pittsburg, Pa.—Mr. Warner.

National-Vaudette Film Exchange, Detroit, Mich.—Phil Gleichman and A. J. Gilligham.

Lubin Film Exchange, Philadelphia, Pa.—Robert Etris.

Twin City Calcium Light and Film Co., Minneapolis, Minn.—C. E. VanDuzee.

Peoples Vaudeville Company, New York—D. B. Bernstein.

Progressive Film Exchange, Ogden, Utah—W. W. Hodgkins.

C. A. Cahuff, Philadelphia, Pa.

Buffalo Film Exchange, Buffalo, N. Y.—J. A. Schuchert.

Columbia Film Exchange, Pittsburg, Pa.—R. A. Rowland.

Montana Film Exchange, Butte, Mont.—Frank T. Bailey.

Spokane Film Exchange, Spokane, Wash.—Frank T. Bailey.

Theatre Film Exchange, Birmingham, Ala.—A. R. Boone.

H. Lieber Exchange, Indianapolis, Ind.—Robert Lieber.

### Opening Session.

The first session of the convention was called to order, by President A. J. Gilligham at 3.30 o'clock Friday afternoon. All officers were present. Under the report of committees the executive committee called the attention of the members present to the concession granted to licensed exhibitors in the matter of the return of film. This concession amounts to 20 per cent. of the amount leased and is to cover the loss from breakage while the film is in use. The executive committee held that it was granted as a result of the efforts of the officers of the association and that credit should be given to the association.

(Continued on page 3.)

## McQuade Rambunctious, Hammers Independents

**Exposes Practice of Stealing "Licensed" Posters—Puts One, Markowitz, Straight—Also Digs Up Some Good News**

James S. McQuade.

THE abuse of posters by some licensed exhibitors is just now receiving the attention of manufacturers and exchanges in Chicago. Just recently it was discovered that the managers of several theatres were making a practice of securing posters of films which were not included in their service, but which their nearby competitor had rented at considerable outlay. These dishonest exhibitors obliterate the title of the film and the manufacturer's trade mark, retaining the picture only and painting the sign, "Here to-day," across the top. And they always contrive to have a film run off that looks somewhat like the real subject, such film being an old release that has been rented at a small figure from their exchange.

### Twofold Evil of the Practice.

The twofold evil of this practice is at once apparent. It is a deliberate fraud on the patrons of the offending theatre and it works a heavy loss on the nearby competing house, which has installed a superior service. An exhibitor who is showing first run subjects and paying a big rental price for them is deprived of the patronage that is justly his by the unscrupulous manager across the street, or a block away, whose service costs only a fraction of what the other man pays. But the nearsightedness of the guilty ones shows that they are poor business men, as well as dishonest. It will not take a long time for their patrons to "get wise," and then their wrong-doing will re-act like a boomerang. Empty houses will follow, and "Theatre for Sale" will be the final sign hung out in front.

But it is not the intention to allow these offending theatres to die a natural death. Ways and means of a drastic nature are being considered, whereby these sly gentlemen will be brought to book and taught that honesty is the best policy. It must be said, in justice to exhibitors as a class, that very few, comparatively, have resorted to the practice in question, and these few must shortly become "good," or be weeded out.

### Surgical Operations Viewed on Screen.

It was my privilege, one evening last week, to view a series of remarkable surgical operations performed at a private exhibition, in George Kleine's studio, at 52 State street; but it was by means of moving pictures, taken by an Urban producer some time ago in one of the great London hospitals. The photography throughout the entire series was perfect—as, in-

(Continued on page 5.)



# The Film Index

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401 Ashland Block.

Phone, Central 2651

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## INFORMATION FOR ADVERTISERS

### ADVERTISING RATES

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### SPECIAL NOTICE.

The foregoing schedule of advertising rates is suspended indefinitely from this date. Write for new trial rates; they will interest you.

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Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

**FEBRUARY 12, 1910.**

## Light Up the Picture Theatre

There is absolutely no excuse for "dark" picture theatres. For many reasons "dark" theatres are objectionable. In the first place they are injurious to the eyes and, in the second place, it is alleged that they are injurious to the morals of the young. Matters have come to such a pass in Indianapolis, Ind., that the Mayor of that city has demanded that the picture houses be lighted up to prevent "spooning," and threatens to have an ordinance passed that will prevent the practice if the theatre managers do not voluntarily put a stop to it.

THE FILM INDEX does not hesitate to declare that every picture theatre should be well-lighted AT ALL TIMES, and that failure to do so should be sufficient grounds for the refusal or the cancellation of license.

Auditorium lights, properly placed and shaded, will not interfere in the least with the clearness of the pictures on the screen. This is a statement that any manager may easily demonstrate. There are several picture theatres in New York City that have been in operation for at least a year with the lights sufficiently strong to permit the reading of a newspaper in any part of the auditorium. This effect was accomplished without appreciable expense.

Here is an item printed in a Hamilton, Ohio, paper, which indicates that the possibility of the "light" house is spreading:

"No spooning in moving picture theatres, turn on the lights occasionally," this was the order given out to the people and managers of moving picture theatres in Indianapolis. The message was flashed over the world and caused all kind of comment.

When Manager Lou Wittman, of the Star and Eagle, heard of this he immediately began to think the matter over and decided that the lights need not be turned on at times to stop this alleged practice in the dark, but he believed the lights in the theatre could remain burning during the show.

Then Mr. Wittman began to experiment. He had his operator at the Star start a reel of pictures while all the house lights were burning and the result was just as good as when the lights were out. That convinced Mr. Wittman. He immediately gave orders that during all times the Star theatre will be lighted the same during the running of the pictures as during the intermissions, and that plan will now prevail.

The lighted theatre in no way spoils the pictures and, if it does anything, it makes them better. Mr. Wittman's reason for the pictures being shown in dark houses is that the managers want to save money,

the dark being of no advantage when one has good pictures, a good machine and plenty of electric current.

Manager Wittman is to be commended and his patrons will thank him for removing many of the discomforting features of the picture theatre. No doubt there are other theatre managers who have discovered the possibility of lighting their auditoriums without affecting the pictures; but there are still too many dark houses which should be made light.

The problem is simple: adjust your lights so that they will not shine on the screen or in the eyes of the audience. That's all there is to it.

## Editorial Parrots

Several weeks ago a man with a criminal bent in his nature attempted to drive a tunnel from the house in which he lived under a street to a bank, with the intention of robbing it. Unfortunately for the man he was not an expert tunneler; a cave-in happened and he lost his life. At a loss for a cause for the man's spectacular efforts, a newspaper man wrote that the poor fellow got his inspiration from motion pictures. Now witness what happens:

A newspaper, called the Journal-Messenger, printed in Cincinnati, Ohio, parrot-like, prints this:

A practical effect of the moving picture shows is seen in the death of a house painter in New York, who planned a bank robbery. From his cellar he had dug a tunnel for some distance under the street, evidently for the purpose of reaching a bank vault and the vault of a jewelry store. As he knew nothing of tunneling, or the means of support, the tunnel caved in, and his body was crushed. He would have gained nothing had he reached the vaults, because the most expert burglar, with his best tools, could not have made his way through the concrete and steel and this man had no tools. He had seen so many moving pictures of burglary at the five-cent shows that it seemed easy, and he turned burglar. Perhaps it was fortunate for himself and family that he was killed, as he would probably have entered on a career of clumsy crime, and, perhaps, spent a life in the penitentiary. The moving picture shows are a school of crime, along with many of the more sensational daily newspapers.

Another newspaper, The Boston Traveler, a paper whose editor is reputed to have more common sense than his effusion indicates, says in support of proposed legislative investigation of motion picture theatres:

It is but a week or so since a foolish youth in New York met his death in a tunnel of his own digging, leading from his house to a bank. He knew nothing of tunnel construction; he was so ignorant as to think it would be easy to enter the bank after he reached it—and he had gained his idea from seeing a moving picture representation of a burglar thus reaching a bank vault. There have been other similar instances of lads going wrong from the effect of bad pictures upon weak minds. This is the tendency which investigation and unceasing effort on the part of managers and legislators alike will correct.

These are but two examples of the parrot-like persistence with which editorial writers throughout the country are reprinting the foolish fiction that the amateur band robber got his notion of tunneling and his incentive for crime from motion pictures—a fiction that is without the slightest foundation of fact, rhyme or reason.

## New N-I Film

The Eastman Kodak Company has submitted to the licensed manufacturers samples of a new non-inflammable film which appears, from tests made, to be superior to the stock that has been in use during the past six months. Tests prove it to be tougher and thus better fitted to resist the strain of service. In other respects it is up to the standard. There is hope that the new stock will solve many of the film troubles complained of.

## Modes of Advertising Moving Pictures

By Harry Gordon.

Keenest competition exists today between the various media for the advertising of the product of the film plants; but, notwithstanding the strenuous efforts of the picture journals to corner the field, the daily newspaper is fast making an inroad upon this comparatively new field and will continue to do so according to practical experts. The daily paper is an established institution in its own community; the same community that is expected to make possible the popularity of our product. And everyone reads it whose attention is worth having, for the American public are readers. The mere fact that of our 90,000,000 people, 85 per cent are

regular subscribers to some American publication, exclusive of magazines and trade periodicals, proves that the daily newspaper has an influence in its community that the magazine or journal, published in some distant city, can not have, and that influence extends to its advertising columns and each day finds more of the great city dailies taking up the amusement reviews of new films.

It is the belief that much can be gained by reading and unbiased criticism of the nickel theatre patrons, that is, ordinary critics. It frequently reveals the weaker spots and furnishes material for earnest consideration at the hand of the producer and stage manager. We were made more forcibly cognizant of this fact recently following the appearance upon the market of certain war pictures utilizing actors as soldiers. Livery and farm horses were prominent as Western range and cavalry mounts, and grease paint Indians stood well in the foreground.

The comment this occasioned, made the producer of this film determine to follow absolute lines of accuracy, irrespective of expense, considering only the result. Our presentation of a series of war pictures, including "The Heroine of Mafeking," "Briton and Boer," "The Highlander's Defiance," and "Custer's Last Stand," where every possible authority as regards history and accuracy in detail were brought into use, alone proved to be the opening wedge that placed picturedom within the notice of the journalists throughout the country, who had heretofore fostered skepticism upon pictures and their themes.

So true to nature and absolute in dressing were these pictures, that some of the best writers in the country and England have sent to this office marked copies commenting upon these series. These publications are read by the patron of the picture theatre, in other words, commercially speaking, the consumer, and in this way creates a demand for your product, and the exhibitors are called upon to supply that film and thus through the regular trade channels this effect reverts back to the manufacturer and this alone can determine the output of your plant. We do not wish to have our meaning misconstrued as regards the very excellent trade journals, that cover the amusement field, all of which have our support, but wish to impress our belief of the important bearing and close relationship this most popular mode of amusement has in common with the daily paper.

## Pathe Pictures Paris Flood

"'Tis an ill wind that blows nobody good." The great flood at Paris, of which the papers have been full during the last few days, has undoubtedly caused untold suffering among the poor of that fair country—la belle France, but also it has given that enterprising firm of cinematographers, Pathe Freres, a most glorious opportunity to get a series of magnificent pictures of the inundation which will be released soon.

During the progress of the flood, although at least one of the Pathe factories was submerged—the one at Joinville—every available moving picture photographer in their employ was out on the job rapidly snapping the most intensely interesting and fascinating scenes of the greatest flood the ancient city of Paris has ever known.

The extent of the flood, the damage done and threatened and the plight of the water-soaked inhabitants can never be realized from mere words in the newspapers, and photographs, while showing some particular scene, have no "life" and do not show it in its relation to the surrounding sections. It is at times like this that the full significance of the possibilities of moving pictures begins to dawn on one's mental vision. The marvelous portrayal of the greatest events in the history of the world can be and are being made every day for posterity.

That Pathe Freres should be in a position to take these flood pictures is a fact for which exhibitors should be particularly pleased as the quality of their photography, the depths of perspective and the possibilities of really wonderful effects is never surpassed and seldom equalled. The pictures to be released are wonderful in no small degree considering the circumstances and the difficulties under which they were taken. Such films will be fortune makers to the exhibitors for weeks—even months from now.



## FILM SERVICE CONVENTION

(Continued from page 1.)

On the question of the return of film a resolution was offered that the returns for the months of May, June, July and August be delayed in order that exchanges might have that stock to use at parks and beaches during the summer. The proposition was turned down by a large vote, the reason expressed being that "they wished to get rid of the junk."

### The Credit Question.

Regarding the matter of credits, there was a wide and general discussion. Mr. Flintom argued for a universal C. O. D. method, which many opposed for the reason that it did not work out as good as it looked on paper. To its failure it was alleged the negligence of the express companies largely contributed.

The matter finally resolved itself into instructions to the executive committee to frame a series of rules to govern credits which, when finally approved, would enlist the co-operation of the Patents Company to enforce observance. The association was given to understand that the necessary aid would be forthcoming at the proper time.

### Legislative Matters.

Attention of the convention was called by Secretary Miles to the proposed legislation affecting motion picture shows in Massachusetts. On motion, a committee was appointed to watch such matters, and Secretary Miles requested all members to keep him fully advised.

On the subject of risks from fire and explosions, Mr. Clark of Pittsburgh spoke at length upon the Columbia Film Exchange incident, explaining the great exaggerations in the newspaper stories and contending that there was little reason in the action taken in some cities to oust film exchanges from certain buildings. Mr. Clark asserted that he had seen the bid made for the repairing of the building damaged by the Columbia explosion and that the figures quoted were but \$6,000. The newspapers stated that the damage would amount to \$250,000.

### "Machine Selling Agreement."

In the matter of the sale licensed projecting machines there was a spirited discussion upon a resolution requesting the co-operation of the manufacturers. A sales agreement was asked of the makers of machines. At a conference between the members of the Association and the makers an amicable understanding was reached.

### Non-Inflammable Film.

Regarding N.-I. film troubles, Mr. A. E. Smith of the Vitagraph Company gave a most interesting half-hour talk in explaining the causes of most of the troubles which come out of the use of the new film.

Among other things, Mr. Smith said that the troubles were mainly caused by the various methods of treating the emulsion by the manufacturers. The chemicals used were, in some cases, too strong, and had the effect of taking the life out of the emulsion and rendering the film brittle.

It was stated by some of the exchange men who had watched the breakage of film closely that they now knew just about when the product of each manufacturer would break and which would break first.

A resolution to appoint an expert to investigate the matter of breakage was voted down.

Mr. Smith announced that the Eastman company had perfected a new stock, samples of which had been submitted to all the manufacturers, and he expressed the belief that trouble from breakage would be soon overcome.

This concluded the business of the Friday session and an adjournment was taken till the following day.

### Saturday's Session.

It was 3 o'clock Saturday afternoon before the convention was called to order. Selection of the place for the next meeting was the first order of business and a lively contest was developed between Atlantic City and Detroit. Three votes were taken before a decision in favor of Detroit was reached. This was a victory for the Western contingent which have been trying to coax the meetings out that way for some time. Everyone was satisfied, through, as Detroit is a good place to go in summer. President Gilligham and Phil Gleichman were especially well pleased, promising to give the delegates the time of their lives.

J. S. Pearce of the Imported Film & Supply Company of New Orleans, put in a strong bid for the annual meeting of 1911.

### Election of Officers.

Upon the question of the selection of officers for the ensuing year a committee consisting of E. Mandelbaum, Harry Schwalbe, Alfred Weiss, Joseph Mack and J. E. Willis was appointed to make up the slate. The committee recommended the re-election of all officers with the exception of William Fox member of the executive committee, naming P. L. Waters, of New York in his stead. The recommendation was concurred in.

Under the head of the good of the organization remarks were made by J. A. Berst of Pathe Freres; S. Lubin of the Lubin Mfg. Co.; Frank J. Marion of the Kalem Company, and John Pelzer of the Edison Company.

A conference upon the question of a sales agreement with machine manufacturers was held. Mr.

Pelzer of the Edison Co.; Mr. Coles of the Nicholas Power Company, Mr. Berst of Pathe Freres, Mr. Singhi of the Lubin Company, Mr. Roebuck of the Enterprise Optical Mfg. Co., Eberhard Schneider, W. T. Rock of the Vitagraph Co., and Mr. Willis of the Edengraph Company were present and expressed their willingness to agree to the requests of the association.

This concluded the business of the second day.

### The Social Session.

At 8.30 o'clock Saturday evening the members of the F. S. A. with their friends and wives partook of an elaborate banquet, spread in the main dining room of the Imperial. There were nearly 100 persons present and a most enjoyable time was had.

Through the courtesy of W. J. Gane of the Motion Picture Theatres Company of American and the Ted Snyder Music Publishing Company, ample entertainment was provided. Toastmaster Gilligham kept things lively by calling upon nearly everybody present for a speech, and with the aid of a megaphone he succeeded in raising everyone called.

The festivities were ended about 2 a. m.

### Sunday's Session.

At 3 o'clock Sunday afternoon the members assembled for a final session. A discussion upon the length of reels started things humming. A strong protest was entered against reels exceeding 900 feet in length and one member declared that, in decreasing his supply, he dropped the product of the manufacturers who made long subjects. All agreed that 1,000-foot reels resulted in a waste of film and the ruining of many good pictures.

The secretary was requested to advise manufacturers to keep reels down to 900 feet, and it was intimated that the manufacturers who complied with this request would be favored.

### Waterproof Film.

On the subject of waterproof film Mr. Daniels, president of the National Waterproof Film Co., of Chicago was introduced and explained the advantages of the process at length. Numerous questions were asked by the delegates and answered to the satisfaction of everyone present. When Mr. Daniels concluded Mr. Robert Lieber, treasurer of the association, complimented him upon his efforts to better the conditions of the business and said that it was the duty of every member of the association to give Mr. Daniels and his company every possible encouragement.

A resolution was adopted fixing the dues at \$25 per annum to date from the semi-annual meeting preceding the next annual meeting.

### Traffic Rates.

Mr. Flintom of Kansas City brought up the question of freight and express charges. After some discussion the subject was referred to a committee consisting of Messrs. Freuler and Lieber for the West and Waters and Clark for the East.

It was recommended that exchange men join all local boards of trade and business associations and work with those organizations to secure better rates. They were also cautioned against annoying the express companies with trifling claims for damages, such as the breaking of a song slide.

Under the head of the future of the business the executive committee was instructed to devise ways and means to overcome oppressive regulations of state and municipal officials.

This concluded the business of the convention, and an adjournment was taken to meet in Detroit.

As a fitting finale, Messrs. Rock and Lubin invited the members present to dine with them, and the layout, of which about 36 persons partook, was no mere fancy tale.

### The Guest List.

Honorary members, and guests who were present during the convention consisted of the following:

Mrs. Louis Swaab, Mrs. W. T. Rock, Mrs. John Rock, Mrs. J. E. Willis, Mrs. Babcock, Mrs. Herbert Miles, Mrs. A. V. Smith, Mrs. A. E. Smith, Mrs. J. B. Clark, Mrs. Wm. Steiner, Mrs. Jos. Miles, Mrs. John Fitzpatrick, Mrs. Ferd. Singhi, Mrs. F. T. Bailey, Mrs. John Pelzer, Mrs. J. R. Freuler, Mrs. J. H. Hallberg, Mrs. Eberhard Schneider, Miss Mandelbaum, Miss Weidman.

Messrs. J. H. Kinsley, Maurice H. Kuhn, Baxter Morton, S. M. Sutherland, Dr. Baer, B. W. Beadee, A. V. Smith, John Fitzpatrick, J. C. Graham, I. C. Oes, A. Kessel, V. R. Carrick, Nicholas Amos, Ferd. W. Singhi, S. Lubin, John Pelzer, Alex. Moore, J. A. McCaffrey, J. H. Hallberg, C. T. Goldenberg, W. A. Daniels, John Rock, William Wright, A. E. Smith, J. Stuart Blackton, Eberhard Schneider, C. R. Baird, H. G. Plympton, J. A. Berst, A. E. Roebuck, F. J. Dolbear, William H. Swanson.

Amusement Press.—J. P. Chalmers, Thomas Bedding, H. F. Hoffman, Frank Winch, Ellis Cohen, Dore Hoffman, Jas. L. Hoff.

### Swanson Taken In.

During the social session Toastmaster Gilligham sent a committee out to locate and produce the person of Wm. H. Swanson, a former president of the F. S. A., now secretary of the Alliance. He was duly produced and entertained his old friends with a story of "trooping days."

Bill got a rousing welcome and was impelled to say "It's hell to be independent."

### Manufacturers' Exhibits.

Several rooms in the hotel adjoining the convention hall were occupied by makers of machines, and

supplies. Pathe Freres and Nicholas Powers machines were demonstrated. The O. M. Edwards Co., of Syracuse, N. Y., showed a metallic film cabinet and the National Waterproof Film Co. gave an exhibition of its film-cleansing device.

In many respects the meeting was far more interesting than any previous convention of the F. S. A.

## DOINGS OF THE "LITTLE TRUST"

### Murdoch Resigns the Presidency—Member Fined; New One Elected

Stripped of much hot air and handed out in official form the proceedings of the Alliance executive committee's meeting, held at the Imperial Hotel Jan. 29, 30 and 31, is quite a readable document and "listens well." We publish it in full just to prove that what we have been saying about some people is true. Note the fines imposed for breaking the rules. The Chicago Film Exchange seems to be up to its old tricks—the Max Lewis crowd can't run straight.

It was also found necessary to levy an indemnity of \$100 each on the manufacturers and importers to make them stay "good."

Observe the attempt to make it appear that the Alliance has available 20 reels per week. The fact is that it has less than half that number. However, here's the report:

The executive committee of the Alliance was called to order at 6 P. M., January 29, Messrs. J. J. Murdock, I. C. Oes, A. Kessel, J. W. Morgan and Wm. H. Swanson being present, together with the manufacturers, who were called in for a joint conference.

Upon proof being submitted to the committee that a number of manufacturers were selling to non-members, a fine of \$100 was imposed on the Imp, Bison, Centaur and Phoenix companies.

Closer agreements were arrived at, and non-members of the Alliance will not be allowed to enjoy any of its privileges. This caused the entry of seven new members, viz., the United Film Renting Co. of New York and of Troy, and the Buckeye Film & Projection Co. of Dayton, O.; American Film Exchange, Pittsburgh, Pa.; Southern Film Exchange, Cincinnati, Ohio; Standard Film Exchange, Cleveland, Ohio, and the Precision Film Exchange, Chicago, Ill.

The secretary was instructed to notify all members, both manufacturing and exchange, that every rule of the Alliance would be enforced with absolute certainty.

It was shown to the committee that the Chicago Film Exchange had exhibited the Imp pictures "Never Again" and "A Rose of the Philippines" on Sunday, January 23, a day previous to the release day. The committee imposed a fine of \$100 for this offense.

Evidence was submitted that the Peerless Film Exchange of Kansas City had released the Bison film, "The Female Bandit," on January 31 instead of February 1. Further investigation was ordered, and if the charges are proved, the Peerless will be fined a similar amount to the Chicago Film Exchange.

A resolution was adopted that each manufacturer and importer is to deposit in the hands of the treasurer \$100 to cover penalties for violations of the rules and by-laws, and should any fine be levied against this \$100, the same is to be paid within 24 hours, and until the deposit is replenished, the manufacturer or importer will stand suspended until it is paid.

A grievance committee of three was appointed, one new member to be added and one old one dropped each month. The chairman will be considered the senior member, and on withdrawing he will appoint his successor. This committee will investigate complaints against manufacturers and importers.

The Eagle Film Exchange of Philadelphia was restored to membership after having been suspended for a slight infraction of the rules.

It was found that the manufacturers had had business relations with the Standard Film Exchange of Cleveland, O., Victor Film Service of Buffalo, Southern Film Exchange of Cincinnati, Queen City Film Exchange of Cincinnati, California Film Exchange and Pacific Film Exchange of San Francisco, and the manufacturers were notified that a further infraction of the rules would involve them in a fine of \$500.

A committee was appointed to investigate a certain concern in Philadelphia which was reported to be buying films, ostensibly for export, but renting it to film exchanges.

A uniform price of ten cents a foot was adopted by the manufacturers, the American manufacturers agreeing to include fifty potsers of each reel. The exchanges have agreed to place standing orders subject to cancellation on two weeks' notice for American goods and three weeks for imported film.

The release days were changed as follows:

Monday—Imp., 1; Clair, 1; International P. & P. Co., 4; Theo. Brinkmier, 1.

Tuesday—Bison, 1; Powers, 1; Thanouser, 1.

Wednesday—Ambrosio, 1; Actophone, 1; Columbia, 1.

Thursday—Centaur, 1; Imp, 1; Exclusive, 1.

Friday—Bison, 1; Pantograph, 1.

Saturday—Great Northern, 1; Italia, 1; Phoenix, 1.

The meeting was harmonious, but the enthusiasm was somewhat dampened by the resignation of J. J. Murdock as president. Mr. Murdock still remains in



the Alliance as a member. Business reasons and delicate health were responsible for Mr. Murdock's actions, which prompted some two hours of speech-making by the assembled committeemen and manufacturers in expressing their regret at the loss of so able a leader, who was responsible for the success of the International Prospecting & Producing Co., and in a large degree for the good work of the Alliance. The executive committee made an appropriation for the purchase of a loving cup to be presented to the retiring president. Mr. Murdock's successor has not yet been decided upon.

Mr. Murdock made a very touching reply to the kind words, and was evidently much affected.

A committee from the F. S. A. visited the N. I. M. P. A. headquarters and invited Secretary Swanson to address the banquet of the licensed exchange men, which was being held in the same hotel, which Swanson graciously accepted.

The secretary stated that more was accomplished at this meeting than all others combined.

## COMING EDISON FEATURES

### Pictures by Davis, Townsend and Norton—"Carmen" by Mlle. Pilar Morin—A Thrilling Railroad Picture

"The President's Special," release of February 15, is said to be one of the most thrilling melodramas ever committed to a film. Its story is simple, direct and probable. A railroad telegraph operator, forced to do a forty-eight hour "trick," fights manfully against tired nature but finally succumbs to sleep. He is awakened by the roar of the passing express, which he had been instructed to sidetrack so as to provide a clear track for the "President's Special," coming from an opposite direction. His wife, seated in her home, teaching her child its prayers before bed, hears the whistle of the approaching train and realizes what has occurred. Seizing a red table cloth, she dashes from the house and waves it frantically at the passing train, but is unable to attract the attention of the train hand. Just as she is about to give up in despair an automobile comes along. Alive to her opportunity, she jumps into it and quickly explains the predicament. Then begins a chase—automobile after engine—a nerve-racking chase, over a road that runs alongside the track and gives the audience a splendid view of both of these assassins of distance extended to their utmost. The automobile finally wins and the wreck is averted.

Meanwhile the husband, writhing in his utter helplessness to relieve the awful situation, is suffering the tortures of the damned as the minutes speed toward the time when the trains will crash together. His imagination, disordered by the awful strain to which he has been subjected, he peers through the window and sees as in a vision the two trains approaching each other around the curve of a mountain. Faster and ever closer they speed; now they are separated by a few yards—a crash, an explosion, a cloud of steam and a mass of debris! One more has been added to the long appalling list of wrecks that have resulted from a moment's neglect of duty.

Closing his eyes to the sickening sight, he staggers from the window to his knees, his ears resounding with the shrieks of the dying and wounded. Starting to his feet to escape from the place, he is confronted by a long line of spectral figures which crowd the doorway and into the office—the dishevelled victims of the wreck, with the fingers of guilt pointed at him. He seeks to escape by the window, but is met by still others, who taunt, and mock, and curse him. Driven frantic by the sight, he rushes to a drawer, seizes his revolver and is about to seek relief in death, when a merciful nature deprives him of consciousness and he falls to the floor, where he is later found and revived by his heroic wife and the passengers from the train.

There is a terrible realism to this film that will hold an audience spellbound from the scene wherein the operator fails in his duty right up to the climax. The wreck scene is a startling and effective piece of stage work, splendidly photographed, while the apparition scene and the race between the automobile and engine will be watched with bated breath. It is one of those films in which an audience becomes unconsciously absorbed, forgetting for the moment that what it sees is not an actual occurrence but a well-acted and staged mimetic play. "The President's Special," it is safe to say, will be considered one of the most popular melodramas ever pictured.

"A Trip to Mars" is a short film with a bundle of laughs in its unfolding. The ascent of the

old professor of chemistry to the planet Mars is not accomplished in what could be considered a dignified manner, neither is the reception accorded him by the huge, strange creatures who inhabit the planet; and when blown off a Martian's hand into space and landed in his laboratory again, old Mother Earth seemed to resent his return and proceeds to make things interesting for him. There are some beautiful effects in this trick picture which will go a long way to make it popular. "A Trip to Mars" will be released February 18.

### From the Life of "Old Hickory."

"The Miniature," released February 18, is built upon a true incident in the life of Andrew Jackson just before his elevation to the presidency—the famous duel which he fought with Charles Dickinson to avenge an insult offered to Mrs. Jackson. The scenes are typically Southern and brilliantly photographed, the costumes are correct in every detail, and the acting absolutely without a flaw. The duel scene is especially strong, the acting at no time bordering on the melodramatic, but, on the contrary, being marked by a dignified reserve as becomes the characters of the play. Wm. J. Sorelle, who interprets the character of "Old Hickory," shows a splendid conception of the part, and in make-up so closely resembles the photograph of the original, that were the plot unannounced no difficulty would be experienced in identifying the character depicted. Those who have been wont to criticize Andrew Jackson for the roughness of manner, with which he is credited on the pages of history, will depart, after seeing the gentleness with which Mr. Sorelle invests the character in the scene wherein he rejoins his wife after the duel, with an entirely changed opinion of the doughty hero of New Orleans. "The Miniature" is a splendid film, with a well connected theme and gripping action.

### A Glimpse of New York's "400."

"A Victim of Bridge," written by E. W. Townsend and claimed to represent a greater expense of costuming and scenery than any similar film ever produced, will be released February 22. It tells a strong story of life within the sacred precincts of New York's exclusive "Four Hundred," about which Mr. Townsend is especially qualified to write, and the interest is well sustained throughout the unravelling of the film. To give the subject the best possible production, to harmonize all the details, a special cast was selected to interpret it, particular care being exercised to select for that purpose actors and actresses who could combine ability with the requisite stage presence. This the Edison Company feel they have done, and they submit "A Victim of Bridge" to the public, convinced that its merits will secure for it a place in the popular favor.

### Richard Harding Davis' Finest Picture.

"Ranson's Folly," by Richard Harding Davis, is slated for release on March 1st. Perhaps no development in film production during the past year has excited more interest than did the announcement that America's foremost novelist had allied himself with the Edison Company and would put into pictorial form his world-renowned stories. Of all his works "Ranson's Folly" is one of the best known. A typical story of the great Western frontier, whose quaint characters are fast disappearing, it fairly palpitates with all the virility and strength of the men who lived the strenuous life of that country. A Western military post is the scene of action, and the story tells of a mad prank played by an adventure-loving young lieutenant, who for pure love of excitement holds up a stage coach, disguised as "Red Rider," the outlaw. The consequences of his rash deed follow in the action of the film, which is rich in thrillingly dramatic situations, the military glamor that surrounds it imparting a flavor which will instantly commend it to popular fancy. "Ranson's Folly" should be the great big dramatic film of the year.

### Mlle. Pilar-Morin to Appear in "Carmen."

The Edison Company announces for release in the near future, as the second in their series of films depicting the stories of famous grand operas, the ever-popular "Carmen," with no less a personage than the famous Mlle. Pilar-Morin as the central figure. In the fascinating character of the pleasure-loving cigarette girl of Seville, Mlle. Morin will be afforded an exceptional opportunity to display her wonderful mimetic talent. In the interpretation of this absorbing story she will have the assistance of a specially selected cast of characters who may be depended

upon to give her the best of support. A sumptuous production of the opera is promised, with costumes and scenery on a scale of magnificence unsurpassed in the history of motion pictures. Remembering the signal success scored by the Edison Company in the first of their operatic films—"Faust"—we are constrained to believe that "Carmen," with so talented an actress as Mlle. Morin in the title role, will eclipse anything yet attempted in that line.

### Roy Norton's First Film to Be Released Soon.

Roy Norton's first contribution to Edison films will also be announced at a very early date. As was promised, it will portray life in the great Western country to which his name is inseparably attached. Those who are familiar with Mr. Norton's delightful characterizations (and who that reads books is not?) may expect in their pictorial form a faithful reproduction of the charming quaintness with which he invests them. Mr. Norton's first film, needless to say, will be awaited with consuming interest by the picture-loving public.

### A LEGITIMATE KICK.

Editor THE FILM INDEX:

From time to time I am placed in a very embarrassing position through the seeming carelessness of the different manufacturers in not giving to their characters the same names in the synopsis, as in the film. No doubt many other exhibitors who lecture their pictures have the same thing to contend with. It frequently occurs that I am unable to run my show in advance of the performance hours and am compelled to depend on the synopsis for my first lecture. As an example: Last night my feature picture gave the names of "Phillip Strong" and "Miss Norton" in the synopsis, while the film presented them as "Geo. Ingrain" and "Anna Yates," much to the merriment of the audience and my own discomfiture. Such things as this always contribute to a lack of appreciation of the subject in hand. Lack of attention to small details very frequently spoil a whole picture. Out here we are on the edge of the romantic West of old, and even the small boy notices these inconsistencies. Not long since I was running a western picture to a crowded house when a little fellow down in front broke out with "Look at the cowboy wiping his forehead with a white handkerchief." Another good picture ruined by ridicule.

In view of the fact that we are frequently assailed by the pulpit, especially on our Sunday performances, I am enclosing a copy of a letter I sent to the clergy of our city not long since and which proved to be productive of much good. We have been raked over the coals many times and the sermons containing the rakes were always published in the daily papers. The letter brought a number of the clergy into my house and at the next meeting of the ministerial association I received commendation for the class of pictures shown in my house. Experience has shown me that a pat on the back is better than opposition. Very respectfully yours,

E. B. Grubs, Mgr. Star Theatre.

The invitation follows:

Rev. Sir:

On Monday night, Jan. 17, 1910, I present in motion pictures the first two parts in the series of five parts in the "Life of Moses."

This series is being produced by the Vitagraph Co. under the personal direction of the Rev. Madison C. Peters, a noted biblical scholar, and I feel that you might be especially interested in seeing this production, therefore extend this as an invitation to yourself and family to be my guests on Monday night.

At this time I also wish to call your attention to the fact that I am endeavoring to conduct my house on such a basis, and offering my patrons a class of pictures, that it will attract the patronage of the Christian as well as the sinner. At no time nor under any circumstances is a picture presented at my house except of the highest character, and I am working on the principle as stated in the Western Christian Advocate of Nov. 24th, that "the motion picture show is becoming a powerful factor in the education of the future generation."

Hoping you may find it convenient to attend my production on Monday night, I am,

Very respectfully yours,

MGR. STAR THEATRE.

### NEW RULES AT ST. PAUL.

The St. Paul City Council committee in charge of places of amusement has adopted new rules governing motion picture theatres. All places having a capacity of 800 persons or more must be fireproof and picture machines must be placed in some portion of the hall farthest from the door.



# WE HAVE SOME HIGH-CLASS SERVICE OPEN ACE---FROM ONE TO SEVEN DAYS

Write Us What You Want and We Will Quote Prices

"BEST SERVICE IN AMERICA"

## AMERICAN FILM SERVICE, CHICAGO, ILL.

Telephone Long Distance Randolph 3216-3217

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### CHICAGO LETTER

(Continued from page 1.)

deed, it must be for such subjects—every movement of the skillful and dexterous operator, as well as those of his assistant and the anaesthetist, being clearly seen and eagerly followed.

The operations were all of a difficult character, requiring great skill with the knife and a thorough knowledge of anatomical structure, and of the various foreign growths about to be extirpated or removed. Owing to the nice etiquette prevailing in the medical profession, the name of the principal in the various operations is not given, but he was evidently the leading surgeon on the hospital staff in his day; and due, too, to the same delicate etiquette the patient's face is carefully concealed in each case by a wrapping of linen.

The operations covered the extirpation and removal of encapsulated tumors from various parts of the human body, the general technique followed in such cases being easily followed and indelibly impressed on the mind. First, is the exposure of the tumor by a transverse, oblique, or vertical incision, as the case may call for; second, the displacement of the tumor outside the wound; third, the preparation of the pedicle, or stalk, on which the formation has grown; fourth, the excision of this pedicle so that the ligature may be made; fifth, the ligation of the pedicle, and, sixth, the cutting of the pedicle and the removal of the tumor, after which all hemorrhage is checked, the wound closed and the necessary drainage tubes inserted.

During this absorbing, half-hour's object lesson in clinics, I witnessed the extirpation of a cyst of the thyroid gland, which is situated in the throat near the Adam's apple; also the extirpation of a unilateral goitre and of a bilateral goitre, each growth being in the gland referred to; then, in succession, the removal of a tumor on the testis, another on the thigh (an exceedingly difficult and dangerous operation which called for the removal of nearly all the flesh and muscle on the inside of the thigh, exposing the bone), and the removal of a tumor on the kidney. This last was the most interesting of all, as it could be seen that, on the exposure of the kidney and its attached tumor, the surgeon scrutinized the organ carefully and finished by removing it as well as the tumor, evidently discovering that it was thoroughly diseased and that its further presence meant death to the patient.

It appealed to me very forcibly at the time that this splendid series of views would be invaluable to a surgical lecturer, and to every member of his class, as they furnish, right at hand, the means of absorbing the growths after exposure and every step taken in their removal. It is only possible for a student to gain a thorough, practical clinical knowledge by attending all the best clinical schools in this country and Europe; and, as the majority have not the means to do this, the next best way, it seems to me, would be to secure for the lecture room as complete a set of surgical films as is obtainable.

George Kleine informs me that, included among his great collection of educational films, he has the largest and most varied collection of surgical films in existence. The operations have been performed by eminent surgeons the world over, so that any student who views them on the screen has ocular demonstration of the most approved technique to be followed in each case.

These surgical films are to be strictly confined to exhibitions in medical colleges, hospitals and kindred institutions, for obvious reasons.

### Aviation Meet at Los Angeles.

Geo. K. Spoor tells me that the "Aviation Meet at Los Angeles," is an exceptionally fine specimen of clear photography. The return of the daring French aviator, Paulhan, to the show grounds, after his cross-country flight, Mr. Spoor says, is especially fine. The machine is spied, on the home trip, far away, a mere speck beneath the clouds. Soon its outline is clearly seen, then the aviator is distinguished and in a short time, like a monster of the air, the machine swoops down on the course. The enthusiastic crowd is seen rushing towards Paulhan, whom they seize, hoist on a dense floor of heads and shoulders and bear in triumph to the grand stand.

About 1,600 feet of negative was taken for this film, of which 625 feet have been selected for use. It will be released Feb. 16.

### A Daniel Come to Judgment!

It is really painful to take up valuable space with such matter as appears in this article, when it might better be devoted to some other subject of worthy interest; but my correspondent in this instance evidently belongs to that class of people, who, in their egotism, interpret silence as a token of inability to make reply, when it would be intended as a gentle reminder that the trespasser is ignored. And so, in the case at issue—at the risk of being charged with the foul crime of hitting a cripple—I am forced to exchange golden silence for silvery speech.

Bearing the date of Jan. 18, the following letter was received from Daniel S. Markowitz, who explains under his signature that he is traveling representative of the California Film Exchange ("independent"), of San Francisco:

Dear Sir:

The writer while not being connected with a licensed film exchange or exhibiting licensed films has occasionally, however, come in contact with exhibitors, as well as exchange men, handling the Moving Picture Patents Company's films.

In looking over The Film Index of the 15th inst. I note that you point with great pride to Mr. Selig's large enterprise and the great volume of cash necessary to handle his business. Can you point back seven years ago to Mr. Selig's plant in the same large scale? The writer knows positively and emphatically no. But you do expect that the independents, who are mere infants in the manufacturing game, should be able to make as large strides in their manufacturing as your Mr. Selig.

It is a well known fact, my dear Mr. McQuade, that when infants are first born they must learn to creep before they can walk. Next to that they must walk before they can run. It is the exact situation of the independent manufacturers. They must first creep before they can walk, and when they are walking in the game as long as Mr. Selig, the chances are they will be able to run. At any rate, from the class of films they are manufacturing at the present time and with the rapid strides they are taking toward perfecting their photography and staging they certainly will be far in advance of anything that any manufacturer you have in your fold today ever manufactured in the same length of time that he was in the business. That is something that we can point to with great pride and something that you dare not refer back to.

I am always ready and open for a man that is perfectly fair and candid and will do his share of the boosting of any game, but I have very little use personally for a man who tries to knock the other man's product. If you cannot boost it the word silence will perhaps gain for you a great deal more.

Trusting that you will take this communication in the same spirit of good fellowship that it is intended, I remain, etc.

My Chicago letter, in the issue of Jan. 15, contained a paragraph which drew attention to the heavy investments made by licensed manufacturers to meet the needs of the trade for a comparatively short period; and, citing the Selig Polyscope Co. as an example, I quoted figures

furnished by the President, Wm. N. Selig. In the paragraph immediately following, under the subhead, "Contrast with 'Independent' Manufacturers," there appeared:

It surely must appeal to every intelligent exhibitor of the "independent" section that the "independent" American manufacturer cannot hope to compete with the licensed product, handicapped as he is by the lack of manufacturing facilities and by the further lack of anything like sufficient capital to produce his negatives. Indeed, careful research of the most reliable sources reveals that very few "independent" American manufacturers have an existence, otherwise than by title and on "paper." Judging from the great number of "independent" exhibitors who have joined the licensed ranks in the last three months of the year just closed, it certainly looks as if the early months of the New Year will be marked by a general exodus from the "independent" Egypt.

It will be noticed that I wrote only of PRES-ENT CONDITIONS; not a word of reference, either to the past or future of the "independent" manufacturers was made. And what does this David—I beg his pardon, "Daniel"—the self-constituted champion of the hosts of the "independents," confess in his letter as being "the exact situation of the 'independent' manufacturers" at the present time?

### THEY ARE CREEPING!

You have put it in black and white, my dear Mr. Markowitz. You have been candid and truthful at the expense of your contention; for what sane man would place the services of a creeping babe in swaddling clothes on a par with the services of a full grown man in the plentitude of his powers! If you are the happy father of such a babe, I would advise you, my dear, DEAR, Mr. Markowitz, to go home and entrust him immediately with your controversial articles—and other things.

But I cannot overlook another "something" in this precious letter. Referring to his optimistic views of the future of "independent" manufacturers, Mr. Markowitz writes: "That is something that we can point to with great pride, etc." Now, my dear Mr. Markowitz, how can you point with pride, or point at all to something that may or may not occur in the future? We have lots of poor fellows here, in Illinois, who point rapturously to the millions of dollars which they have stored in the future; but we pity them and deplore their hallucinations. They are in the asylum for the insane!

And, my dear Mr. Markowitz, is it fair in face of your own admission as to the "creeping" stage of American "independent" manufacturers—that you should continue to feed your "independent" exhibitors on glowing "futures," no matter how they may appeal to your disordered fancy, when the REAL THING can be gotten NOW by applying to any licensed exchange.

And, just once more: I don't have to "knock the other man's product." It knocks itself. With the exceptions of the Bison, the Laemmle and the World (of Portland, Ore., recently burned out) product, the "independents" have had no American manufactured film that would pass muster in Podunk—and you know it, Mr. Markowitz. And YOU KNOW, too, that if it had not been for the old Association film held in stock by the now "independent" exchanges, at the time of their expulsion or retirement shortly after the M. P. P. Co. was formed, most of them would now be out of existence.

It is only four or five months ago, Mr. Markowitz, that you were in Chicago moving heaven and earth to get old Association film in quantity. "Futures" did not look so golden to you then; nor do they look so very golden now. But you have an axe to grind, and the poor, duped "independent" exhibitor toils at the grindstone.



Ask him if he can point with pride to the "something" that the future has in store for him. If his vision be true, he will discover the—poor-house.

#### Van Ronkel Complimented for Good Service.

I. Van Ronkel, secretary and treasurer of the American Film Service, receives correspondence from time to time from some of his customers, which he feels fully compensates him for many of the numerous trying ordeals of the business. Here is an extract from H. B. Mann's letter of recent date, Mr. Mann being owner and manager of the Airdrome theatre, in Platteville, Wis.:

My competitors are fighting their hardest, but thanks to your excellent service, I am giving them a run for their money. I am truly thankful for the exceptionally courteous treatment I have received at your hands, and I cheerfully recommend the American Film Service to all exhibitors. If your business relations are as pleasant and satisfactory to all your customers as they have been with me, your service is certainly entitled to be called the "best in America."

Mr. Van Ronkel expresses himself as being very well pleased with the present condition of business, as the favorable weather has brought a large volume of good paying business to exhibitors throughout the Middle West.

#### Murdock Still a Disfigured Moses.

It has leaked out to a favored few that J. J. Murdock is still president of the I. P. & P. Co., and still the unhappy owner of its stock; for that widely heralded deal, with James B. Carriagene and associates of St. Louis, has fallen by the wayside. It was expected that the said deal would have been consummated Monday, Jan. 31, but the St. Louis men got cold feet, so far as can be learned, and things are now just as they were before the rumor was floated.

It is expected, however, that something of importance regarding the disposal of the stock will transpire on Feb. 9; but just what that will be is at present kept hermetically sealed. So the Moses of the "independents" did nearly, but not quite, reach the Pisgah top. He stubbed his toe and came rolling down among his disgruntled people, without even catching a glimpse of the promised land.

#### A Tip on New M. P. Houses.

The outlook for the present year looks promising for the construction of quite a number of high-class moving picture theatres. The trend is towards a superior type of structure, with a seating capacity of 600 to 1,000, and beautifully designed and attractive fronts.

The time is passing rapidly when a cheaply fixed up theatre will pay, and the up-to-date house with an up-to-date film service is destined to reap the richest harvest. Intending builders, or those who contemplate remodeling their houses or fronts, will learn much to their advantage and profit by applying to the Decorators Supply Co., of Chicago, for their illustrated theatre catalogue. This firm has decorated more interiors of first-class picture houses and built more attractive and artistic fronts for them than any other concern in the country, and their business extends to all parts of the United States. Reasonable prices and the thorough satisfaction of patrons always characterize the work done by this company.

#### An Object Lesson for One, Markowitz.

W. D. Burford, manager of the Lyric theatre, La Crosse, Wis., grew dissatisfied with the service of a licensed exchange in an outlying town and, in a thoughtless moment, decided to give the "independent" product a trial. He, accordingly, made arrangements with Eugene Cline for his bookings, the first reels being due to arrive in time for exhibition, Sunday, Jan. 30. The two reels contracted for that date arrived and gave satisfaction to the audiences, from all reports. BUT what a shock awaited Manager Burford on the Monday!

Early that Monday forenoon, F. C. Aiken, president of the Theatre Film Service, was called to the long distance phone, through which he received a tale of woe from Manager Burford. The two reels received by him from the Cline outfit for Monday had turned out to be of the most inferior kind, so bad, indeed, that Mr. Burford was obliged to close his theatre for the day in question; and an urgent appeal was made to Mr. Aiken to express immediately films of certain make, so that the Lyric might be reopened Tuesday, Feb. 1.

And still—in the face of multiplied experiences like this—one is to be bored by correspondence from such vaporers as Mr. Marko-

witz—whom I have taken care of elsewhere in this letter—with accusations of "knocking the other man's product!" "It knocks itself," I repeat, and this is one, of the many cases, that proves the statement.

#### The Dean of Chicago Nickelodeons.

I ran across the Dean of Chicago nickelodeons the other day, and he is still owner of the original nickelodeon of Chicago, situated at 318 S. Austin street, and established four years and two months ago. The Dean bears a name that is familiar to everyone acquainted with the history of fistiana, for he is a brother of the old veteran, Joe Choynski, whose exploits in the squared circle have never been smirched by even the shade of suspicion or unsportsmanlike conduct. Joe now runs a high class physical culture institution in this city, at Dearborn and Monroe streets, while his nickelodeon brothers, M. A. Choynski, is reaping a harvest by exhibiting high-class moving pictures at the old stand.

In the four years that he has spent in the picture business, Manager Choynski has amassed a comfortable fortune, and he asserted to me boldly during our conversation that he is making more money in the old theatre, at the present time, than he has done at any period of the time mentioned. Since his theatre was first opened, Manager Choynski tells me that nine others have been started, and are now doing good business, within three squares in that section, which serves to illustrate the tremendous development of moving picture entertainment in Chicago in a few years. The American Film Service has attended to the bookings of this theatre since the opening of that exchange, and Manager Choynski claims that he was instrumental in getting I. Van Ronkel into the film renting business.

#### Chicago Film Brevities.

Exchanges, generally, announce that business is picking up among exhibitors in an encouraging manner, due to the improved weather. The contract between the volume of business done by exhibitors now and that of four weeks ago is surprising.

The Chicago Song Slide Exchange is receiving orders and inquiries from all parts of the country in reply to their 25 cent offer for a complete set of up-to-date songs and slides, from title to chorus, as is advertised. Maine, California, Oregon, Washington and Montana, and even New York City shipments, are being made. This is going some for the Chicago firm.

Manager Atwater of the old Empire Theatre, Marseilles, Ill., has just completed and opened a new theatre in that city, which bears the former name. The new Empire has a seating capacity of 300, and has been built according to Mr. Atwater's views. Fourteen reels a week are booked by the Theatre Film Service for the new house and the opening was attended by packed audiences.

Manager Drum, of the Playhouse Theatre, is devoting part of his time to the banner, sign and descriptive poster department of the Theatre Film Service. Mr. Drum is an expert in this line of painting and turns out attractive and tasteful work. He has some spare time on his hands to attend to orders from exhibitors on his own account, and is now filling quite a number regularly.

The North Pole theatre, at 3949 Ashland avenue, F. C. Thompson, owner, and Ward Deobler, manager, is giving much satisfaction to a constantly increasing patronage by reason of the installation of a licensed service. It was formerly "independent," but since Mr. Thompson purchased it, he has been highly complimented on the contract between the present service and that of his predecessor. The film bookings are made by the American Film Service.

#### FIRE HAS NO CHANCE HERE.

The Pathe Freres factory at Bound Brook treated that staid old town to some excitement on Wednesday, January 26th, when the big automatic siren whistle screeched an alarm of fire and all the other whistles in the village whooped, screamed and grunted in a sympathetic chorus that could be heard for miles.

Fire broke out in one of the halls of the big Pathe plant, which is about ten minutes' drive from the village center, and in an instant the weird whistle was on the job. When the first soulful howl arose the operatives in every department quietly marched out of the building

into the spacious grounds—all but the trained corps of fire fighters who rushed to their stations as though a fire was an every day occurrence instead of an unprecedented event. The factory is equipped with fire extinguishers and automatic sprinklers and so well did the latter work that the women employees were compelled to walk through a downpour of water on their way out.

In ten minutes the entire force was back at work and the porters were cleaning up the saturated hall. The fire was out after burning a little of the woodwork. No stock of any kind was destroyed and the work of the plant is in no way hampered.

Now! Clang! Clang. Down the road comes the entire Bound Brook Fire Department! Both horses are covered with foam! Into the factory rushes the chief followed by his trusty men—just in time to see the last porter sweep up the last bit of charred wood from the floor.

"Well, b'gosh," said the chief, "the blamed old hosses been ahaulin' thet ol' street roller so long they clean fergot haow to run tew a fire. The exercise shore done 'em good. Yaas. Giddap!"

## HIGH CLASS IN BRONX

### New Picture Theatre On Most Approved Lines Added to New York's Long List of Houses

January 29, was the date set for the opening of the new Tremont Theatre, at 1944 Webster Avenue, near Tremont Avenue, in the borough of the Bronx, New York City. The enterprise is owned by the Echo Amusement Company.

The edifice is a 2-story fire-proof building in the Italian Renaissance style, 55 by 160 feet, constructed after the designs of architect, Henry G. Harris, and erected under his personal supervision, at a cost of \$150,000.

The exterior is done in stucco and presents a very handsome and artistic appearance. The entrance is through a spacious vestibule with a domed ceiling 28 feet high in which there are five hundred 16-candle power lamps.

The interior is reached through a lobby. The large, lofty auditorium occupies the entire width of the house and, excepting the stage and the lobby, occupies its full length. The stage is at the rear, facing the entrance. There is a large balcony on the street side facing the stage. The view is entirely unobstructed as there are no pillars, consequently every seat in the house is a good seat.

The color scheme is old rose, toned down with cream and white, giving a very pleasing effect. The seating capacity is 1250, of which 1,000 can be seated in the auditorium and 250 on the balcony. The seats are extra wide and comfortable, every chair being upholstered in leather.

The house will be devoted to refined vaudeville and motion pictures. The prices of admission will be 10, 20 and 30 cents. There will be three performances daily and each will last two and a half hours. Special attention will be paid to the comfort of family parties and ladies and children. Smoking will not be permitted.

The laws regulating safety in theatres are now very strict and explicit and as they should be, are rigidly enforced. In this new theatre all the legal requirements have been more than complied with—they have been exceeded. The building is fireproof throughout and stands completely surrounded on three sides by a court ten feet wide, into which 16 exits lead directly from the seats. The house can be emptied in 30 seconds. There is an immense water tank on the roof, connected with sprinklers in the dome of the auditorium, and a huge reservoir in the cellar, connected with powerful electrical pumps which can be started by pulling a lever so that the element of danger by fire has been practically eliminated.

The stage has been fitted by the American Scenery Co. with the latest appliances and is thoroughly up-to-date in every respect. It is separated by a brick wall from the auditorium and is supplied with a superior asbestos curtain. Even the sheet on which moving pictures are shown has been fire-proofed. The scenery is by Lee Lash. Novel effects in electric stage illumination have been arranged for and will be introduced here for the first time.

Louis M. Beck, a New York newspaper man, is manager of the new house.



# LUBIN FILMS



THE SAMARITAN'S COURTSHIP.

Released Monday, February 7, 1910

## The Samaritan's Courtship

A comedy in which the good Samaritan is rewarded with the hand of a woman he assisted when she found she had left her money at home and the train started in ten minutes, but as the card he gave her was a blank one instead of one containing his address it was a long hunt and provocative of many amusing complications. A rollicking little play cleverly acted in a series of charming exteriors and convincing interiors. Length 865 feet.

Watch for the Big Release of FEBRUARY 17th

# LUBIN MANUFACTURING COMPANY, 926 - 928 MARKET STREET PHILADELPHIA, PA.



CELESTIAL VENGEANCE.

Released Thursday, February 10, 1910

## Celestial Vengeance

A striking title for a striking tragi-comedy. A clubman whose story of bravery bores his fellows through frequent repetition, proves his courage by going to Chinatown and stealing a god from a household altar. It is returned to the owner, but, unfortunately, the package has been dropped and the head is broken from the idol while a business card on which the address was written gives the Celestial a clue. He starts a hunt for his man and—well, the finish is too good to be given away in advance. You cannot afford to let this get past you. The really novel is what attracts, and this is novel. Length 840 feet.

seem to require considerable study of the poster before making their decision as to its merits. One of the small bills of the play, depicting a typical burlesque girl, falls into the hands of a group of children the next morning. Through the desire of each one to get possession of it, they get into a squabble just out-



side the gate of a spinster of the town. She takes the picture away, after a lecture to the children on their depravity, and out of disappointment and anger they plan a terrible revenge. This same spinster is beloved by a deacon of the church and the children's revenge turns out so successfully that the love affair is broken off. Just what the children accomplish with a pair of stockings they have stolen from the old maid's clothes line and stuffed into a terrible shapelessness under the lee of her own fence, can better be told by the picture than in words. Enough to say that it provides a scene which, for uniqueness and extravagant humor, it would be difficult to surpass.

There is little doubt that the film will be a prime favorite wherever exhibited.

### ESSANAY FILM MANUFACTURING CO.

"THE PRICE OF FAME."—There are several reasons why this story should prove of special interest. First, because the main incidents are taken from a chapter in the life of a great musical composer who is still living, that the parts are taken by well known actors, especially obtained for this picture, and because the photography is exceptionally good.

Enrico Vacinni, an obscure composer, is writing his masterpiece. He and his wife, Marie, occupy rooms in a tenement building in the Ghetto district of New York, and notwithstanding their poverty are happy in hopes for the future. Maria makes the living in sewing for Israel Eisenstein, a heartless sweatshop work-

The famous opera is almost completed and Enrico's keen and sensitive temperament is strung to the highest tension so that, though he loves his wife dearly, he often flies into a rage over trivial misunderstandings. In one instance (the story opens here) the clatter of Maria's sewing machine so annoys him that he finally bustles machine, wife and all into the hallway.

Antone Giotti, an Italian youth and his mother, occupy rooms next to those of Vacinni, and the other now appears on the scene. For a long time young Giotti has secretly worshiped Maria, but has never made any advances for fear of Enrico. However, when he sees Maria, apparently brutally treated by her husband, he confesses his love to Maria, but is laughingly repulsed.

The opera is at length finished and Enrico starts out to sell it. He calls on one musical director, but the great man will not give him an audience and he returns to his rooms in despair. In a fit of melancholy he is about to throw the manuscript into the fire, when his wife restrains him and rescues the manuscript, but receives severe burns for her troubles. In an effort to bind up her hands with a piece of newspaper, Maria reads that the National Musical Society offers a prize of \$10,000 for an opera and resolves to enter her husband's in the contest. Enrico



has left the rooms, and when Maria steals out, carrying the sacred manuscript she forgets the pain in her burned hands, so hopefully expectant is she that Enrico's way to fame is assured.

It is after much pleading, however, that the busily occupied directors of the society deign to look over the manuscript, but when the pianist plays a few bars of the overture they are all thunderstruck, and tak-

ing her name and address promise her that even though her husband's opera does not win the Grand Prize he shall be liberally rewarded.

When Maria arrives home again she meets Antone Giotti in the hallway. The Italian youth, unable to restrain his emotions and passionate love, dashes into her room with her and a moment later, when Enrico returns, he finds his wife in Giotti's arms. Enrico orders them both from the house. In vain Maria endeavors to clear herself, and after many fruitless attempts to effect a reconciliation, leaves the room.

Several days later Enrico is visited by the directors of the National Musical Society with the news that he has won the Grand Prize.

Two years later we see Enrico Vacinni, now a famous impresario, at a Smart Set reception. He is the Lion of the Hour and is presented with a gold baton. Time and again he has thought of Maria, but he is unable to forgive her perfidy, and an hour later when he meets her as he is descending the steps of the Van Ness mansion, he refuses to recognize her as they meet, but when he turns from the auto to which he has conducted one of the lady guests, he excuses himself and starts running after Maria. She eludes him, however, and stealing to her rooms attempts to sew. Her hands, which have never quite healed of their burns, ache so that she is unable to work and the last straw of hope is taken away when the unpaid for machine is taken away by the agents of the company from whom she purchased it.

A day or two later Enrico receives a message from old Mrs. Giotti, stating that Antone is dying and that he desires to see Enrico. The latter gloomily leaves to interview the dying lad and there learns from young Giotti that Maria was not to blame, that he alone was responsible.

The enraged Vacinni can hardly restrain from tearing the dying man to pieces, but finally forgives him and hurries out to again search for Maria, his heart and brain filled with remorse.

From Eisenstein, the Jew, he learns of Maria's whereabouts and hurries to the dismal tenement room. The poor faithful woman has given up all hope and laid herself down to die when Enrico bursts into the room, falls on his knees and begs her to forgive him. The little woman staggers to her feet, trembling.

"It ees too late, Senor," she says shaking her head. But her head drops on her bosom and with a sob she stretches out her arms to Vacinni. With a glad cry the composer takes her to his heart, then waves his hand to the open door. The clouds are lifted at last.

"BITTER—SWEET."—This little comedy subject accompanies "Western Chivalry," and though, entirely different in its atmosphere, is equally as interesting. Where the Western subject is a film of action, "Bit-



THE MASTER MARK

(TRADE

MARK)

OF PICTUREDOM

S  
E  
L  
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G

SELIG

Length, 1000 ft.

Code Word, HASTA

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MT. SHASTA

"A GEM OF THE GOLDEN WEST"

AN absorbing story, teeming with the effervescence of loyal man and womanhood.

A great, big picture handled in the usual "SELIG" way. RELEASE DATE, FEB. 10th



IN THE SERPENT'S POWER

Length, 1000 ft.

RELEASE DATE, FEB. 7th

Code Word, POWER

## IN THE SERPENT'S POWER

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ter-Sweet" is a film of acting. The comparison and contrast was never more pronounced. "Western Chivalry" is filled with the dash and go of swift riding, grinning, shambling cowboys, while "Bitter-Sweet" depends upon the ingenuity of clever actors in facial expressions to win its point.

We can easily presume that the domestic life of young Mr. and Mrs. Sweet has been somewhat strained. A storm has been brewing and when her spouse comes in to dinner one evening, an hour later than the appointed time, Mrs. Sweet thinks she has sufficient cause to start an altercation. Sweet, has brought with him certain peace offerings, a new hat and a bunch of carnations, but these he stows away until he has reconnoitered in the vicinity of the enemy, the dining room. The enemy is seated in a chair at the table glaring at the clock, each passing minute inspiring her to more baleful inflictions on her beated husband.

"Good evening, dearie," says Sweet, as he enters. No answer. Mrs. Sweet, rising, storms at him, and when he seats himself to help himself of cold eatables, Mrs. Sweet orders the bewildered maid to remove every vestige of food from the table.

"Well, I'll be —," breathes Jack under his breath. "I say, old girl, what's the row?" Then Mrs. Sweet flies at him, she hurls a napkin at him and finally flounces out of the room.

Sweet follows her into the reception room, where they have a good heart-to-heart talk. It finally ends when Mrs. Sweet announces seriously that she is going home to mother. Sweet, now provoked and outraged at his wife's temper, opens the door and haughtily bows her out, but when she finds her husband is not joking, she stamps her foot, removes her hat and coat and defines another scheme.

Of course, she will go! But first they must have a division of the household goods. Jack agrees and procuring a notebook and pencil orders her to begin setting apart the furniture. Mrs. Sweet selects this, Jack decides on that. Mrs. Sweet wants the mantel clock, Jack selects the other bric a brac. From room to room they go, quarreling and wrangling over who shall have this and who shall have that until they reach the bedroom.

Jack pulls a trunk from a closet and Mrs. Sweet opens it. Suddenly Jack looks up at the picture of their dead baby, a little cherub of three, then turns thoughtfully away and drops in a chair, thinking deeply. In the meantime his wife has opened the trunk and is laying out certain of the baby's clothes. From the trunk they remove tenderly the baby's playthings, and as memory turns back to the bright happy days when Baby was with them, tears dim their eyes. They forget their quarrel, the division of the household goods, everything!

Suddenly the two look up slowly into each other's arms. The notebook falls from Jack's hands, Mrs. Sweet bursts into tears and stretches out her hands to her husband. Jack takes her tenderly in his arms as the picture closes.

A remarkably pretty story, beautifully interpreted. It's the sort of story that goes straight to the heart. The picture is made perfect in its matchless photography.

"WESTERN CHIVALRY."—Here is another Western comedy, rich with the color and life of the Western plains, clean, wholesome humor, and daredevil horseback riding. The climax is a hair-raising one, but the trick of swinging the girl from the saddle of the runaway pony to a seat on the cowboy's mount is done so skillfully that it will provoke certain favorable comment and admiration.

Mr. Josh Banks, a ranchman, receives word that his niece, a pretty Chicago girl of eighteen, is on her way to make them a visit. The news immediately electrifies things down in the cow-punchers' bunkhouse, and all the boys begin sprucing up to be presented to the fair one.

She arrives, casts a withering glance at the big rawboned fellows waiting to meet her and sweeps off on her uncle's arm into the house, while the latter looks back and winks his eye at the boys. They are dumbfounded and hike back to the bunkhouse completely crushed.

One of them passing the front porch in the afternoon finds her reading a book and hurries off to tell the other cowboys. They all slip around to make another try, but when they confront her she flounces up and slips into the house again. A moment later "the old man" with a grim look steps out and remarks pointedly that if certain of his "good fer nawthin" cow-punchin' greasers don't fade into the back-ground" he'll do something.

Finally the boys rebel, and at the points of their guns force Banks to bring out the lady and introduce her to the bunch. She, seeing the joke, laughs heartily, but tells them she will yet get even with them.

None of them are aware that Jane is an expert horsewoman, and when they see her astride the "Red Devil," a mustang especially noted for his caloric temperament, all run toward her. But the mustang kicks up his heels and turning, swings into the road, the apparently helpless girl clinging to the saddle horn.

Pursuit follows, the little mustang fairly eating space and the cowboys fast losing ground. However, the foremost in the chase, after spurring his horse to its best efforts, draws upon the "Red Devil," and finally is running abreast. With no visible effort he leans across to the girl, and catching her about the

waist, swings her into his saddle. When they pull up and the frightened cowboys gather around she laughs at them scornfully, remounts the "Red Devil" and races them back to the ranch house.

But Jane has shown the boys what she can do and has tested cowboy courage. Then she tells them that thereafter she is going to be a "good fellow," and asks permission to be a full-fledged member of their fraternity, which scheme, of course, is happily agreed to.

This a bully little Western comedy, done in a vigorous manner, photographically perfect.

GAUMONT.  
(George Kleine.)

"SERVANT FROM THE COUNTRY."—The difficulties experienced by those in search of a servant are familiar to us all. No matter where we go it is the same story. House girls are at a premium and when we are fortunate enough to secure one, it is politic to make the most of her, lest she should become dissatisfied and deprive us of her invaluable services.

In this picture story, Mary the new maid, has just arrived from the country, as her appearance very plainly indicates.

Everything is done to make her feel thoroughly at home, and Mary soon enters into possession of the premises.

Mr. Lawrence, the master of the house, wishing to treat his wife to a pleasant surprise, brings home a live lobster to be cooked for supper.

Mary does not feel kindly towards the enraged crustacean, which approaches her with menacing claws outspread. She accordingly pitches it out of the window.

This angers her employers, of course, but they decide to overlook the offense, as servants are scarce. Mr. and Mrs. Lawrence, having a box at the theatre, leave home after carefully instructing Mary to give a suit of clothes to the tailor to be pressed. They leave the money with her to pay for the work and tell her to be sure to get a receipt from the tailor when he calls. Soon a beggar knocks at the door. Mary mistakes him for the expected tailor, gives him the suit of clothes and takes his receipt. The beggar willingly takes advantage of the girl's mistake and goes on his way rejoicing, taking with him a very nice suit of clothes. Then the Lawrences come home, discover what Mary has done, discharge her and vow they will never again engage a "servant from the country."

"SETTLED OUT OF COURT."—Statistics show that one out of every twelve married women in this country gets divorced—truly a painful record. The pres-



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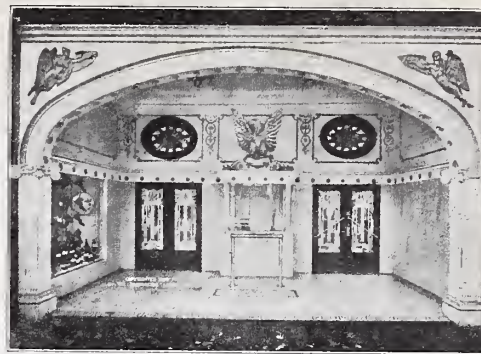


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ent film subject, however, shows that a tactful lawyer can sometimes patch up a case and bring back happiness to the home which without his intervention would have been broken up completely.

A beautiful young married lady goes to a prominent divorce lawyer, states her case and gets him to take it in hand. While she is telling her grievances, a ring at the telephone calls the lawyer to the wire, and, to his astonishment, he is requested by the young woman's husband to take care of his interests in a divorce case from the lady sitting at that time in the lawyer's office. An idea occurs to him. Ushering the lady into a room on the right of his office, the lawyer telephones the husband to come at once to his office. Then, on his arrival, he shows him into another room on the left. The lawyer lights a small stove in his office in such a manner that it gives off lots of smoke. Then he steps out of the office into the passage. Both husband and wife being attracted by the smell of smoke, rush into the lawyer's office and meet one another. Then explanations ensue and finally reconciliation. The lawyer steps back into the office and gives the couple his congratulations on having "settled" the case "out of court."

**"A BAG RACE."**—Who does not thoroughly enjoy a visit to a fine amusement park with its infinity of varied forms of entertainment "The Scenic Railway," "The Great Wheel," "The Chutes," "Hell Gate," "The Figure 8," "The Baby Incubators," "The Circling Wave," "Bumping the Bumps," and the myriad other side shows, all have their attractions, but after we have "taken in" these different features, how agreeable it is to sit and listen to the seductive strains of the fine military band!

There we meet our friends, discuss the different performances we have seen and generally relax ourselves from the effects of the day's work. Now, a party of young students, after seeing all there is to see at Luna Park decide to provide a "star attraction" for the crowd and at the same time amuse themselves while furnishing an excellent subject for this most entertaining and novel motion picture. Accordingly, they "line up" for a "bag race," each competitor being tied up to the neck in a big gunny sack. The course takes them all around the grounds, up and down flights of stairs, over the various obstacles and across the "shaking floor" of one of the principal side shows.

Their contortions and efforts are most amusing and this film is altogether so attractive that everybody will want to see the "Bag Race."

**"THE GAMBLER'S DOOM."**—Mr. Francis is a young man of most reckless and extravagant habits. He dis-

sipates, gambles and plays cards to such an extent that he is soon head over ears in debt. Accordingly, he goes to his long-suffering uncle, from whom he has been in the habit of borrowing money, always without any intention of paying it back.

Mr. Freeman, the wealthy uncle of Mr. Francis, tired of being swindled so often and for such large amounts, tells his nephew that he has no money to lend him. The nephew points to the safe and intimates that his uncle can produce money from it if he so desires. Freeman refuses point blank, turning his back towards his nephew and the safe.

Young Francis, evidently, expected a rebuff, for he stealthily draws a revolver from his hip pocket, but on reconsideration puts it back. His uncle, unknown to him, witnessed this act in a mirror. Francis goes away in a rage. Then the old man writes a note, seals it in an envelope, and calls his faithful man servant John. He gives him the note, after he had written on the envelope "To my faithful servant John. Not to be opened until after my death."

John accepts the note with some hesitation.

Then the scene changes and old Freeman is seen lying in a chair with a fatal bullet wound in his temple and a revolver on the table near his hand. The police arrive the nephew and the servant are called and a coroner's verdict decides "death by suicide." The police then leave, expressing sympathy with the nephew. After their departure, John remembers the note. He goes to his room, pulls open a drawer, finds and opens the communication. In it he reads that Francis intends to kill the old man, who, however, had no desire to die.

It stated further that in the safe was a motion picture camera, which contained a film on which would be found a photographic revelation of Freeman's murder. John takes out the negative film, has it developed, and as a result, instructs the police to bring Mr. Francis to a certain moving picture show on a given date and hour, without arousing his suspicions.

Then we see the people crowd into the theatre, among them the guilty nephew and the police in plain clothes. The show commences and the entire shooting scene with the events leading up to it are projected on the screen. The startled Francis rises up in haste to leave, but the police arrest him and hurry him away to the "Gambler's Doom."

### URBAN-ECLIPSE.

(George Kleine.)

**"COALS OF FIRE."**—A most beautiful spot in the Spanish Pyrennes, on the French border, is the scene in which the present story is enacted. Wild scenery, different from any yet depicted in a film picture, lends beauty and charm to an already fascinating subject.

A poor peasant boy, whose mother is lying seriously ill in a poverty-stricken cottage, goes out to endeavor to earn a few pennies by playing on his mandolin.

He succeeds in attracting a crowd of peasants and is entertaining them when a rough fellow rides up on a mule, and after speaking roughly to the poor boy, cuffs him cruelly. The peasants take his part, chastise the muleteer and one of them, a good hearted farmer, takes him by the hand, hears about the poor, sick mother and accompanies the child to the bedside of his parent, who, in the meantime, has passed away.

The peasant leads the child to his home, where his sympathetic wife adopts the little boy.

The mule driver, who has not forgotten the rough handling he received from the peasants for mistreating the child, now brings a barrel of gun powder, places it on the doorstep of the cottage where the boy is living with his foster parents and sets fire to a fuse to explode the powder and kill the entire family. However, the fuse is not long enough, so the gunpowder blows up prematurely, totally blinding the muleteer, but doing no harm to his intended victims. The wretched man staggers away in agony. The child, aroused by the explosion, follows him to the brink of a precipice, over which the muleteer would have fallen, but the boy seizes him just in time, leads him back to the cottage and by revealing his identity to him in the presence of his foster parents, heaps "Coals of Fire" upon his head.

**"VENETIAN ISLES."**—Beautiful Venice! How familiar we are all with its mirror-like canals, reflecting the bright blue sky and the brilliantly colored red and yellow buildings with gaudy awnings over the windows, picturesque balconies, masses of flowers growing in boxes and overhanging the silent waterways.

A film properly portraying the exquisite charm of this "fairy city" has long been looked for, but until this present subject had been presented for the criticism of our experts, no really satisfactory motion picture of Venice had ever been made.

The graceful gondolas propelled by swarthy gondoliers, standing in the stern and slowly driving them forward with a single oar, so smoothly and evenly that hardly a ripple disturbs the surface, lend life to the lovely scene, while on the landing places we see the picturesque women and children engaged in various pursuits, always happy and industrious.

The city of Venice is divided by its canals into countless "islands" or isolated blocks of buildings supported on piles and projecting over the water, and this fact has given rise to the pleasing title of this film, "Venetian Isles."



# THEATRES

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"THE CONFEDERATE SPY."—A Story of the Civil War.—Scene I.—It is the early summer of 1857. Assembled along the path leading down from the broad verandas of the comfortable old Southern home to the river front is a group of negroes. They are the plantation slaves waiting to welcome the new mistress. Happy, contented, and well cared for, they are as joyous and noisy as a bunch of school children just dismissed. From the house comes an old negro waving his cane to silence the crowd. It is Uncle Daniel, to whom all the administration of the estate is entrusted. Following him comes his young master, John Ward, and his bride. Each woolly head bends submissively as they pass. Now Uncle Daniel introduces the new mistress and a shout of welcome is given to an accompaniment of glistening teeth and rolling white eyes.

Scene II.—Several quiet, happy years have passed. But now the long quarrel between the North and South has broken into open war. John Ward has answered his State's call for men and is taking his last farewell before leaving to join his company. As his horse is led forward he calls Uncle Daniel to him and leaves the plantation in his charge. He places his baby girl in Uncle Daniel's arms, bidding him to care for his young wife and baby. Mounting his horse he rides away, leaving his wife weeping on the shoulders of her old mammy.

Scene III.—A year has passed. As Charlotte, Ward's young wife, is returning along the road from a visit to her nearest neighbor a horseman rides up behind her. One glance tells her instinctively it is a guerilla, one of those lawless men who made the war their excuse for plunder and robbery. Dismounting, he inquires the direction, all the time eyeing her with greedy admiration. Charlotte answers his question. Now he calls attention to the beauty of Charlotte's child and grasps her arm. She steps back in frightened indignation. He flatteringly remarks that the child is no more beautiful than the mother and attempts to kiss Charlotte. A resounding slap is Charlotte's answer to this insult. As she hurries away he, discomfited and angry, looks after her, his shifty eyes showing that her repulse has only strengthened his interest in her.

Scene IV.—A few days later Charlotte has been giving some instructions to one of the house servants. As she returns to her sewing, several horsemen are seen approaching the house. Dismounting, they tie their horses to the railing. The leader crosses the veranda. He starts back in surprise as he recognizes Charlotte. A look of satisfaction

crosses his face. He tells her he and his men desire the hospitality of her house. Charlotte orders him away, but he laughs, and calling his men, orders them to make themselves at home. At this moment Uncle Daniel comes from the house and orders the guerilla to go. He laughs mockingly and follows his men through the door. From the house come the servants fleeing in frantic terror to their mistress for protection. All stand listening to the sounds of rough revelry from within.

Scene V.—That night Charlotte remained safely hidden in the quarters of the plantation. The next morning she, with the baby, is seated in a little summer house at the far end of the garden when the guerilla leader appears. His face lights up when he sees her. He tries to engage her in conversation, but she ignores him. His passion for her becoming inflamed by her indifference he seizes her in his arms and attempts to kiss her. At this moment Uncle Daniel appears. He rushes forward, and with a blow from his cane, knocks the guerilla senseless. Charlotte and Uncle Daniel, thinking the guerilla dead, stand motionless with horror. As they realize what must follow if they are discovered by the guerilla band they hastily flee in terror.

Scene VI.—After fleeing until exhausted, Charlotte took shelter in a deserted cabin. Although the guerilla leader, after burning the house, searched everywhere for her, she has remained here, safely hidden from his vengeance under the watchful care of faithful old Uncle Daniel. Here he comes now returning from his search for provisions. He has even managed to secure a bit of candy for the baby.

Scene VII.—The scene shifts to the headquarters of a brigade camped on the advance line of the Confederate army's position. In the distance a little squad of soldiers are drilling. Over all is an air of gloom. In front of them an overwhelming army of Federal troops blocks their escape. Unless they can anticipate the direction of the enemy's advance, all hope is lost. Into the camp rides Lieutenant Ward. Dismounting, he demands audience with the officer in command. An orderly is dispatched for him. When the commander enters Ward presents his letter in which the commander is informed that the bearer is one who knows the country and has volunteered to go and learn the enemy's plans of advance. The general questions Ward sharply. Satisfied he is the man desired, he leads Ward into his tent. There he lifts up his cot covering and draws forth a Union coat and cap. While Ward is donning them the commander watches carefully, for all about the camp are traitors ready to carry any news to the opposing

army. When Ward is ready, they leave the tent. A few final instructions are given. The commander shakes Ward's hand, telling him the future of the entire brigade is in his hands. Ward salutes and starts on his dangerous mission.

Scene VIII.—In front of the Union headquarters a squad of soldiers are lounging about when the corporal comes out and leads them away, leaving solitary sentry pacing up and down. As the sentry comes forward Lieutenant Ward, the Confederate spy, comes stealthily across the yard. Down he crouches until the sentry again turns his back. Forward he creeps and the next second he is safely inside the door of the headquarters. A sentry brings up the guerilla leader who insulted Charlotte. He has joined the Union forces in the hope that their advance will offer him opportunity to plunder the country. He asks to see the Union commander. At this moment the two officers come from the headquarters. The guerilla salutes and tells of his acquaintance with the country and exhibits his plans of the route suitable for the advance. The officers seize them eagerly and spread them out for examination. This is the spy's chance. He reaches out and steals the map. But the loss is discovered. They are after him. Now the shutter flies open. The sentry fires. A puff of smoke comes from the little shutter. The sentry falls. Out of the loft Ward leaps and dashes away. The guerilla follows in quick pursuit. A squad of soldiers dash up and stand in bewildered confusion. The Union general roughly orders them in pursuit of the spy and stands cursing in impotent rage at the stupidity.

Scene IX.—Ward has now reached the end of the little path where it turns into two other well-worn paths. As he steps out he hears some one approaching and hastily hides himself. Along the path comes Uncle Daniel returning with some more provisions for his mistress. Ward recognizes him and comes forward to call his name. At the sound of his voice Uncle Daniel turns slowly to see his young master on his side. Down on his knees he drops, kissing Ward's hand in his joy. Seeing Ward's weakness, he supports him gently while he looks about in fear that the Yankee soldiers might see his young master. He leads Ward away he tells him of all that has occurred.

Scene X.—Back to the deserted cabin Uncle Daniel helps Ward. As they near it Ward collapses and falls. Uncle Daniel calls Charlotte. At the sight of her husband lying senseless she rushes forward and kneels beside him. Uncle Daniel brings some water. Ward slowly revives. His wife discovers a wound



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in his shoulder and tearing up her skirt she builds it up. Now ward, after feebly searching, slowly draws forth the papers he captured at the headquarters. Half delirious from loss of blood and pain, he declares they must be delivered and attempts to rise. As his wife restrains him Uncle Daniel begs that he be allowed to take the papers to headquarters. At first Ward refuses, but as Uncle Daniel pleads and as he realizes his own helpless condition, he consents. As Uncle Daniel hobbles away with the papers, Ward supports himself on his wife's arms and with fever-lighted eyes, watches him disappear.

Scene XI.—After many discouraging efforts, Uncle Daniel makes his way through the swamps and deserted plantations and manages finally to stagger into the Confederate headquarters. He delivers the papers to the officer of the day. As the officer is examining them the general rides up. One look at them show him here are the plans they have been hoping and praying for. Suspicions of a trap the general questions Uncle Daniel. Uncle Daniel tells of Ward lying wounded and destitute at the deserted cabin. The general orders a squad to take provisions and march to his aid. While they are forming Uncle Daniel falls to his knees in thankfulness that his master and mistress will soon be saved. Off he staggers, followed by the relief squad.

Back to the cabin Uncle Daniel hurries as fast as his feeble old limbs will carry him. He tells Ward help is coming. In march the relief squad. Ward's first words after saluting are of the plans. The officer tells him they were delivered safely by Uncle Daniel. Ward extends his hand to his faithful old slave. As Uncle Daniel takes it hesitatingly Charlotte lays her own across their joined hands. Brave old Uncle Daniel has been faithful to his trust. Not only has he protected his mistress, but he has saved his master's life and honor. As Ward and his wife gaze at him affectionately he murmurs gently, "It was for massa sake and little missa."

"THE FEUD."—Scene I.—It is Sunday afternoon. Out in the barn-yard of the Morris home, Bud, the oldest son, is hitching up his horse and huggy preparatory to calling on his sweetheart, Annabelle Sharp, the daughter of their nearest neighbor. Col. Morris, the father, a typical Southerner of the old school, comes from the barn. He rallies Bud about his sweetheart, although it is evident he is pleased with Bud's choice. Over at the Sharp home, Major Sharp is enjoying a quiet Sunday afternoon smoke, his son Jed lying at his feet, when Bud arrives. Sharp calls his wife and Annabelle. Jed invites Bud to sit down while he is waiting for Annabelle. Out from the house come Annabelle and her mother. Annabelle is dressed for a ride. The old man teases her and gently pushes her towards Bud. As the two walk away it is evident that the match is as agreeable to the Sharp family as to the neighboring Morris. Through the gate to where his horse is tied come Bud and Annabelle. As Bud is handling her into the buggy, he takes her in his arms and kisses her.

Scene II.—A few days later Col. Morris and his son Tom prepare to lay a fence across a bit of pasture lying between the two farms. After searching for a moment he finds the surveyor's stake and directs his son to stretch a line as a guide. As Tom does so the Colonel looks at the stake, then calls his son back and in a perplexed manner tells him he was under the impression the stake was further over on his land. But no other stake is found, so work is begun. Across the field comes neighbor Sharp. After greetings are exchanged, Morris explains his intention of building the fence. Sharp agrees, but glancing at the stake remarks that it seems too far over on his side. Morris tells of his own doubts, but exhibits the stake. Meanwhile Sharp has been examining the ground closely. Suddenly his hoot hits something hard. He glances quickly at the waiting Morris, then pulling aside the thick clump of grass that hid it, shows the astonished Morris another stake. Looking suspiciously at Morris he informs him that there is the real stake. Morris attempts to explain his mistake,

but Sharp voices an opinion that Morris knew where the real stake was all the time. At this Morris' hot Southern temper flares up and lifting his cane he rushes at Sharp. Sharp fells him with his fist. Tom comes to the assistance of his father and soon the three are engaged in a desperate fight. Sharp is getting the worst of it when he seizes the axe lying on the ground, and, after holding the Morrises at bay a moment, leaves for his house. Morris, livid, with rage, is led away by his son. As he goes vowing vengeance, he orders the negroes to continue their work of building the fence.

Scene III.—Back at the Morris home, Mrs. Morris is tending her plants when Bud enters. After kissing her goodby he leaves. Scarcely is he out of sight when Col. Morris enters, supported by Tom. Mrs. Morris utters a cry of alarm at his appearance. In a few frenzied, angry words, Morris tells of the fight and demands Bud. When told he is absent, he tells Tom to get the guns. Paying no heed to Mrs. Morris he rages up and down vowing vengeance until Tom returns. Seizing a gun he begins to insert the cartridges. As Tom starts back toward the fence, Mrs. Morris clings to him in terror, the tears filling her eyes. The old man soon follows him, leaving Mrs. Morris wringing her hands and crying.

Scene IV.—At the Sharp home Mrs. Sharp and Annabelle are seated on their broad veranda busy with their sewing. Mrs. Sharp inquires of Annabelle if she has seen Bud that day. Annabelle blushes and replies no. At that moment Sharp staggers around the corner of the veranda and up the steps. He is bloody and torn from the struggle at the fence. He calls for his son Jed and orders him to get his gun. Mrs. Sharp goes for bandages. The old man turns and orders Annabelle to come to him. In angry tones he tells her she must never speak to Bud Morris again. Annabelle pleads with him. Sharp orders her to give him the engagement ring. At first she refuses, but finally extends her hand. Sharp tears the ring from her finger and stamps on it. Annabelle sinks into a chair weeping. Now Jed returns from the house with his gun. He announces his intention of seeing that the fence is not put up. Sharp tells him to hurry. As Jed hastens away his mother follows to the edge of the veranda pleading for him not to go, while the old man stands nervously stamping the floor in rage.

Scene V.—Meanwhile Col. Morris and his son Tom with their rifles have returned to the fence. Across the field comes Jed armed with a gun. He orders the negroes to stop their work. Tom Morris angrily tells him to mind his own business. Jed threatens to shoot the negroes if they continue. At this Tom starts back to pick up his gun lying on the ground. But Jed is too quick for him. Throwing up his gun he fires. At the same moment Col. Morris' gun rings out from where he stands. Both shots take effect. Jed drops his gun and starts back towards his home. Tom Morris falls to the ground. Col. Morris rushes forward and as he sees his son fall he fires another shot at the retreating form of Jed Sharp. As he realizes he has missed, he drops his gun in disgust and turns to his wounded son. Tom tells him it is only a flesh wound. The old colonel looks toward the Sharp homestead and vows ceaseless blood vengeance against the entire family of Sharps.

Scene VI.—At the Sharp home, Mrs. Sharp has bandaged up her husband. The sound of three quick shots was faintly borne to them. Annabelle rushes from the house. Around the corner staggers Jed and falls at their feet. They lift him into a chair and pull back his shirt showing where the bullet pierced his shoulder. He tells of the fight. Sharp turns to Annabelle, "Now will you give up the man who has tried to murder your brother?" Slowly lifting her arms with her face set in a cold stare, Annabelle makes the vow then falls senseless across the body of her injured brother.

Scene VII.—The feud is now two months old. From a side path leading into the road comes Bud armed with a rifle. Glancing down the road he sees Annabelle approaching. Down behind the bushes he crouches. As Annabelle reaches the path he steps

out. Annabelle, after the first start, looks at him coldly and starts on. But Bud throws away his gun and pleads with her. At the sound of his voice she forgets all but her love for him, and rushes to his arms. Now she realizes what she is doing, and, tearing herself away, orders Bud to go. Bud gently pleads with her to meet him again. Annabelle finally promises to meet him again, but implores him to go. She watches him leave, then sinking down beside the old tree trunk, hides her weeping face in her arms.

Scene VIII.—A few days later Bud Morris is down at the village beyond his home endeavoring to purchase a horse, when Sharp and Annabelle drive up. Sharp climbs out, assists Annabelle, and is coming forward to see why the crowd is collected, when he catches sight of Bud Morris. Quickly returning to his buggy, he grabs his gun, and raising it to his shoulder with a cry of "Say your prayers, Bud Morris," pulls the trigger. But Annabelle has seen Bud's danger and her quick blow knocks up the gun as it is discharged. Friends seize the two men. Annabelle pleads with Bud to leave. Although Sharp is hurling threats at him, Bud knows he owes it to Annabelle's love to go, so he strides away, leaving the crowd trying to pacify Sharp.

Scene IX.—The next day Annabelle comes slowly down the path leading to the lover's post office in the fallen log. The scene at the village the day before has cost her a sleepless night of weeping. She glances cautiously about, then, satisfied that no one is near, kneels down and reaches her hand into the hollow of the tree. A look of joy comes over her face as she grasps a letter, but it is followed by one of surprise as she draws forth a box of pistol cartridges. She eagerly opens the letter. It is from Bud and tells of his plan to end the feud by drawing the bullets from the cartridges in their fathers' pistols.

Scene X.—The two young people lost no time in carrying out their plan. As Col. Morris nears the little country store he sees the usual crowd of idle loafers gathered around. After a word of greeting he passes on in to purchase his customary daily cigar. Scarcely has he entered the door when Major Sharp walks up. Through the loafers like an electric shock goes the thought of the danger of these two men meeting. Sharp catches sight of Morris through the window of the store and draws his gun. As Morris steps from the door he is greeted with a shot. He hastily draws his gun. But he is only able to get one shot when his pistol jams. He throws it to the ground and grasping his walking stick firmly in his hand rushes towards the Major. The Major has exhausted his pistol. As the two men are about to grapple Bud and Annabelle rush in between them. The two men at first pay no attention to the appeals but soon their frenzied anger begins to cool. Now Annabelle crosses over to the Colonel while Bud makes his appeal to the Major. The faces of the two old men soften. Slowly a hand is extended by each. As they meet, Bud takes Annabelle in his arms, for both see the return of those happy days when the ideal friendship of their two families was the boast of the entire neighborhood.

## LUBIN MFG. CO.

"THE SAMARITAN'S COURTESHIP."—The good Samaritan stepped in when he saw beauty in distress, only ten minutes to train time. Florence Graves had come away from the house and left her money on the table in her hurry. Of course, the cahman had heard those tales before and, equally of course, he called a policeman. Jack Druce, the samaritan, pays the bill and loans her money for her ticket and Pullman, giving her his card that she might return the loan. He could not know that the card he gave was blank and so he waited and worried. Then he is invited to visit Jim and Margaret in their country home and the maid who answered his ring is none other than his lady of the taxi in trim cap and apron. Jack claims a kiss as repayment of the loan, but to his dismay the maid rushed into the arms of Jim, who explains that she is his sister-in-law, acting as maid on the girl's day out. To complete his discomfiture, Florence returns the money in a little note, which

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explains the non-payment of the loan and will listen to no apologies but leaves the house. Jack meets her later in the park and seeks to make amends, but she hurries on and not until, in her haste, she tripped and fell, wrenching her ankle, did Jack get his chance. For a second time he plays the samaritan and took



her home in a taxi. She has to let him call and ask about the injured ankle and he profits by the opportunity to win her heart. A dainty story, simple in action, played with the sincerity that brings conviction and possessing a direct appeal to the heart.

"CELESTIAL VENGEANCE."—This is not only an unusually good story, but it is odd, and with a trick finish that should add much to the effect of the action. Thompson is the club bore. Once he met a highwayman and he says he got the best of him. He has been telling about it ever since and its recital is part of the initiation of each new member. But Evans introduces a friend of his to membership, and when Thompson tells him the story so realistically that the man is almost choked, Evans gets Thompson to prove his courage anew by removing one of the household gods of a Chinese family. Thompson performs the feat and gets away with it, returning the idol to its owner by express. His own business card is used for the address card and the Celestial makes the interesting discovery of the name of the offender. He takes to Thompson's trail and at last runs him to earth in the club house, where it turns out that he



is a dealer in idols and Thompson merely took a sample. The other god on the altar was the real thing and the Chinaman's pursuit of the offender was to sell him a whole god since the returned sample had been broken in transit and arrived with its head separated from its body. The grim pursuit gets the audience tense and excited and the unexpected turn to comedy makes the laugh the louder and more sincere. The release is notable in many ways. A room in Chinatown was sketched to make the setting from and the Chinaman is not the conventional stage type but of the merchant class and very different from the laundryman.

#### PATHE FRERES.

"THE BANDIT."—In a little out-of-the-way town a proclamation announces that a reward of 40,000 gold pieces is offered for the body of the famous brigand Pastorello, who is secreted within the walls of the town. Their cupidity aroused by the promise of so large a reward, the inhabitants are soon on the alert, but the brigand passes unrecognized through their midst and takes refuge in the home of a widow.

Whilst lying on the bed she offers him, he suddenly hears beseeching words addressed by his hostess to a second person, and, carefully, listening, learns that the widow is unable to pay her rent which the agent has come to collect. After her unwelcome visitor's departure, the brigand consoles the weeping woman and gives her sufficient money to settle the debt, counseling her at the same time to obtain her receipt. The widow joyfully hurries out, promising to do as he bids her, but the landlord, unscrupulous and hard, takes the money and retains the receipt.

Indignant at the recital of the widow's wrong, Pastorello, following the instincts of his outlaw heart, secretly summons his men and carries out summary

justice upon the miscreant who would thus defraud the poor, not only recovering the receipt, but despoiling him of a portion of his wealth.

"THE TWO RAFFLES."—John Freddie, the comedian engaged at a theatre of varieties in a burglar turn, lingers after the performance for a little conviviality with his colleagues and is forced to rush away to catch his train for the suburbs without stopping to change his clothes.

Arrived at his villa, he is slightly disconcerted to find that it has been partly ransacked by a house-breaker, who has taken refuge under the bed on hearing his footsteps. Recovering his presence of mind, Freddie immediately divests himself of his overcoat



and starts to finish the work commenced by the professional, who, satisfied that he has nothing to fear, makes his ship with one of the profession, as he naturally presumes him to be.

The work proceeds merrily until Freddie contrives to press the electric bell. Footsteps being heard, the burglar consents to hide in a cupboard indicated by Freddie, who immediately closes and locks the door after him, and it is not until the professional finds himself in the hands of the police that he realizes how he has been sold.

"CORA, THE CONTRABAND'S DAUGHTER."—Outside her father's cottage the smuggler's daughter flits about attending to the wants of her parent, who presently rises to greet an acquaintance and to transact some business in connection with his dishonest trade at the back of the house. It is at such times as these that Cora can snatch a moment of fleeting happiness with Robt. Severn, the customs officer, who is in love with her. The knowledge of her father's trade, however, prevents the girl from responding definitely to the young man's advances.

The smuggler is in the habit of descending the steep face of the cliff by means of a rope and receiving smuggled goods in a small cove at the foot of the foot of the rocks. Surprised one day by Robert, he turns to ascend the rope, dealing the customs officer an ugly kick which stretches him senseless for a few minutes. On his return home, the smuggler recounts his adventure to his daughter, who forces him to return and save Robert, now caught like a rat in a trap by the incoming tide.

Before the emotion displayed by the young people at the danger which Robert has just escaped, the smuggler guesses their secret and resolves that he will not stand in the light of his daughter's happiness. Renouncing smuggling, he turns fisherman, and a few months later is ready to welcome Robert as a son-in-law.

"THE TROUBADOUR."—Three suitors aspire to the hand of Muriel, the miller's daughter, one a big, handsome captain, with a fierce mustache, another the scrivener, who thinks his money bags will gain him



the desire of his heart, and third Harold, the minstrel, debonnaire and gay, whose music has charmed the maid into confiding her affections to him.

Unfortunately, the daughter's choice does not coincide with that of her parents and the minstrel is banished. By the magic of his music, however, he calls up a supernatural being and the gift of a talisman suddenly endows him with fortune, which he forthwith

places at the disposal of his lady love. Muriel still refuses to marry, however, without her parents' consent, and Harold speeds away to ask it once more. Meeting with a peremptory refusal, Harold uses the magic power of his talisman to force the obdurate pair to give way. Uncanny apparitions dance in the kitchen, and the hanging bags of flour become most gruesome objects, causing an inquiry to be made by the guard into the doings of the miller and his wife. Now is Harold's chance; with a wave of the talisman the fearful apparitions disappear and the thankful parents give the desired consent. The marriage is thereupon celebrated with rejoicing in a scene of brilliant splendor, and the miller finds that after all his daughter's choice was best.

"IN ANCIENT GREECE."—In all the arts the ancient Greeks excelled and their statuary, their music, their poetry, their dances, have remained to subsequent generations a standard to be followed and emulated. Terpsichore was the goddess of the dance, and if we read our mythology aright taught the poetry of motion to her devotees. To all but a few who have made a study of Hellenic dancing, such grace of action, such litheness of body as was essential to the art when Grecian beauties tripped lightly and rhythmically over the green sward, is impossible. Mesdemoiselles Napierkowska and Mary, however, are superb in an exquisitely graceful ballet by Sacha Dezac, entitled "In Ancient Greece." The dance is perfect and the quality of the film is such that it is difficult to believe that the dancers do not themselves appear in the flesh before the eyes of the spectators, instead of being a mere photographic reproduction of their swaying rhythmic movements.

"BEFORE AND AFTER."—Here we have a young man assiduously bestowing all the attentions possible upon the woman whom he hopes will some day be his mother-in-law in a praiseworthy attempt to gain her good will. So attentive is he, indeed, that he more than once brings a frown of displeasure to the fair brow of his lady love. The young people, however, finally get married and now we see them a year later. What a change! All pretense is now over, and mother-in-law and son-in-law are having an altercation of a most violent nature which ultimately ends in a most unexpected manner.

"THE JOCKEY."—Osborn, the trainer, is asked by an old friend to complete the training of his nephew, Jim Blackwood, and as time goes on Jim, steady and hardworking, finds himself very happy in the home



of his uncle's friend, graced by the presence of the trainer's pretty daughter Kitty. A lucky accident gives the young fellow his first chance and his career opens with very bright prospects. He is overjoyed when some months later he is given a chance to ride Sunbeam, the favorite in a forthcoming big race, but pitfalls are in his path, and Jim finally succumbs to the temptation of a bribe offered by Sam Marsh, a race track crook, to destroy all chances of Sunbeam winning. Kitty, however, who has been by accident or design close at hand, overhears the agreement, and, dauntless and prompt in action, she resolves to save Jim's honor and changes the horses in their stalls, so that when Jim comes to dope Sunbeam he operates unknowingly, upon another horse. The great day arrives. Every one is out to see the big race. Sunbeam is the favorite and great sums of money are put on him and taken by Marsh. At the quarter, half and three-quarters another horse leads, but in the stretch Sunbeam comes to the front and romps in a winner by several lengths, to the mingled rage and mystification of the crooked bookmaker. In the evening a wordy war is waged between Jim and Marsh, but Kitty intervenes and explains the situation. Baffled, Marsh slinks away, while Jim, shamefaced and repentant, pleads with Kitty to marry him, and help him avoid future temptations and she does.

"THE FOOT JUGGLER."—On a stage set for his act the juggler appears, and after taking his position on his back on a stand proceeds to do the most wonderful balancing and juggling feats with his feet, being far more skillful than many jugglers are with their hands. He takes a heavy table and spins it around and around, over and over, until one wonders why he never gets dizzy and makes a miss. His exhibition is really a wonder.



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Full particulars, booklet and copy of the Edison Kinetogram will be sent you if you write.

## EDISON FILMS

Release of February 15

### THE PRESIDENT'S SPECIAL

A thrilling melodrama in which a head-on collision between two express trains is averted through the heroism of the telegraph operator's wife, who, finding her husband has failed to flag one of the trains, races after it in an automobile running sixty miles an hour. A picture whose extreme realism and intensely dramatic action will hold an audience spell-bound.

No. 6589.

CODE, VESTIAIRO App. Length, 950 ft.

Releases of February 18

### THE MINIATURE

Dramatic. An incident in the life of Andrew Jackson during his Presidential campaign, when, resenting an insult offered to his wife, he fought a duel with Charles Dickinson and killed him, the bullet from Dickinson's pistol imbedding itself in a miniature portrait of his wife which Jackson carried. Splendidly acted and costumed. The duel scene especially vivid.

No. 6590.

CODE, VESTIARIAN. App. Length, 725 ft.

### A TRIP TO MARS

A phantasy replete with illusions and trick photography. An old professor of chemistry discovers the secret of reverse gravity and is whirled away from the earth to the planet Mars, where he discovers some gigantic and grotesque people and has some funny adventures until blown off the planet back to earth. A funny and clever film.

No. 6591.

CODE, VESTIBULAR. App. Length, 265 ft.

Release of February 22

### A VICTIM OF BRIDGE (Society Drama)

Written for Edison production by Edward W. Townsend.

No. 6592.

CODE VESTIBULO. App. Length, 990 ft.

Releases of February 25

### LOST AND REGAINED (Dramatic)

No. 6593.

CODE, VESTICELLA. App. Length, 445 ft.

### THAT GIRL OF DIXON'S

No. 6594.

CODE, VESTICEPS. App. Length, 475 ft.

## Watch for the Release of March 1 RANSON'S FOLLY

Especially prepared by Richard Harding Davis

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Howard Moving Picture Co., 564 Washington St., Boston  
Kale Film Exchange Co., 622 Main St., Kansas City  
P. L. Waters, 41 East 21st St., New York City  
Lake Shore Film & Supply Co., 314 Superior Ave., N. E., Cleveland  
Chas. A. Cahuff, 4th and Green Sts., Philadelphia  
Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England  
DEALERS IN ALL PRINCIPAL CITIES

## KALEM FILMS

### THE FISHERMAN'S GRANDDAUGHTER

ISSUE OF FEB. 16 LENGTH 950 FT.

"The Fisherman's Granddaughter" is another strong, romantic drama by our Southern Stock Company, operating in our new studio at Roseland, Florida. The scenes are laid along the banks of the picturesque St. Johns River and are the acme of beautiful realism.

### THE TRAPPER AND THE REDSKINS

ISSUE OF FEB. 18

THE TRAPPER AND THE REDSKINS, 705 FT.  
"THAT'S WHAT THEY ALL SAY," 222 FT.

Here is a reel which will prove a positive sensation, made up of the greatest Indian subject we have ever produced (and that's going some), together with a real comedy of the side splitting variety. We don't very often put out a comedy subject, because they have to be pretty good to get by our own knockers' club; but this one proved a scream, so you get it. Remember this reel, a great big Indian feature and a corking comedy all in one.

Say, we have got hold of a bunch of real Indians, who can act and we are going to give you some hummers.

### WATCH THE KALEMS!

Great posters for both these features made by the  
A. B. C. Co., of Cleveland, Ohio



KALEM CO., Inc.

Eastman Kodak Building

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New York City



in their humble home with slight evidences of good cheer. He has a little money left and he decides to make his father a Christmas present. His wife is delighted.

He buys the present and decides to go to his father's home and leave it there under cover of night. Reaching the old home, he lifts the library window. He cannot resist entering the familiar room. He places on his father's desk the present with its attached card:

"For dear old father even if he doesn't care for me."

At this very moment his father, in another room, probably trying to square his conscience with his tyrannical nature and the rejection of his boy, hears a noise, seizes a revolver and cautiously approaches the library, in which, in the dim light, he sees a man. He raises his revolver and shoots. He 'phones for the police, and, when they arrive and examine the pros- trate form of the supposed burglar, the father discovers that he has shot his own son. Surprise gives way to anguish and despair. An ambulance is called and his son is taken to the hospital.

The son is now convalescent and the father calls at the hospital to see him. He implores his son's forgiveness, takes his little grandchild from its mother, who has just arrived on the scene, kisses it, puts his arm around his daughter-in-law, takes her to his bosom and promises to make amends for the suffering his harshness has caused them.

A study from life, with an abundance of human interest to hold the attention from the beginning to the end.

"THE LIFE OF MOSES."—Part IV.—This issue shows the journeyings of the children of Israel in the Wilderness and the many marvelous provisions for their protection and deliverance. It is a revelation of the possibilities of scenic effects as produced by Vita-graph art; the reproduction of things heard of, but never before seen since their actual occurrence.

Scenes I. and II.—After the children of Israel depart from Egypt and are well on their way, they discover they are pursued by Pharaoh and his army of soldiers and chariots as shown in Scene II.

Scene III.—The Israelites beseech Moses in fear and trembling that they be not swallowed up by the Egyptians and returned into bondage. Moses tells them to fear not, to pray unto God for their deliverance, then, lifting his hands in supplication, commands them to kneel in prayer while he calls on the God of their fathers for protection, and, behold! He sends a pillar of cloud which stands between them and Pharaoh's army, so that they are not seen by their pursuers.



Scene IV.—Coming to the Red Sea, which bars their progress, Moses lifts up his hands and the waters of the sea are divided by a strong East wind.

Scene V.—The children of Israel pass through the waters of the Red Sea on dry land.

Scene VI.—The Egyptians follow after them, and, while crossing through the sea, the waters close over them and they are destroyed.

Scene VII.—Having escaped the Egyptians, they journey through the Wilderness, where they suffer for bread to eat and complain that they were delivered from one danger to be confronted by a worse. Moses, aggrieved, points to the Pillar of Cloud and reminds them of God's mercies unto them and tells them to trust in God, but they will not be comforted.

Scene VIII.—At nightfall Moses enters his tent and prays to God, and, during the night, the Lord sends a shower of manna over the camp of the Israelites that they may have bread to eat.

Scene IX.—At sunrise the manna is still falling and covers the ground, from which the children of Israel gather as much as they need. Again they are reminded of God's goodness, and, led by Moses and Aaron, they reverently pay tribute to God in prayer and Thanksgiving.

Scene X.—They are now journeying through the Wilderness of Sin, where they cannot find water to drink and fear lest they die of thirst.

Scene XI.—Again they complain to Moses and Aaron and express their doubt in God. Moses appeals unto heaven and asks for strength to withstand their murmurings.

Scene XII.—By God's command Moses smites the rock and water comes forth and the people are abundantly supplied.

Scene XIII.—The Israelites are attacked by the Amalekites in the land of Rephidim. Moses gives

orders to Joshua, the commander of the army of the Israelites, to go forth and battle with the army of Amalek.

Scene XIV.—Moses, with Aaron and Hur, goes up to the top of a high prominence, where he can behold the battle, and, when Aaron and Hur hold up the hands of Moses—for he was now old and feeble—Israel conquers, and, when they let down his hands, Amalek conquers.

Scene XV.—Moses, being wearied, lets his hands drop and the Jews are driven back.

Scene XVI.—Aaron and Hur now encourage Moses, but again we see the Jews in flight.

Scene XVII.—Moses, still sustained by Aaron and Hur, keeps his hands raised until the setting of the sun, when the army of Israel is victorious and the Amalekites are defeated and completely routed.

Scene XVIII.—Aaron and Hur still holding up the hands of Moses, Joshua and his followers rush upon the scene and declare the defeat of the Amalekites. Moses thanks God for their deliverance.

Scene XIX.—Moses erects an altar to commemorate Israel's victory. All the children of Israel praise God and offer sacrifice in gratitude.

This reel is convincing, not only on account of the extreme care in the details involved and the clearness which which the facts are portrayed, but it is a beautiful picture-play of an historical drama.

## LOS ANGELES AVIATION PICTURES

### Sensational Event Captured by the Essanay Co. Other Good Features

The Essanay Film Company have added another big feature film to their already long list of educational subjects, the last being pictures of the recent aviation meet at Los Angeles, Cal. The picture is exclusive, as no other motion picture camera was on the field.

Close-up views of Paulham, Curtiss, Knabenshue, Beachey and other of the aviators in their machines and in flight, are included in the Essanay film, with many other features, among which are M. Paulham's start on his record-breaking distance trip, when he covered 45 miles in about 1 hr. and 22 seconds, and his landing after smashing the altitude record, when he rose to the height of over 5,000 feet. Lieutenant Beck, of the U. S. Army, is seen ascending with Paulham to test the practicability of bomb-throwing from an aeroplane in war times. Paulham and Curtiss are seen racing for speed honors, the American winning over the Frenchman in 1.61 miles race in 2:13:3-5.

The dirigibles of Knabenshue and Beachey are shown racing for speed honors, from the start of the race to the finish.

The Essanay film is claimed to be a photographic masterpiece, with not a dull foot in the entire reel; no weary repetitions of flights, but is thoroughly instructive and entertaining throughout the entire length of the film.

The Essanay Company will release two more big Western pictures the last two weeks in February, "The Cowboy and the Squaw" and "The Mexican's Faith." The first named subject is a truly notable film and one of the best of the Essanay's Western series.

"The Hand of Uncle Sam," a great, big patriotic picture, will be released by the Essanay Company at an early date. Besides a clever story the film contains some scenic surprises.

Several of the Essanay's best comedy subjects are booked for the month of February, while the Essanay's Chicago producers are devoting nearly all their time to the production of big comedy subjects.

### Essanay's "Price of Fame."

The Essanay Company's big dramatic subject, released this week, is said to be founded on a number of true incidents in the life of a great opera writer, who is still living. These two main incidents are the wife's rescuing the manuscript of a great opera which her husband had thrown into the fire and later aiding him in placing it with a big impresario.

The Essanay's story, worked out along melodramatic lines, is an exceptionally pretty one, beautifully staged and splendidly acted. It will be featured among the week's notable films.

### ESSANAY PRODUCT IN EUROPE.

Essanay films are rapidly becoming world popular. Harry A. Spoor, the Essanay company's European representative, who recently made the rounds of a number of European capitals, in a letter to his home office in Chicago, writes some interesting things about Essanay's growing popularity in foreign markets and the film industry in general.

"Moving pictures seem to be immensely popular in all European countries, although not as fully developed as in America. The general

drawback is the inexpensiveness of the amusement, and at which the more prosperous classes seem to scoff and sneer, but this is being gradually removed as the quality of the pictures increase. There are really many fine moving picture theatres in the larger European cities, while there are few of the smaller ones without a picture theatre. American films are growing in popularity and gaining a firm foothold."

Mr. Harry Spoor has been exceedingly successful in popularizing Essanay films in foreign markets. Many prints are shipped to France, Germany, Russia and Sweden, while the English buyers continue active.

### NEW POLICY AT SHUBERT THEATRE

Manager J. M. Dubbs of the Shubert theatre, New Orleans, La., announces a new policy for that house. Beginning with the first of the year the performances have consisted exclusively of O. T. Crawford moving pictures and singing. Mlle. Rodrez, a prima donna who comes to New Orleans with glowing press reports, has been engaged as soloist, and will sing popular, romantic and classical songs.

The Shubert Theatre is among the three largest theatres in the United States devoted to motion pictures. It has a seating capacity of about 1,500 and is one of the most handsomely appointed play houses in the country.

"We have gone back to moving pictures exclusively," said Mr. J. M. Dubbs, the manager, "because we have been requested by many of our old patrons. There are twenty-five small theatres in New Orleans using vaudeville and it is difficult to get uniformly good numbers from the minor circuits. I am sure that the Shubert's moving pictures are among the best ever flashed on a canvas either here or in any other city. Mlle. Rodrez, is a gifted singer and she will be one of the pleasing features of our performances. Our programmes are always refined, and we make it a special point to cater to ladies and children.

### NEW THEATRE AT SIOUX FALLS, S. D.

S. B. Buxton, Abe Rirdecel and L. H. McClellan have formed a partnership and opened a picture theatre in the Y. M. C. A. building, Sioux Falls, S. D. The Sioux Falls house is to be one of a series of picture theatres to be operated by this firm in nearby towns. The Y. M. C. A. building is a popular location nearer the residence part of the city than the other moving picture houses. The plans of the management is to give the patrons of the house the very best there is going in the moving picture line and in addition they will give one or two vaudeville turns. At first the program will contain but one vaudeville turn but if the patronage shows that they can afford it this number will be increased.

### WORCESTER'S BIJOU OPENS.

The new Bijou picture theatre at Worcester, Mass., was opened for patronage on Thursday, Jan. 20, by the Mack Amusement Co. The new theatre is at the corner of Millbury and Lamartine streets. The theatre, which was built by Maurice L. Katz, has a seating capacity of 700, 400 on the floor of the house and 300 in the balcony. The main entrance to the theatre is on Millbury street and the house has seven exits. Dave Manley, formerly connected with the New Park Theatre, and other enterprises of the Gordon Bros. Amusement Co., is the manager of the house. Mr. Manley has had much experience in theatrical circles and previous to coming to Worcester appeared on the vaudeville stage, and also played two seasons with the "Lilly and the Prince" company, of which Mildred Holland was the star. Four performances will be given daily at the theatre and a women's orchestra of five pieces is to be in attendance at all performances. On the evening of the opening day a reception was given city officials and representatives of the press.

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PENNSYLVANIA FILM CO., Pittsburg, Pa.

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# Advance Film Description

Feb. 6th to 12th  
1910



## "THE GAMBLER'S DOOM"

(Gaumont Drama described below)

Scene from "The Gambler's Doom"



Feb. 8th  
GAUMONT  
One Reel  
921 Feet

### "SERVANT FROM THE COUNTRY."

Fine Comedy. Approximate length, 508 feet. Illustrating the troubles experienced by a young couple who are rash enough to hire a maid-servant from the country. The servant mistakes a hobo for the tailor who was to call for a suit of her master's clothes to be pressed. She gives the clothes to the hobo, pays him the tailor's fee and what happens is a caution.

### "SETTLED OUT OF COURT."

Beautiful Drama. Approximate length, 413 feet. A good judge, who is also a specialist in divorce cases, is consulted by both husband and wife, each seeking divorce from the other. He tells neither that the other has consulted him, but by a clever ruse he brings them together in his office while he himself is in another room and leaves them to "settle the case out of court." Intensely interesting.

### "COALS OF FIRE."

Grand Dramatic Subject. Approximate length, 672 feet. A most touching story of a tender-hearted boy who was abused and beaten by a cruel muleteer. The later tries to blow up the home of peasants who were sheltering the poor boy, but the explosion blinds the muleteer without injuring anybody else. The boy saves the blinded muleteer from falling over a precipice, thus heaping "coals of fire" on his head. Well dramatized and good action throughout.

"VENETIAN ISLES." Superb Scenic-Travelogue. Approximate length, 263 feet. Beautiful Venice! Lord Byron did well in selecting this "Queen of the Waters" for the subject of one of his poems. This exquisite film depicts all the most attractive spots in and around the city of Venice, Italy.

### "A BAG RACE."

Roaring Comedy. Approximate length, 197 feet. Fun at a summer pleasure park. After taking in all the shows and attractions, a number of young fellows get the idea of having a "bag race," taking in as "obstacles" all the funny side shows, "bumping the bumps," "the shaking floor," etc.

### "THE GAMBLER'S DOOM."

Thrilling Drama. (Beautiful Colored Poster.) Approximate length, 806 feet. A most novel and sensational episode. A young man of spendthrift habits gambles away all his money and appeals for more from his rich uncle. Further pecuniary advances being positively refused, the nephew secretly shoots his uncle. The old man had anticipated his fate and had a moving picture camera concealed in a vault and a note written before his death told his faithful servant about the camera containing a film which would disclose the circumstances of his death. The nephew is taken to a nickelodeon, the police are there ready for him and the picture is thrown on the screen. The startled nephew jumps up, but is sized and taken to justice.

IMPORTANT NOTICE.—Starting with the Gaumont subject of Feb. 12, "The Gamblers Doom," we will issue Beautiful Colored Posters on our fine Feature Subjects, which are now being released every week. HAVE YOU BEEN WATCHING THE QUALITY OF OUR FILMS RECENTLY?

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Size of your Picture Sheet,	-	.....X.....
Distance from Picture Frame to Back Wall,	-	.....X.....
Distance from Side Wall to Side Wall, Back of Frame,	-	.....X.....
Height from Stage Floor to Ceiling,	-	.....X.....

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### RECENT SLIDE RELEASES

#### Synopsis of Production Issued by the Leading Song and Novelty Slide Makers De Witt C. Wheeler.

"WHEN I AWAKE."—Beautiful ballad by Walter Raymond Smith, published by Gustave Von Meckle, New York. Posed for by Lloyd Grant and Miss Gertrude Dubois. A grand song, with well-chosen and beautiful slides. One of the best sets on the market. Cannot help but be a favorite.

"THE GIRL BEHIND THE COUNTER IS THE GIRL I LOVE."—Words by M. H. Rosenfeld and Ballard MacDonald. Music by Leon Berg. Published by Jos. W. Sterns & Co. A genuine novelty in song writing, and Wheeler has made a set of slides, some of which were posed in one of the large department stores, which for lighting effects and photography will add to his already assured reputation.

"THE MOONLIGHT, THE ROSE AND YOU."—Words by Chas. E. Baer. Music by Johann C. Schmid. A beautiful set of lyrics set to a melody which once heard will be remembered. The situations have been aptly portrayed by the slide maker, and the set contains the usual number of beautiful moonlight effects, which can always be expected from this house.

"HER NAME IS MARY DONOHUE."—By Jerome & Schwartz, whose name as song writers is pre-eminent. Published by Jerome H. Remick & Co. Posed in typical Irish costumes with surroundings which are absolutely true to nature. The set contains several novel features which are always found in Wheeler's slides.

"BUSY LITTLE CUPID."—By Pyrrke & Engel. Published by Head Westman Publishing Co. A pretty love story set to a melody which is far above the average. Cupid himself appears in many of the slides, and his personality together with the accurate aim of his little love dart, make this set a unique one and turns the average love poses into novelties. The coloring of the slides is beyond criticism.

"WHEN THE DAISIES BLOOM."—Published by Jerome H. Remick. A pretty little ballad. Slides are a series of love scenes with many beautiful flower and water effects. The sharpness and clearness together with the exquisite coloring make this the best set of slides of the week.

"SHAKY EYES."—A catchy song written by Clark and Armstrong, composers of "Sweet Adeline," "Baby Doll," "Can't You See I'm Lonely," and "I Love My Wife, but Oh, You Kid." An extremely clever set of slides with many novelty effects that can only be appreciated by seeing them.

"MARGARITA."—Latest song by Kerry Mills, with an exceptionally clever air. The slides are one of Wheeler's specials, filled with novelties. The set was posed for by a clever little actress, now playing a leading part on Broadway. It contains a striking silhouette slide, a beautiful moonlight scene and other clever originalities.

"MANDY, HOW DO YOU DO?"—A love ballad; published by Jerome H. Remick. Slides are a set of scenes carefully taken upon some grand estate adorned with beautiful flower beds and romantic pathways. A handsome set and a good song.

Scott & Van Altna.

"EVERY GIRL I GET THE OTHER FELLOW STEALS."—Published by Rob White, Chicago. A comic song comprising the walls of a young man who has the ability to "find" but not to keep members of the gentler sex. A sad story only too true to life, and comically illustrated in real Scott & Van Altna manner.

"I DIDN'T MEAN TO MAKE YOU CRY."—Another boy-and-girl song, published by Leo Feist, New York. These songs have never failed to "take" in theatres largely patronized by women and children. The selection is particularly appealing and can be classified best as "cute." Vividly colored slides with a goodly number of novelty effects make this set one to be greatly desired.

"THE WRECK OF THE GOOD SHIP LOVE."—Published by Jos. W. Stern & Co. A pretty little song by S. R. Henry with humorous illustrations at a sea shore in and about the good ship Love. This is

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"THE FLOWER OF SINGAPORE."—By T. Armstrong. Published by Jeff T. Branen, New York. A tropical song with a catchy little air. Slides are a set of surprises, comprising tropical scenes more beautiful than India itself. Each slide is a novelty in itself and the whole set is one that any one would be proud to own.

"I'D RATHER SAY HELLO THAN SAY GOOD-BYE."—Naturally "the girl" would have to be pretty good or one would want to say "good-bye." The girl in this set of slides is a little "peach"—as graceful and as charming as can be. She is as irresistible as the set of slides—and that's going some.

"IN THE CITY WHERE NOBODY CARES."—Which relates the adventures of just a little girl on the Great White Way in New York city. We are shown her strolling around the city, and finally how she is won by a young New Yorker. A clever little song and a pretty set of slides.

The Henry B. Ingram Company.

"NELLY GRAY OR IN THE VALLEY OF THE MO-HAWK."—Pretty pastoral ballad by Henry B. Ingram, published by the Henry B. Ingram Company, New York. Posed for by Charles Moray and Miss Gertrude Dubois. A song full of pathetic sentiment of the wanderer from home and the longing for loved ones and old familiar faces and scenes. An absolutely clean song and beautiful slides.

"UNDER THE ORANGE BLOSSOM TREE."—One of Albert Von Tilzer's best. Published by the York Publishing Co., New York. A pretty song and pretty artistic pictures posed for by Miss Dubois and Mr. Moray under the orange trees and among the palms of Florida. Bound to be a favorite.

"THE STAR OF LOVE IS BURNING."—Song by Don Ramsey, published by Walter Jacobs, Boston, Mass. A high-class ballad of great beauty, garnished with slides of exceptional quality and posed for by Mr. Walter Hood and Jeanne Hampton. As fine a song and set of slides as can be found.

"ON THE BANKS OF THE SILVERY SHENANDOAH."—A pastoral ballad of great beauty, published by Moquin, Glens Falls, New York. A fine set of slides with fine Adirondack scenery. Mr. Ingram knows where to find artistic scenery for his pictures and he goes after it, and in this set of slides he certainly found a most beautiful lot of scenery.

"WHEN THE SUNRISE PAINTS THE DISTANT HILL WITH ROSE."—Beautiful song; words by Clifton Bingham, author of "Love's Old Sweet Song" and music by Marcus Hope. Published by Joseph W. Stern & Co., New York. Posed for by Miss Rose Campbell and Charles Moray. Beautiful scenery, with exquisite situations and elegantly colored.

### Novelty Puzzleettes.

RELEASE OF JAN. 3.—CITIES OF THE UNITED STATES.—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

RELEASE OF JAN. 10.—STATES OF THE UNITED STATES.—Representing in puzzle form the States of the United States. Second set of a series of puzzle slides designed to increase box-office receipts.

RELEASE OF JAN. 17.—POPULAR FLOWERS.—Puzzleettes of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and an announcement slide.

"THE STARS AND STRIPES ARE NAILED TO THE OLD NORTH POLE."—Patriotic song; published by the Pemberton Publishing Company, New York. Slides consist of scenes at North Pole, with many feature slides, especially designed for the song which make the set an extraordinary one.

### SONGS OF THE SOUTH.

No songs sound so touching as those sung around the campfire in time of war. There all the latent emotion of the singers is brought into play and the expression given their songs is truly wonderful. During the Civil War the soldiers of the Confederacy had two wonderful songs that were sung around the campfire every night. Of course, one of them was "Way Down

South in Dixie," while the other was one of the sweetest and tenderest love songs ever written. It was composed by a Baptist clergyman, J. P. Webster, and was known as "Lorena." This song, known as the Southern soldiers "Annie Laurie," has found its place in the history of the tragic struggle. While the opposing armies lay upon their arms within hearing distance of each other the Northern soldiers singing in grand chorus "Tenting To-night on the Old Camp Ground," or "Just Before the Battle, Mother," their southern enemies would listen and applaud. Then from the Confederate side would rise the sad, sweet cadence of "Lorena:"

"The years creep slowly by, Lorena,  
The snow is on the grass again,  
The sun's low down the sky, Lorena,  
The frost gleams where the flowers have been."  
The rose upon the still night air, fraught, perhaps, with so much sorrow on the morrow, the tears would gush from the eyes of both the soldiers of the Southland, and from their Northern brothers across the picket line, enemies for the time but to be again reunited and the Union soldiers would then raise their voices and applaud in their turn.

Many of the slide exchanges in the South have been calling for slides of this beautiful song for years and we are now glad to announce that the Henry B. Ingram Company, of New York, have turned out a very beautiful set of slides illustrating "Lorena." They will be released this week. The music is also furnished by the same company. It is predicted that the slides will have a good call, especially from the South.

### SCENERY FOR M. P. THEATRES.

Joseph Turner, 552 Seventh avenue, New York City, maker of scenery and theatrical effects, whose advertisement appears elsewhere in our columns, has met with great success lately in supplying a long felt want of the motion picture exhibitor, namely, scenery for the small exhibitor. The owner of a small theatre has always been up against a problem when endeavoring to get suitable stage settings for his place, especially if he is located in a small town. The ordinary scenery maker does not want small jobs, consequently the exhibitor is often forced to have the local house painter "fake up" some scene, which invariably proves unsatisfactory and exceedingly expensive.

In these days when country folk received magazines and literature weekly, receiving thereby a liberal education of the world's work, they are quick to notice the amateurish appearing "faked up" scene of their local exhibitor. To such exhibitors who find difficulty in obtaining proper equipment Mr. Turner offers a great opportunity. You can obtain a set of scenery with absolutely no expense to yourself. Sounds incredulous, but as a matter of fact the huge expensive asbestos curtains in many large theatres are furnished free on an arrangement such as Mr. Turner offers.

Many exhibitors have profited by this offer and improved their theatre wonderfully. We believe it would pay you to at least consult the advertisement, and see how it might help you.

The following is a letter from Mr. Turner: "Editor of the Index.

"Dear Sir:—Since I placed my ad in your paper two weeks ago. I have received many answers and have obtained eight orders for scenery. I am greatly pleased with these results and wish you to continue my ad. indefinitely.

"My proposition is a good one. I wish every small theatre in the country to have first class scenery without any cost to themselves. Very truly yours,

"JOSEPH TURNER."





Trade Mark.

# BIOGRAPH FILMS



Trade Mark.

Released February 7th, 1910.

## THE COURSE OF TRUE LOVE

A Story of What Might Have Been.

That the course of true love ne'er ran smooth is so often evinced that it is exceptional indeed that love's pathway is strewn with roses devoid of thorns. Miss Florabel Thurston is betrothed to Ben Lawrence, a young artist. One day while a work in his studio, a poor little flower seller calls to sell her blossoms. She is cold and hungry, and Lawrence sits her down before the lunch spread for him, but which he has not touched. Friends calling, he pulls a screen around the poor girl that she might finish the lunch unnoticed. It happens that Miss Thurston also calls, and finds the flower girl, leaves abruptly without explanation, until she arrives home and writes, breaking off the engagement. The flower girl, learning of the trouble she has innocently caused, hastens to right it. Explanations bring a reconciliation.

Approximate length, 987 feet.



THE COURSE OF TRUE LOVE

One may as well attempt to alter the course of the moon as to effectually tear asunder two hearts that pulsate in unison. Flametta, the daughter of the Duke, is loved by a young man, the scion of a noble but impoverished house. His suit is met with disfavor by the Duke, who plans to get rid of him in a manner that would not implicate him. To this end he has his trusted guards trump up a false conspiracy against himself, have the lover find it out, who in order to gain his, the Duke's, favor will run into a danger that will prove fatal. Flametta, learning of the plan, puts herself in her lover's place, and is about to fall a victim, when her identity is revealed. The Duke realizing the strength of her love for the young nobleman, yields consent.

Approximate length, 985 feet.

Released February 10th, 1910

## THE DUKE'S PLAN

A Fruitless Attempt to Separate Kindred Souls.



THE DUKE'S PLAN

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## Last 4 Weeks' Productions of Licensed Film Makers—Feb. 12.

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.	Date.	Subject.	Class.	Length, Feet.
Feb. 10	The Duke's Plan	Dramatic	985	Feb. 11	The Feud	Dramatic	925
Feb. 7	The Course of True Love	Dramatic	987	Feb. 9	The Confederate Spy	War Drama	960
Feb. 3	The Woman from Mellon's	Comedy	988	Feb. 4	The Little Old Men of the Woods.	Fairy story	945
Jan. 31	The Cloister's Touch	Dramatic	993	Feb. 2	The Stepmother	Dramatic	980
Jan. 24	The Honor of His Family	Dramatic	988	Jan. 28	The Man Who Lost	Dramatic	930
Jan. 27	The Last Deal	Dramatic	991	Jan. 21	The Magic Flower	Fairy Story	860
Jan. 20	The Call	Dramatic	989	Jan. 14	The Romance of a Trained Nurse,	Dramatic	930
Jan. 17	On the Reef	Dramatic	988				
Jan. 13	All on Account of the Milk	Comedy	989				
Jan. 10	Her Terrible Ordeal	Dramatic	952				

### EDISON CO.

Feb. 11	An Equine Hero	Educated Horse	725
Feb. 11	A Queen of the Burlesque	Comedy	260
Feb. 8	The Livingston Case	Detective Story	995
Feb. 4	His Just Deserts	Dramatic	365
Feb. 4	The Surprise Party	Comedy	365
Feb. 4	The Bad Man from Riley's Gulch.	Comedy	265
Feb. 1	A Japanese Peach Boy	Fable	940
Jan. 28	A Georgia Possum Hunt	Sporting	140
Jan. 28	The Skipper's Yarn	Dramatic	850
Jan. 25	A Woman's Strategy	Dramatic	975
Jan. 21	The Coquette	Dramatic	495
Jan. 21	The Luck of Roaring Camp	Melodrama	490
Jan. 18	In the Nick of Time	Melodrama	975

### ESSANAY CO.

Feb. 12	Bitter-Sweet	Comedy	450
Feb. 12	Western Chivalry	Comedy	568
Feb. 9	The Price of Fame	Dramatic	1,000
Feb. 5	Sensational Logging	Industrial	1,000
Feb. 2	A Voice from the Fireplace	Dramatic	486
Feb. 2	The Wrong Man	Comedy	554
Jan. 29	An Outlaw's Sacrifice	Western Drama	996
Jan. 26	The Modern Messenger Boy	Comedy	945
Jan. 22	The Confession	Dramatic	960
Jan. 19	Won by a Hold-up	Comedy	629
Jan. 19	Flower Parade at Pasadena, Cal.	Scenic	292
Jan. 15	U. S. Army Maneuvers, Ft. Leavenworth, Kan.	Military	1,000

### GAUMONT

Feb. 12	A Bag Race	Comedy	197
Feb. 12	The Gambler's Doom	Dramatic	806
Feb. 8	Servant from the Country	Comedy	508
Feb. 8	Settled Out of Court	Dramatic	413
Feb. 5	Civil War	Military Drama	940
Feb. 1	The Golden Lily	Dramatic	702

### KALEM CO.

Feb. 11	The Feud	Dramatic	925
Feb. 9	The Confederate Spy	War Drama	960
Feb. 4	The Little Old Men of the Woods.	Fairy story	945
Feb. 2	The Stepmother	Dramatic	980
Jan. 28	The Man Who Lost	Dramatic	930
Jan. 21	The Magic Flower	Fairy Story	860
Jan. 14	The Romance of a Trained Nurse,	Dramatic	930

### LUBIN MFG. CO.

Feb. 10	Celestial Vengeance	Comedy	840
Feb. 7	The Samaritan's Courtship	Comedy	865
Feb. 3	Sentimental Sam	Comedy	300
Feb. 3	It Might Have Been	Comedy	585
Jan. 31	Bill's Boots	Comedy	300
Jan. 31	Too Much Protection	Comedy	600
Jan. 27	Marble Quarrying in Tennessee	Industrial	500
Jan. 27	The Flirto-Maniac	Comedy	400
Jan. 24	Cupid D. D. S.	Comedy	356
Jan. 24	Adoring an Ad.	Comedy	520
Jan. 20	The Usurper	Dramatic	903
Jan. 17	He Got Rid of the Moths	Comedy	540
Jan. 17	A Slippery Day	Comedy	320

### GEORGE MELIES.

Dec. 15	The Living Doll	Christmas Spectacle	1,000
Dec. 8	The Fatal Ball	Dramatic	1,000
Dec. 1	Fortune Favors the Brave	Fairy Story	600
Dec. 1	Seeing Things	Comedy	400
Nov. 24	The Red Star Inn	Dramatic	1,000

### PATHE FRERES.

Feb. 12	The Jockey	Dramatic	840
Feb. 12	The Foot Juggler	Acrobatic	157
Feb. 11	The Troubadour	Trick Comedy	561
Feb. 11	Before and After	Comedy	480
Feb. 9	Cora, the Contraband's Daughter	Dramatic	567
Feb. 9	In Ancient Greece	Ballet	410
Feb. 7	The Bandit	Dramatic	394
Feb. 7	The Two Raffles	Comedy	594
Feb. 5	A Critical Situation	Comedy	623
Feb. 5	Adam II	Trained Animal	354

Date.	Subject.	Class.	Length, Feet.
Feb. 4	Roller Skating in Australia	Sport	266
Feb. 4	The Model Drama	Dramatic	718
Feb. 2	The Postmistress	Dramatic	918
Jan. 31	Coffee Culture	Industrial	508
Jan. 31	Dick's a Winner	Comedy	453
Jan. 29	Cousin Lou for Mine	Comedy	564
Jan. 29	The Strong Man	Farce	440
Jan. 28	The Leather Industry	Industrial	394
Jan. 28	The Scarecrow	Comedy	574
Jan. 26	Motherless	Dramatic	1046

### SELIG POLYSCOPE CO.

Feb. 10	In the Shadow of Old Mt. Shasta	Dramatic	1,000
Feb. 7	In the Serpent's Power	Dramatic	1,000
Feb. 3	Politics	Comedy	1,000
Jan. 31	Shooting an Oil Well	Industrial	715
Jan. 27	The Devil, the Servant and the Man	Dramatic	950
Jan. 24	The Ranch King's Daughter	Dramatic	700
Jan. 24	An Afternoon Off	Comedy	300
Jan. 20	The Courtship of Miles Standish	Dramatic	1,000
Jan. 17	A New Divorce Cure	Comedy Drama	1,000
Jan. 13	Under the Stars and Stripes	War Drama	900
Jan. 10	A Tale of the Backwoods	Dramatic	1,000

### URBAN ECLIPSE.

Feb. 9	Coals of Fire	Dramatic	672
Feb. 9	Venetian Isles	Scenic	263
Feb. 2	Sheltered in the Woods	Dramatic	806
Feb. 2	The Might of the Waters	Scenic	167
Jan. 26	Tommy in Dreamland	Child Comedy	491
Jan. 26	The Lass Who Loves a Sailor	Drama	417
Jan. 18	Riva, Austria, and the Lake of Garda	Scenic	204
Jan. 18	Coast Guard	Dramatic	747

### VITAGRAPH CO.

Feb. 12	The Life of Moses, Part IV	Biblical	955
Feb. 8	The Passing Shadow	Dramatic	996
Feb. 5	Twelfth Night	Shakespearean Comedy	970
Feb. 1	The Skeleton	Comedy	440
Feb. 1	Caught in His Own Trap	Comedy	503
Jan. 29	The Girl and the Judge	Dramatic	980
Jan. 25	The Life of Moses, Part III	Biblical	976
Jan. 22	A Pair of Schemers	Comedy	743
Jan. 22	Five Minutes to Twelve	Comedy	162
Jan. 18	The Toymaker's Secret	Novelty	969
Jan. 15	A Sister's Sacrifice	Dramatic	970





RELEASED  
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By PROSPER MERIMEE

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# The Film Index

VOL. V. No 8

NEW YORK, FEBRUARY 19, 1910

WHOLE No. 200

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

## Murdock Out of I. P. & P. Co.; Carragien in Full Control

**Wants to Buy Out Laemmle — Enterprising  
Circuit Owner—Great Advance Work for  
Kleine's "Acrobatic Fly"—Notes.**

James S. McQuade.

THE item in my last letter which referred to the sale of the I. P. & P. Co.'s stock, was written Monday evening, Jan. 31, and was quite correct at that time. Since then, at the N. I. M. P. A. meeting in New York, Murdock has resigned, and, according to a statement issued to the press by Wm. A. Swanson, "the executive committee made an appropriation for the purchase of a loving cup to be presented to the retiring president." "The loss of so able a leader, who was responsible for the success of the I. P. & P. Co., and in a large degree for the good work of the Alliance," is assigned as the reason for the presentation referred to, according to the glowing words of the Secretary of the N. I. M. P. A.; but it is just possible that the near future will reveal other, and more cogent reasons for this token of appreciation.

### Men Most Probable for Alliance Presidency.

As vice-president of the Alliance, J. W. Morgan is now acting president, but he does not aspire to the elective position. Tom Cochran, manager of the Laemmle interests in New York, and Mr. Brulature, of the Lumiere Co., are named as the most likely candidates, and it is certain that one of them will be elected to fill the vacant seat in the executive committee.

### Carragien Again on the Scene.

My last letter stated that the transfer of the I. P. & P. Co.'s stock had not been made to Carragien and his St. Louis associates, which was quite true. But I have since learned that an agreement was duly signed, the deal closed, and the stock placed in the hands of trustees on Saturday, Jan. 22. Carragien then took the train for St. Louis, presumably to raise the money. He returned to Chicago Monday, Jan. 24; but, instead of calling personally at the office of the I. P. & P. Co., he sent his lawyer over to make an inventory of the film on hand and other collateral. It is said that the examination revealed a considerable discrepancy between the figures and items furnished his client and the actual assets on hand, with the result that the deal has been hanging fire ever since.

A humorous story is going the rounds that soon after Murdock's return from New York, where he attended the N. I. M. P. A. meeting, Carragien mustered up courage to call at the I. P. & P. Co.'s office. As soon as Murdock

spied him at the door, he rushed out and, endeavoring to pass Carragien, cried "It is all yours!" pointing to the office.

"No; it is yours!" was the reply yelled back by Carragien, as he made a sprint for the elevator, followed by Murdock, who was a close second.

Be this as it may, matters were patched up, so that Carragien felt it safe to be closeted in Murdock's private office, in the I. P. & P. Co.'s suite, in the Schiller building, most of Thursday and Friday, Feb. 3 and 4. Those who are in a position to know assert that Carragien now claims that he owns the I. P. & P. Co., coat, breeches and all; while Murdock as stoutly denies a change of ownership. As near as can be gleaned, the hitch is altogether due to the question: "How much money?" Carragien, it is said, is willing to pay for what is in sight; but will not "pony up" for what had been promised and which the inventory by his lawyer failed to reveal. There may be an interesting sequel to this later on.

### Who Is Carragien?

Jas. B. Carragien has created quite a stir among "independent" film men in Chicago since his first appearance. To most of them he is still an enigma, although they have been trying hard to solve the puzzle. From what can be gathered of his history Carragien at one time traveled with his own carnival show of two or three cars, showing in the smaller towns throughout the country. He is not reputed to be a man of means, but he has a well-to-do brother-in-law in St. Louis. It is said, however, that the sinews of war do not come from this source; but it is emphatically affirmed by those who have made inquiries that he has strong financial backing from monied men of high rating in St. Louis.

### Carragien Cuts Swath in Proposed Buying of Concerns.

Carragien does not confine his attention to buying the I. P. & P. Co.'s stock. He announces that, after securing that property, he will buy out the Film Import & Trading Co. of New York, so as to control the foreign "independent" output for the U. S. He has already secured, so it is said, Arthur McMillan's Exclusive Co., of Chicago. McMillan recently disposed of the exchange department of this company to Mr. Riley of Pittsburg, announcing that he would confine himself exclusively to the manufacture of film. It is known that McMillan does not manufacture any film, and also that his output of 15 prints weekly is, or has been, secured from the Actophone Co., of New York. As an injunction has been granted the M. P. P. Co. against the Octophone Co., it is not just clearly seen, as yet, what Carragien has bought from McMillan. For the present, he will be obliged to seek American "independent" film in some other quarter.

[Since the foregoing was written the deal has been closed and Carragien is in full control.]

(Continued on page 3.)

## EDISON SUBJECTS

### Some Tips on Forthcoming Pictures—Carmen Will Be Delayed.

"Lost and Regained," release of February 25, tells a graphic story of a temporary loss of memory under almost tragic circumstances of the suffering and heartaches that attended in its wake and finally of its recovery through an accident of fate. A sailor, leaving his family to rejoin his ship, falls through an open drawbridge into the river. His head is injured by the fall and he is on the point of drowning when rescued by a passing workman. When taken to the hospital unconscious there is nothing about his person to indicate his identity, and when discharged from the hospital the sailor's mind is blank in regard to his past. He wanders from place to place, seeking for some familiar sign that may enable him to discover who he is and where he belongs. His wife and child, having read that the ship on which he was supposed to have sailed had been wrecked at sea, are mourning him as lost. Passing along a street one day he discovered a dwelling on fire. Rushing to the rescue of its inmates he is successful in saving from the flames a child who afterwards proves to be his own. While effecting the rescue, however, he is struck on the head by a falling timber and lapses into unconsciousness on reaching safety. Recovering in the hospital his memory is found to be restored from the blow which removed the clot of blood from the brain. The picture ends with a pretty scene showing the reunion of the sailor and his little family at his bedside. The fire scene with its dashing engines and attendant excitement is said to be particularly effective as is also the rescue scene, the realism of which can be imagined, when it is stated that one of the actors was quite painfully injured in it. "Lost and Regained" promises to be a strong dramatic subject.

The other release of February 25, "That Girl of Dixon's," was produced by a portion of the Edison Stock Company at present working in the South. The story is simple but unusually strong. Dixon, the drunken foreman of a cotton compress, discovered by the son of his employer in the act of abusing his daughter because she attempted to hide a bottle of whiskey on him, harbors hatred for the youth. His brain inflamed by liquor, he plans to revenge his discharge upon the young fellow. He cunningly contrives to entice him to the compress by a false message, surprises him there, and after a brief struggle throws him between the jaws of the huge compress and starts the machine. Just as the jaws are about to close upon the unconscious youth Dixon's girl who, suspecting mischief, had followed her father, appears on the scene, reverses the lever and rescues the youth from a horrible death. Her logical reward, of course, follows. The strength of the picture lies, of course, principally in the dramatic situation.

(Continued on page 7.)



# The Film Index

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**FEBRUARY 19, 1910.****LAEMMLE'S GREAT SCHEME**
**The Little Giant of Kenosha Resorts to Dark Lantern Methods to Get Information Regarding Theatres.**

The Film Index is in receipt of a letter from Mr. A. E. Atkinson, of Escanaba, Mich., with which he encloses a copy of a form letter which has been sent broadcast to operators by Mr. Carl Laemmle. We print the correspondence in full:

Escanaba, Michigan, Feb. 2, 1910.

 The Film Index,  
New York, N. Y.

Gentlemen:—I am enclosing you a letter from the Laemmle Film Exchange that was this morning received by both of my operators and should like your opinion as to what Mr. Laemmle is driving at?

Surely it cannot be that he is only looking for material for new picture subjects, for if that were the case it would hardly be required to know the price of my film service or the number of films I am now using. Then again what has song slides got to do with picture stories?

If Mr. Laemmle wishes to know anything concerning my business I should think he should be manly enough to ask me instead of my employees. I have the utmost confidence in both of my operators but I have not yet felt called on to furnish them with details as to the cost of my film service, daily expenditures or receipts.

The moving picture business has advanced and while it may have been a custom to do these things at one time I hardly think that managers pursue the custom now. These underhand methods are hardly calculated to get Mr. Laemmle new subscribers to his service if I am not mistaken. Am I right? Yours truly,

A. E. ATKINSON.

Here's Laemmle's letter:

Chicago, Jan. 22, 1910.

Dear Sir:—I am working on a big scheme whereby you and other moving picture operators can make yourselves more valuable to your house managers.

But first I need all the information I can gather. So I am writing to you and a selected list of other operators, believing you'll be only too glad to co-operate in a plan that is bound to be a good thing for you, your house manager, and all of us together.

Will you therefore answer these questions the first time you have a few spare minutes to write:

- (1) What films are you having the best success with?
- (2) How many reels are you using per week?
- (3) How often and on what days do you change?
- (4) Are your songs and song slides satisfactory or are they poor?
- (5) Is the owner of your theatre experienced in moving pictures?

(6) What price is charged for the film service you are using?

(7) How old are the films you are using?

(8) Are you using licensed or independent service?

(9) Do you prefer the old style (inflammable) or the non-inflammable film?

(10) What is your idea in regard to the class (dramatic, comedy, educational, sensational) of pictures demanded by the public nowadays?

(11) Realizing the fact that you have run hundreds of thousands of various subjects, have you ever tried to write a moving picture story, something novel and original, never attempted before in the reproduction of life motion pictures? (I pay from \$5.00 to \$100.00 for stories adopted by the "Imp" factory. Why not take a hand in it and earn some easy money and start the New Year right?)

(12) I claim that in less than five years from now moving pictures will comprise the largest amusement enterprise in the world. What is your idea?

When I get your letter, I'll answer by first mail, and make some suggestions that will be valuable to you. Also a proposition or two that you can lay before your house manager or the owner of the theatre you are employed in.

I will also regard your communication as strictly confidential, and give you the same treatment I would want from you if our positions were reversed. Rely on that.

I make no bones about saying that I want the good will of every operator in the moving picture business. That means you. You can be a big help to me, and I can be a big help to you. Together we can accomplish things that will be a big help to the man who owns or manages your theatre. And the instant you assist in a thing like that, you become more valuable to him, and naturally that means more money for you.

I am establishing a sort of clearing house for suggestions and ideas and plans and schemes for operators, and if I once get your own name and address on my list, you'll receive the benefits of this without charge.

So please write me as soon as it is convenient, and I'll reply by return mail.

Yours sincerely,

Carl Laemmle, President.

The Laemmle Film Company.

Isn't that the limit?

Anyone in the picture business will be able to pick out the material questions: "How many reels do you use?" and "What price is charged for the film service you are using?"

All this, says Laemmle, is a "big scheme" that he is working upon. Isn't it a lovely scheme. With dark lantern and jimmie he sneaks about among the employees of the picture theatre proprietors and, with fanciful promises endeavors to extract from them the secrets of their employers' business.

Of what benefit will it be to the operator to tell Laemmle what his employer is paying for his service and where he gets his pictures?

In what way will the operator become more useful to his employer by telling Laemmle these things?

And listen to this: "When I get your letter, I'll answer it by first mail and make some suggestions that will be valuable to you. Also a proposition or two that you can lay before your house manager."

And this: "You can be a big help to me, and I can be a big help to you."

All this is to be strictly confidential, too. In other words, Laemmle gives his word that he will not betray the operator who betrays his employer, for then the traitor might lose his job and his usefulness to Laemmle would be at an end.

Read paragraph No. 11: Laemmle says he pays \$5.00 to \$100.00 for stories adopted by the "Imp" factory. "Why not take a hand in it and earn some easy money?"

That's the idea—easy money. The letter suggests "easy money" all the way through. What ever Laemmle has done in the past pales into insignificance by this latest effort. His career in the picture game is clearly marked by "just one damn thing after another;" this is fairly monumental. He may safely point to it as his "chef d'oeuvre."

What motion picture managers will think of Laemmle's "big scheme" is fairly and conservatively stated by Mr. Atkinson.

**A BAG FOR BROWN**

Frank L. Brown recently resigned the management of the Pastime Theatre, Boston, to take the management of the Beacon Theatre, in the same city. When he went over to the Pastime last Sunday to settle up and turn the house over to the new manager, the members of the staff held him up long enough to hand him a fine black walrus leather traveling bag, equipped with a complete ebony traveling toilet set, together with their best wishes for his success in the new house.

**ART IN NATURE**

A coming Gaumont film that is bound to attract wide attention is "Poetry of the Waters." This film which has ever been noted for perfection in scenic productions, has, in this case absolutely outdone its finest efforts of the past. Numbers of the leading show men of Chicago have seen the production during the past week at George Kleine's show rooms and have unanimously proclaimed it the greatest they have ever witnessed.

"Early Morning, High Noon, Dusky Evening and Lowering Night" are shown in marvellously natural tints. By remarkable processes of toning and selection of suitable settings they have been enabled to produce a film whose beauty and perfection elected from the assembled theatre men such phrases as "Stupendous, Grand, Marvellous, and Perfect."

**WHO KNOWS THEM?**

Film Index, New York City.

Dear Sir: Would thank you very much to get the address of Mrs. Margaret Rice who is at times engaged in the different Nicolodiums, and at times as a street evangelist, and also has been engaged as a lecturer for the liquor interest in different sections of the country.

Mrs. Rice has two children, a boy named Bobbie age about six year, and a girl named May, age about nine years.

Traveling about the country with Mrs. Rice is a Mr. White who is acting as a business manager for her.

Any information you can give me as to where a letter might reach Mrs. Rice will be highly appreciated by myself as well as by the lady in question.

Very respectfully,

 Al. Bauer, in care of Post  
Master W. H. Krumm, Columbus, O.
**GEORGE KLEINE POSTERS**

The trade will be interested in the announcement that beginning with the release of February 12, a fine standard size colored poster is being issued for each of the Gaumont and Urban Eclipse releases. The posters are of very catchy tone and will surely make a valuable addition to the present aids in publicity which are furnished for the live theatre owners. The posters will be delivered to the exchanges in ample time for early delivery. This departure by Mr. Kleine makes it possible for managers to obtain first class posters for all of license films. The value of these lobby displays has been proven conclusively.

**ALL FOS KINEMACOLOR**

Charles Urban announces that he has severed his connection with the Eclipse and Urban Trading Company and will devote his entire time to the promotion of Kinemacolor. Mr. E. H. Guest, secretary and general manager of the Urban Trading Co., has resigned that position to become secretary and manager of the Natural Color Kinematograph Co., Ltd., which is the corporate title of Mr. Urban's new enterprise. Headquarters will be at Urbanora House, 89-91 Shaftesbury Avenue, London W., England, to which address all communications should be directed.

M. Emile Cheneau, manager of the Eclipse company of Paris, has been placed temporarily in charge of the Urban Trading Company.

**URBAN-ECLIPSE GETS STAR ACTORS**

In the "Blue Swan Inn" an intense drama of the 16th century written by Monsieur Wladimir for the exclusive use of Urban-Eclipse factories, the moving picture public will be presented with a cast of characters chosen from the leading theaters of Paris. Mademoiselle Duc, of the Sarah Bernhart theater, Monsieur Maire of the Chatelet, Monsieur Hubert of the Odeon, and Monsieur Bonteus of the Folies Bergere are among the artists mentioned. The production is a master drama staged at Rouen in the north of France. It will be released Feb. 16, 1910, in conjunction with the already famous "Acrobatic Fly." The manufacturers are to be congratulated both upon the remarkably clever micro-Kinegraphic product and the obtaining of these leading French actors for their dramas.



# THE PRINCESS OF MILWAUKEE

**Beautiful Home of Pictures Built by Thomas Saxe—High Class in Every Detail—Finest in the West.**

Western architects and promoters of moving picture theatres have found a model for the ideal picture theatre in the Princess theatre, Milwaukee, one of the Saxe enterprises of that city. The Princess represents an outlay of \$60,000, is fireproof throughout and equipped with every modern appliance in vogue in the better grade of theatres.

The recent opening of the Princess has much to do with placing motion pictures on higher base in Milwaukee. The same element that patronize Burton Holmes, Elmendorf and the other travelogue exponents are among the patrons of the Princess. No \$1.50 theatre in the country is operated under stricter discipline than the Princess and the result has been that the

The Princess occupies a lot 50 by 150, the interior arrangement being so inviting that the first visit is an invitation to come back the next day. Contrary to the heretofore prevailing ideas, the Princess is elaborately decorated and ornamented from the mirrored lobby to the picture frames, which is flanked by two practical private boxes, reserved for the use of the lecturer and singer. The color scheme is principally cream and gold, with borders and friezes in an American beauty shade of red. The lighting scheme is carefully worked out so as not to be flashy and is in keeping with the decorations and furnishings of the entire house.

The electric fountains are met upon entering the lobby, a mirrored and paneled entrance of



automobile line is a common sight in front of the Princess every night.

To Thomas Saxe this new era in the life of the motion picture is due. Mr. Saxe is a thorough believer in the uplift movement and for that reason and with the purpose of having the finest motion picture theatre in the west be invested in the Princess. Seating 900 persons, in opera chairs that might be expected in a first-class combination theatre and other innovations, such as electric fountains, ladies retiring rooms, dressing rooms with attendants, girl ushers in cadet uniforms, an intelligent lecturer, a \$5,000 pipe organ operated by the best organist in the city, an orchestra of seven pieces, vocalists of reputation, not mere singers, the Princess since its opening, December 17, has never known a performance when every seat was not occupied.

## BENNETHUM TO OPEN NEW THEATRE.

George W. Bennethum, manager of Pictureland, at 645 Penn Street, Reading, Pa., writes that he will open a new picture theatre at 634 Hamilton Street, Allentown, Pa., about March 1. The new house will seat about 400 and will show licensed pictures of the latest production.

elegance and taste. This leads to the foyer, spacious and handsomely furnished. The exterior, while partaking of the spectacular in its night effect, a necessary element for a motion picture theatre as well as the more pretentious and high price place of entertainment, is refined although brilliantly lighted. The front is substantial and the entrances and exits are independent of each other, so that entering and retiring patrons do not meet.

Beveled plate glass mahogany doors, capped with ornamental cathedral glass canopies, mosaic sidewalks and floors, in lobby and foyer, maintained in the highest standard of cleanliness make the Princess entrance a model, which every manager who has seen it complimented Mr. Saxe for the ideas of development and improvement that he has injected into the business.

"Pictureland" will be its name—one which Mr. Bennethum believes is especially appropriate for an M. P. theatre. Besides "Pictureland" at Reading, Mr. Bennethum operates the Parlor theatre at Reading, The Victor at Pottsville, and Dreamland at Coatesville. The new house makes his fifth venture as an M. P. magnate.

## CHICAGO LETTER

(Continued from page 1.)

### Carl Laemmle Receives Message.

Carragien stops at the La Salle hotel when in Chicago, and Laemmle was much amused and perturbed the other day by receiving a message from the St. Louisian requesting him to call and consider an offer for his manufacturing plant.

"Who is Carragien? Umph! Has he money? Eh? I think I have something to sell. Eh? Let him call on me." These are some of the remarks attributed to the manufacturer of the "Imp." product, after reading the note.

### Carragien of Armenian Extraction.

It is said that Carragien is of Armenian extraction, and some who have met and conversed with him say he is as full of hot air as a simoom. If this be so, then the "independents" can rejoice; for, does not the inimitable "Puck," in a recent issue, say "Hot air has warmed the cockles of more hearts than has almost any other thing you can mention?" But, alas! Puck's philosophy fails in this case. The "independents" need a filling of pockets more than a warming of hearts just now.

### Enterprising M. P. Circuit Owner.

M. R. Angell, owner of a circuit of picture theatres, with headquarters in Cedar Rapids, Ia., was interviewed during a flying visit to Chicago last week. The chief object of Mr. Angell's short stay was to arrange with the H. & H. Film Co. for a higher class service for his theatres, all of which are doing a fine paying business at the present time.

Mr. Angell has built, and is sole owner of the Lyric theatre in Cedar Rapids, the Lyric in Clinton, Ia.; the Superba in Lyons, Ia.; the Orpheum in Marion, Ia.; and the Orpheum in Savannah, Ill. Straight moving pictures and high class musical numbers, as well as illustrated songs, are used in all these, vaudeville numbers, being strictly barred, unless of a musical nature. He has used the licensed product ever since the M. P. Co. was formed, and states that last year's returns were very satisfactory.

Mr. Angell built the Superba in Grand Rapids in 1906, with George Nichol as a partner, and constructed the Superba in Freeport, Ill., during the summer of 1909. Both these theatres were sold to the Nichol Bros., of Grand Rapids, at a good profit. The Nichol Bros. now own two theatres in Grand Rapids, one in Oshkosh and one in Freeport.

Mr. Angell started in the moving picture business in 1906, with a capital of \$600, and has now a rating of \$20,000; not so bad a showing for three years' work; but he is a hustler of exceptional ability in his line, with the reputation of being a daring promoter, possessed of unlimited confidence in himself. He is a crank on good film service and fine music, instrumental and vocal, and makes it his aim to offer in his theatres a type of entertainment, at popular prices, that will attract the patronage of all classes. He is a live advertiser, and employs posters, banners and the local press to keep patrons fully informed of his daily bills.

### Mrs. Atkinson Chooses Licensed Film.

The Atkins' theatre, at 12th street and 41st avenue, was opened Friday evening, Feb. 4, by Mrs. S. Atkinson, who is widely known in the moving picture trade. Mrs. Atkinson is a well-known writer on film topics, and is the Chicago agent of the Great Northern Film Co., of New York, and of the World, of Portland, Ore., both "independent" concerns.

Possessed of sound business judgment and of a comprehensive knowledge of the relative value of films of both licensed and "independent" makes, Mrs. Atkinson made arrangements with the Theatre Film Service of this city for her bookings. As the Atkins, previous to its acquisition by Mrs. Atkinson, had furnished vaudeville and moving pictures to its patrons, and seeing that competing houses in the same section are all following the same policy, she decided to continue this form of entertainment for a time, until thoroughly informed on the possibilities of the location and of the tastes of amusement seekers in the neighborhood. The admission price at all these theatres is 10c.; but, believing in the drawing powers of a superior film service, it is just possible that Mrs. Atkinson may, in the near future, confine the exhibi-



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tions to high quality pictures, and carefully selected singing numbers, with an admission of 5c. The Atkins opened to capacity, and continues to show encouraging returns. A large circle of friends will be delighted to note the pronounced success of this enterprising and talented lady in the exhibiting field of the moving picture industry, and the writer wishes her the full measure of financial returns that her enterprise and ability merit.

### "The Fly Pest."

During a conversation with George Kleine last week he informed me that he had finally decided on making his celebrated educational film, "The Fly Pest," a theatre release. No date has yet been fixed for the release, but it should be looked forward to by licensed exhibitors with unusual interest, as no film subject has hitherto received such wide publicity in New York and Eastern papers.

As I write, there lies before me a half sheet bulletin containing articles on this film by the New York "Herald," "Times," "Press," "Post," "World," "Tribune," the Brooklyn "Citizen," the Cleveland, O. "Plaindealer," the Columbus, O. "Dispatch," and a host of others, all commending the film as one of the most interesting and valuable aids yet devised to educate the masses on the dangers attending the presence of the house fly as a disease carrier.

This press sheet has been prepared by Mr. Kleine and will be mailed to licensed exhibitors with the view of obtaining their opinions on "The Fly Pest" film as a probable drawing feature for their theatres. The varied viewpoints of the press will enable the exhibitor to gain a full knowledge of the film subject and to form a pretty safe estimate of its desirability for his patrons, and it is fairly certain that in most cases there will be a demand for it.

Edward Hatch, Jr., of New York, who has been conducting a national campaign for the extermination of the house fly, for some time past, says of this film:

"The whole fly drama is played in about 12 minutes; but in that 12 minutes the average man, woman or child learns more of the dangers arising from the fly pest than could be imparted by 12 months of lectures or 12 volumes on the subject."

The Columbus "Dispatch" pointedly states:

When the moving picture gets into the nickelodeon with such illustrations the fate of the fly is sealed. It is to be hoped it will get there. It will be more exciting than a murder scene or the fate of the faithless one. Could the nickelodeon render a greater service to civilization than to blot out the house fly? And it would do that, if it only shows the people what a miserable scoundrel it is.

I have seen this film at a private exhibition in the Kleine studio and, without the slightest hesitation would recommend it to exhibitors not only for its educational value, but as a money getter. The new world that it reveals so clearly before our astonished eyes forces an interest that never lessens while the exhibition lasts, and it leaves impressions on the mind that can never be effaced. By all means secure this film and noise it abroad, so that old and young, learned and unlearned, rich and poor, may profit, individually, by seeing it and all collectively.

The exhibitions hitherto given of this film have been private and for invited guests, representatives of the press among them, and in every case men deeply interested in national health and in the dissemination of hygienic knowledge have expressed the hope that it

would be arranged to have the great mass of our people see "The Fly Pest." George Kleine is now making that probable.

### Chicago Film Brevities.

Mr. Morrison, New York representative of the Standard moving picture machine, was a visitor at the Standard Film Exchange last week.

Mrs. Vallandigham and Miss Mabel Palmer, at present, grace the accounting department of the Standard Film Exchange, two cashiers being now employed by that firm.

Jake Mitchell, well known in film circles, has been appointed traveling representative of the Standard Film Exchange, his present territory being Michigan and Wisconsin. Mr. Mitchell was enrolled as a happy benedict two weeks ago in the Blue Grass country.

The Selig Company recently issued an attractive flyer in two colors, which is called the "Red Special." The issue was of four pages and entitled "Lest You Forget," special prominence being given to the titles of feature films of the immediate past and future. The flyer was mailed as a companion of the Selig bulletin to all customers.

J. W. Aebischer, who recently purchased the McCoy theatre, at 6850 Wentworth avenue, was a caller at the Film Index office last week. Manager Aebischer runs straight moving pictures and furnishes fine music, both instrumental and vocal. His film service is furnished by the Standard Film Exchange of this city and enables him to offer patrons three new reels daily. Mr. Aebischer states that he has been showing to good business since he opened the McCoy.

B. W. Beadell, special representative of the National Waterproof Film Co. called at the Film Index office Monday last week. He states that the president of the company, W. A. Daniels, and the vice-president, F. B. Thompson, who with himself were present at the meeting of the F. S. A. in New York, are well pleased with the impression treated among exchange men by the waterproof film washing machine manufactured by their company. Mr. Beadell states that his headquarters will be made in Chicago, from which point he will visit outlying cities as the business calls for it.

The Chicago Song Slide Exchange is creating quite a stir in song slide circles throughout the country just now, by reason of its unprecedented price of 25c. per week for a complete and up-to-date service. Numerous new customers from every state are applying for the Chicago firm's sets, some of them enclosing checks for consignments covering four weeks' supply.

One manager writes that the service furnished by an Eastern firm has been so unsatisfactory that a change was positively necessary in order to hold his patrons. Other communications compliment the firm on the satisfaction given by its service.

### ACTION AGAINST HORSLEY.

Suit under the Edison patents has been commenced against David Horsley in the United States Court for the District of New Jersey by the Patents Company, and a motion for a preliminary injunction has been made in the case. Horsley has been making film under the name of the Centaur Company, and is a former partner of Ludwig Erb, recently enjoined by the United States Court from making pictures. The Patents Company has been laying for Horsley for some time and simply went and got him when it got ready.

### PICKING PICTURE PLAYERS

#### The Facts and Mistaken Ideas About Moving Picture Actors and Actresses.

The erroneous notions which some persons get about the qualifications for motion picture actors and actresses are very strange and sometimes startling. If any one imagines that the requirements are limited, he has another guess coming. Some think all that is necessary is to stand or pose while the picture is being taken. Others, that a few exaggerated gestures, expressive of fear, laughter, grief, anger, etc., fill the bill.

These notions are wrong and should be discouraged. The facts are, only the best and most capable actors and actresses obtainable are engaged by the producers of motion pictures, particularly in the regular Stock Companies, men and women of recognized stage experience, persons of intelligence and culture and even the "Supers" must be capable and experienced. Motion picture acting is a high art. The standard of plays now being produced demands a high order of ability and you can build on this statement, by one who knows, that the standard will be still higher in the next six months.

In a recent interview on this subject with the Vitagraph Company of America, who always insists upon the highest qualifications, we were informed that six hundred and fifty persons applied to that company within the last four months. Of this number, one half or fifty per cent. were inexperienced with the idea that the only recommendation necessary was good looks (?) or that "They would like to try it because they had nothing else to do, or they could make more money 'posing' for motion pictures than doing anything else." One girl applicant was asked:

"What is your specialty?"

"Specialty?" she repeated. "What's that?"

"What part in the play do you usually take?"

"Oh!" said she, "I like to take the part where they make love."

Another was asked what experience she had as an actress. "I've studied elocution," was the reply.

Still another said that she was always good at making fun of people and would like to pose in motion pictures. Mother says "She doesn't know what else I am good for."

The most extravagant case was that of a young chap who said that he would like to take part in moving pictures. When asked what experience he had, replied:

"My father drives a furniture van."

Young men and women are not the only ones who get silly ideas about acting in motion pictures. Older ones get them, too, as illustrated in the case of a maiden lady of doubtful age when asked if she was ever on the stage, said:

"No; mother objects to my going on the stage and I thought I would go in motion pictures."

"In that case," we said, "You had better go and bring your mother with you" and she never came back.

This is one in which the applicant got the idea that every motion picture involved a chase. When asked what his specialty was, informed us that he won a medal in a half mile dash and thought he could do well in chases. This was the limit of endurance and it is not necessary to add that he started a chase right there and then and we never went outside the gate to see where it ended.



STUDIED

## PUP PHILOSOPHY

SERVICE



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I HATE a Blow-Hard about as much as the next fellow—but there is a difference between the prophet and a bunk artist.

I want to blow about our STUDIED SERVICE. It has made us the biggest exchange in Chicago, and that's no bunk! It has put us ahead of our competitors.

Now if you will take our STUDIED SERVICE it will put you

ahead of your competitor—that's an easy prophecy.

PUP SOCRATES  
HIS MARK



**THEATRE FILM SERVICE CO.**  
85 DEARBORN STREET CHICAGO, ILLINOIS

## SATISFIED CUSTOMERS

Are Always to be Found at Our House.

Why? "We make no promise we can't keep."  
"We keep every promise we make."

Write immediately for our

## New Film Proposition

We sell all makes of machines  
and a full line of supplies

## STANDARD FILM EXCHANGE

159-161 East Washington Street, CHICAGO

Long Distance Phone: Main 5266

We release weekly 5  
sets of slides for new  
up-to-date songs, at  
the low price of \$4.00  
per set.

SEND FOR LISTS

EXCELSIOR SLIDE CO.

138 E. 14th St. - New York

## EBERHARD SCHNEIDER

"Miror Vitae Products," Projectors,  
Cameras, Film-Making Machinery, Films,  
Slides, Stereopticons, Specialties, Lens  
Grinding, etc. Special condensers, car-  
bons, and lugs.

109 East 12th Street New York

Write for  
Special  
Advertising  
Rates in  
The Film Index

WATCH FOR THE

# MÉLIÈS RELEASE

THURSDAY OF  
EACH WEEK

DATE OF FIRST RELEASE  
WILL BE ANNOUNCED  
LATER



# Picture Theatre Advertising

Montreal M. P. Managers Find That Newspaper Space Brings Returns—Elwood, Ind., Houses Combine on Local "Booster."

By A. Jacob Livenson.

AN article in The Index on Motion Picture Theatre Advertising has led me to place before those interested some styles of publicity engaged in by some of the local theatres. There is no denying that advertising—that is to say, judicious advertising—gives good returns and pays. One can easily tell which are the leading theatres of any community by scanning the theatre advertising columns of the newspapers, and the natural conclusion one would arrive at is that those M. P. Theatre which do not there appear lead practically a hand to mouth existence. On the other hand many of the latter class have taken to newspaper advertising and are today to be restored among the foremost of our M. P. houses.

It was not long ago that such theatres as the Lyric, Casino, and the Crystal Palace depended solely upon their popularity to draw attendance to their shows from their immediate neighborhood. But they have been affected by the spirit of evolution and have since taken to newspaper advertising, and the results are indeed gratifying. The more

were chosen from the Montreal papers having a reputation of being great advertising mediums. The Star, for instance, is one of the most influential papers in this bi-lingual city—both French and English being legal languages in this province—and the Lyric uses an extraordinary amount of space in it. You ask Why? There is the very obvious reason that the end justifies the means.

The managers of the Lyric and other progressive houses appreciate the situation and are leaving no stone unturned in order to keep the names of their respective theatres before the public. The LaPresse is the best result-getting paper printed, in French, in Canada and has a circulation which exceeds all other local papers. The Herald is another English paper which is much used by advertisers and it, too, has a large circulation.

On the whole the more business like of our M. P. theatre managers have finally acknowledged the importance of judicious advertising and high rates are no bar to their taking the best space in the newspapers.

Our intentions are to eventually enlarge our paper, and to devote all of its columns to matter tending to educate the public in the good features of the motion picture. If you have names of any exhibitors using anything on this order, kindly send same as we would be glad to exchange copies and ideas. Trusting you will pardon our "stealing" our "thunder" from the Index, and wishing you success, I am  
Yours truly

R. J. WEBER, Mgr.

Other theatre managers who publish house papers are requested to exchange with Pictureland. The idea is splendid and speaks well for the friendly feeling that exists between the picture men of Elwood.

## REMICK'S "SUNBEAM" ILLUSTRATED.

"Sunbeam," Remick's big Venetian Idyl, has been illustrated with slides this week by De Witt C. Wheeler, who has had the song in preparation a month. There has been much talk in the song slide world, regarding this set, for it is perhaps the first time that a slide manufacturer has gone to such great expense for the production of illustrations.

The song, written by Williams and Van Alstine, created a sensation here some time ago, when issued by Jerome H. Remick. The elaborate scenic effects which have just been completed after untiring efforts on the part of Mr. Wheeler lend a distinctiveness to this set of slides which is unsurpassed. The atmosphere is truly venetian both in costume and setting.

## PROJECTING MACHINE DEMONSTRATION

New England Exhibitors Assemble in Boston to Inspect Leading Machines.

Through the kindness of Mr. Robert Jennette of the Globe Theatre, Boston, Mass., the Howard Moving Picture Company gave a demonstration recently of the Power's Cameragraph No. 6, the latest Model B Edison and the Pathe Freres latest model. The Edison Company was personally represented by Mr. F. H. Stewart, Pathe Freres by Mr. Robert W. Teed and the N. Power Company by Mr. H. B. Coles. The following owners and managers of the moving picture theatres in and around Boston were in attendance:

J. J. Cahill, Brockton, Mass., representing McCue & Cahill's Ward Street Theatre, Hathaway Theatre and the New Orpheum Theatre; G. B. Gordon, Scenic Theatre, Boston, Mass.; John Maloney, chief operator of the Empire and Liberty Theatres, Boston, Mass.; Samuel Grant, representing Gordon Bros., operating theatres in Worcester, Boston, Chelsea, Milford, Mass., and Savin Rock, Conn.; Mr. J. Lourie and O. Grossberg, Beacon Theatre, Boston, Mass.

Mr. J. B. Spillane, Town Hall, Amesbury, Mass.; Mr. Geo. Delmore, Bowdoin Square Theatre, Boston, Mass.; Mr. Harry Campbell, manager of the Star Theatre, Boston, Mass.; Mr. Frank Brown, manager, and Felix Alland, Pastime Theatre, Boston, Mass.; Mr. Nat. Burgess, manager of the Old South and the Washington Theatres, Boston, Mass.; Mr. Geo. F. Washburn, proprietor of the Queen and Unique Theatres, Boston, Mass.; also Mr. Wm. Wherty, manager.

Mr. Frank Woodard, manager Olympia Theatre, So. Boston, Mass.; M. J. Lydon, owner of the Imperial Theatre, So. Boston, Mass., and Mr. Harry McQuarrie chief operator; The Orienta Theatre, Roxbury, Mass., Mr. John Kopp, chief operator; Mr. John Barry, Savoy Theatre, New Bedford, Mass., and M. G. Senna, proprietor of the Pastime and National Theatres, New Bedford, Mass.; Mr. Walter Davis, Belmont Amusement Co., operating in Pawtucket and Arctic, R. I., also Middletown and New London, Conn.; Mr. A. J. Davis, Nashua Theatre, Nashua, N. H.; Mr. McNulty, chief operator, Scenic Theatre, Providence, R. I.; Mr. Ernest Hortsman, of Olympia and Dreamland Theatres, Lynn, Mass., and the Olympian Theatre, Gloucester, Mass.; Mr. Howard Delmore, representing the Nickel and Premier Theatres, Lawrence, Mass., and the Academy of Music, Lowell, Mass.; Mr. W. M. Bray, manager of the Marquise Theatre, Lawrence, Mass.; Mr. Gilbert Edward, Lyric Theatre, Northampton, Mass.; Mr. Frank King and Mr. Rafferty of the Casino Am. Company, Providence, R. I., and his manager, Mr. Roice; Mr. John Koen, Comique Theatre, Salem, Mass.; Mr. John Bartruff, chief operator Scenic Theatre, Waltham, Mass., and about thirty other exhibitors from Boston and vicinity.

**LYRIC HALL**

2 SHOWS DAILY.  
Afternoons at 2.30; Nights, at 8 p.m.

TWO HOURS refined entertainment, with MOVING PICTURES. Also the special attraction ENOCH, the great English swimmer, known as the

**Man Fish**

Will perform in his glass tank, as well as BARCLAY, the Comedian. HENDERSON in Songs.  
Admission, 10c; res., 15c and 25c. Children at mats., except Sat., 5c.

**THE CASINO**  
Vaudeville and Moving Pictures.

4  
The 2 Fantás, Browder and Browder, Silva and Silva. The Casino Graph, consisting of 4 big feature reels. Positively the first time shown. Don't fail to visit. Admission, 5c, 10c, 15c and 20c.

**NATIONOSCOPE**  
Côte Ste Catherine et St André, VUES ANIMÉES

MORTIMER, siffleur.  
MOUTON (comédie).  
LE TRIO D'OPERA.

229-n-E

LEADING MOVING PICTURE SHOWS

**LYRIC HALL** TWICE DAILY  
HALL 3 & 8 P.M.

2 Shows Daily, 2.30 & 8 p.m.

Entirely New Programme of MOVING PICTURES every Monday and Thursday, also a most refined and popular Entertainment—Music, Song and Novelty. Return of the ever popular humorous singer

**Harry Bennett**

New Programme. Also other special attractions.

HENDERSON IN SONG.  
Admission 10c. Reserved, 15c and 25c. Children at Mats., except Sat., 5 Cents.

**LYRIC HALL**

3 Shows Daily  
Afternoon, 2.30. Nights at 7.30. Nights continuous, with 2 complete shows. The greatest Wild Animal Act in the world.

**ADGIE**—and her **LIONS**  
Also the comedian, Fred. Barclay.  
Entirely new programme of MOVING PICTURES  
Admission 10c. Reserved, 15c and 25c. Children Mats., except Sat., 5c.

**LYRIC HALL** 2 SHOWS DAILY  
2.30 & 8 p.m.

A Refined 2-Hour Entertainment. Music, Song, Novelty, and Fine Programme of the latest and best MOVING PICTURES and the European Acrobats, SILVA and SILVA, and another fine attraction, as well as J. H. Henderson in Songs.  
Admission 10c. Res. 15c and 25c. Children at Mats. 5c, except Sat.

**OUIMETOSCOPE**  
624 St. Catherine East, cor. Montcalm  
Admission 5c. Reserved Seats 10c  
Complete Change of Programme Every Second Day

Showing all the best films from Biograph, Pathe, Selig, Vitograph, Lubin, Edison, Essanay, etc. Saturday, Essanay "U.S. ARMY MAN AT FORT LEAVE" WORTH.

**Jack Johnson**  
v  
**Stanley Ketchel**

Great Reproduction of the Great PRIZE FIGHT between the World's Champions.

**Crystal Palace**  
Moving Picture Theatre,  
MAIN STREET  
(4 doors below St. Catherine).  
ONLY 10 CENTS.

sturdy and energetic of our M. P. houses are no longer contented with local ward patronage, and they now cater to an audience which, perhaps, has never before seen the inside of the M. P. houses in question. This wonderful transformation has been accomplished by sensible, truthful, and spirited advertising in the newspapers that have the largest circulation.

In Montreal today it is no unusual thing for people in the extreme East of the city to go to the extreme West Side to attend M. P. houses, although they have others at their very doors. But there were times when M. P. managers would ridicule the idea of expensive newspaper advertising. Now, judging from the quantity and quality of their displays in the dailies, it would seem that they have realized the remunerativeness and are taking up more space in the theatrical columns.

The samples of advs. which I send herewith

## LITTLE PICTURE PAPERS.

Every now and then The Film Index receives "Vol. 1 No. 1" of some little house booster that is helping to popularize the motion picture. The latest is "Pictureland," issued by the three picture houses in Elwood, Ind. In transmitting a copy of the initial issue Mr. R. J. Weber, of the Majestic, writes in explanation:

Editor The Film Index, New York.

Dear Sir:—Having read several very interesting articles on advertising in the Index, thought I would mail copy of our first issue of "Pictureland," which is issued by the three pictures houses (all licensed) here. You will notice that we have drawn on the Index for the most of our articles as we find them to be the most interesting.

It is our intention to issue "Pictureland" the first and fifteenth of each month—2,500 copies each issue, and have them distributed in every house; the distributing being done by one employe of each house, thus insuring good work.



## EDISON SUBJECTS

(Continued from page 1.)

cipally in its terrible realism, although the acting is said to be extremely forceful. The interior of the cotton compress, with the huge machines in actual operation, is a scene of interest outside of the story of the film.

Now that exhibitors and public know when to expect "Ranson's Folly," Richard Harding Davis's arrangement of his well-known novel for the picture drama, the interest in its appearance has only been increased. The part of Lieut. Ranson was intrusted to Wm. J. Sorelle, one of the most finished players in the Edison Stock Company. Mr. Sorelle is an actor of intelligence, quick perception and long experience, and in addition to those qualities has a fine stage presence. In the character of Lieut. Ranson he is said to be especially convincing. The other parts were entrusted to actors of the same calibre, so that "Ranson's Folly" will not suffer from a lack of talent in its silent dramatization. As has been announced in the Edison Kineto-gram "Ranson's Folly" will be released on March 1.

Roy Norton, whose connection with the Edison Company has been referred to several times in these columns has contributed one of his most delightful characters to their production—"Easy Miller," who will be quickly recognized by the thousand readers of Mr. Norton's stories when he makes his appearance in the character of the bashful young prospector in "His First Valentine" on March 11. The title of the film suggests a comedy, but such is not the case, although there is a happy blending of that element in the story, which is intensely dramatic in several of its principal scenes.

"Carmen," with Mlle. Pilar-Morin in the title role, has been practically completed but the Edison Company is withholding announcement of its release pending the perfection of a few minor details which will shortly be taken care of. "Faust" was a film for any company to be proud of and the Edison people are not yet done receiving compliments on it, but "Carmen," interpreted by this wonderful French woman, ought to completely overshadow that success.

## ABOUT SOUND EFFECTS.

Lyman H. Howe, the greatest and most successful traveling exhibitor of motion pictures in this country was the pioneer in introducing sound effects in a motion picture exhibition. Some years ago, while touring Europe, he picked up here and there from different obscure manufacturers instruments that would correctly imitate animals or some other natural sound, such as the rushing of water, the passing of a train, etc.

The name of Harry A. Yerkes, of the Yerkes Manufacturing Co., makers of sound effects, was mentioned to Mr. Howe on the latter's return from Europe. The well-known exhibitor had met with such success with the use of sound effects in his exhibitions that he determined to follow up the innovation and use it for all it was worth. Accordingly, he paid a visit one day to the Yerkes factory where, absorbed in interest, he spent some time. Mr. Howe was astonished at the large number of effects manufactured by the Yerkes Company and the correctness of their imitations. Such effects as he had not already secured abroad, Mr. Howe straightway purchased and left a standing order for any new ones that might be produced.

Lyman H. Howe's attractions generally play to standing room only. He firmly believes that sound effects have improved his entertainment and increased his box office receipts. Many other managers have found it profitable to install in their places of amusement a set of Yerkes sound effects. Where a drummer is employed, he manipulates the effects. Where there is no drummer, the effects are used behind the screen by one of the attaches of the place.

Harry A. Yerkes is undoubtedly the premier in the sound effect business and is to-day the only manufacturer of them in this country. His concern has recently been incorporated in the state of New York under the name of the Yerkes Manufacturing Co., with capital stock of \$10,000. New and handsome quarters for the company are located in the Greenwald Building, N. W. Cor. 87th St., and Third Ave., New York City, where imitations of every sound from the chirping of a sparrow to the wrecking of a house can be obtained.

## RECENT SLIDE RELEASES

## Synopsis of Production Issued by the Leading Song and Novelty Slide Makers

De Witt C. Wheeler.

"SUNBEAM."—Words by Harry Williams, music by Egbert Van Alstyne. Published by J. H. Remick & Co. Undoubtedly the best set of slides ever produced, illustrating the best song out this season. The pictorial effects in this set of slides are beyond criticism. The Grand Canal of Venice is graphically portrayed, and no one except with the facilities of the Wheeler Co. could have produced this masterpiece. The slides must be seen to be appreciated, as a description fails to convey their beauty.

"TIE YOUR LITTLE BULL OUTSIDE."—Words and music by James Brockman. Published by M. Witmark & Sons. A comedy song, illustrated with silhouettes in a novel manner with Wheeler's usual originality. The song is excellent, and the slides will keep an audience in roars of laughter from start to finish.

"THE GIRL BEHIND THE COUNTER IS THE GIRL I LOVE."—Words by M. H. Rosenfeld and Ballard MacDonald. Music by Leon Berg. Published by Jos. W. Sterns & Co. A genuine novelty in song writing, and Wheeler has made a set of slides, some of which were posed in one of the large department stores, which for lighting effects and photography will add to his already assured reputation.

"THE MOONLIGHT, THE ROSE AND YOU."—Words by Chas. E. Baer. Music by Johann C. Schmid. A beautiful set of lyrics set to a melody which once heard will be remembered. The situations have been aptly portrayed by the slide maker, and the set contains the usual number of beautiful moonlight effects, which can always be expected from this house.

"HER NAME IS MARY DONOHUE."—By Jerome & Schwartz, whose name as song writers is pre-eminent. Published by Jerome H. Remick & Co. Posed in typical Irish costumes with surroundings which are absolutely true to nature. The set contains several novel features which are always found in Wheeler's slides.

"BUSY LITTLE CUPID."—By Pyrk & Engel. Published by Head Westman Publishing Co. A pretty love story set to a melody which is far above the average. Cupid himself appears in many of the slides, and his personality together with the accurate aim of his little love dart, make this set a unique one and turns the average love poses into novelties. The coloring of the slides is beyond criticism.

"WHEN THE DAISIES BLOOM."—Published by Jerome H. Remick. A pretty little ballad. Slides are a series of love scenes with many beautiful flower and water effects. The sharpness and clearness together with the exquisite coloring make this the best set of slides of the week.

Scott &amp; Van Altea.

"I LOVE MY WIFE, BUT, OH, HER FAMILY"—Jeff T. Brannen's latest song hit. A cleverly written song, telling of the young man, who, having married a girl with a large and following family, decides that if ever he wed again, why—an orphan girl for his. This set of slides cannot be too highly spoken of. The humor of the song is rivaled only by the slides, which affords situations which would cause the most pessimistic of us to roar. The best comedy set of the week.

"MY LOVE IS GREATER THAN THE WORLD."—Love ballad by Fred Helf, words by A. J. Lamb, published by the Fred Helf Co. A set of beautifully colored slides, posed for by two extremely well-appearing artists. There is such a thing as action in a song slide—something more than mere posing. Look at this set and see how it speaks.

"BETSY ROSS."—Published by the Fred Helf Co. A patriotic song, with slides posed for in Colonial costume and with old Colonial and rural surroundings.

"EVERY GIRL I GET THE OTHER FELLOW STEALS."—Published by Rob White, Chicago. A comic song comprising the wails of a young man who has the ability to "find" but not to keep members of the gentler sex. A sad story only too true to life, and comically illustrated in real Scott & Van Altea manner.

"I DIDN'T MEAN TO MAKE YOU CRY."—Another boy-and-girl song, published by Leo Feist, New York. These songs have never failed to "take" in theatres largely patronized by women and children. The selection is particularly appealing and can be classified best as "cute." Vividly colored slides with a goodly number of novelty effects make this set one to be greatly desired.

"THE WRECK OF THE GOOD SHIP LOVE."—Published by Jos. W. Stern & Co. A pretty little song by S. R. Henry with humorous illustrations at a sea shore in and about the good ship Love. This is one of the "cute" little musical pieces that is bound to please everyone.

"THE FLOWER OF SINGAPORE."—By T. Armstrong. Published by Jeff T. Brannen, New York. A tropical song with a catchy little air. Slides are a set of surprises, comprising tropical scenes more beautiful than India itself. Each slide is a novelty in itself and the whole set is one that any one would be proud to own.

"I'D RATHER SAY HELLO THAN SAY GOOD-BYE."—Naturally "the girl" would have to be pretty good or one would want to say "good-bye." The girl in this set of slides is a little "peach"—as graceful and as charming as can be. She is as irresistible as the set of slides—and that's going some.

The Henry B. Ingram Co., New York.

"MY OLD KENTUCKY HOME."—Song by Stephen Foster, published by all reprint houses. This famous old song is illustrated from drawings by the famous artist, Copeland. They are not posed from life, but are very pretty and sharp. This song will never die. It is still and always will be the favorite of the better class of singers.

"DEAR OLD DAYS."—William J. O'Gorman's grand ballad. Superb in its sentiment, and sublime in its musical quality. Pictures of wonderful beauty and fine quality. Published by the Atlas Music Publishing Company, New York. Posed for by Nellie McIntosh and Robert Hargrave. One of Mr. Ingram's best sets.

"SUNSET BRINGS IDLE DREAMS."—Song by Edgar T. Farran and M. Jacobs. Published by the Seminary Music Company, New York. A beautiful song, with grand pictures. Posed for by Miss Gertrude Dubois and Hall Bronson.

LECTURE—"NEW YORK IN THE OLDEN TIME."—Fifty slides. Pictures of old New York, from early settlement days to 1860. An interesting set of slides portraying the history of New York up to the latter half of the nineteenth century.

"WHEN I AWAKE."—Beautiful ballad by Walter Raymond Smith, published by Gustave Von Meckle, New York. Posed for by Lloyd Grant and Miss Gertrude Dubois. A grand song, with well-chosen and beautiful slides. One of the best sets on the market. Cannot help but be a favorite.

## Novelty Puzzlettes.

RELEASE OF JAN. 3.—CITIES OF THE UNITED STATES.—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

RELEASE OF JAN. 10.—STATES OF THE UNITED STATES.—Representing in puzzle form the States of the United States. Second set of a series of puzzle slides designed to increase box-office receipts.

RELEASE OF JAN. 17.—POPULAR FLOWERS.—Puzzlettes of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and explanatory slides and answer slides.

"THE STARS AND STRIPES ARE NAILED TO THE OLD NORTH POLE."—Patriotic song; published by the Pemberton Publishing Company, New York. Slides consist of scenes at North Pole, with many feature slides, especially designed for the song which make the set an extraordinary one.

RELEASE OF JANUARY 24.—GIRLS' NAMES.—Here's a chance for those who have a large acquaintance with the weaker sex to show how much they know.

RELEASE OF JANUARY 31.—LETTERS OF THE ALPHABET.—Sounds dry, but is really one of the most interesting of the series.

## VITAGRAPH NOTES

The Vitagraph Company have a number of delightful dramatic and comedy surprises in process of issue for the month of March: "An Eye for an Eye," a drama of powerful interests on March 1st. "At the Eleventh Hour," an emotional drama, March 4. "Beautiful Snow," a comedy full of hits and smiles and "The History of a Sardine Sandwich" on March 5. "A Brother's Devotion," a drama full of sympathetic heart throbs, March 8th. "Conscience," or "A Baker Boy," another picturesque Venetian drama, March 11th. "Taming a Grandfather," a comedy drama on March 12. We have already called attention to the issues on Feb. 22, the great French drama, "Paid in Full," Feb. 25th, of the society drama, "A Lesson by the Sea" and the Venetian play "The Soul of Venice," Feb. 26th.

The dramatizing of the novel "St. Elmo" by the Vitagraph Company will be a feature which the trade and public can look forward to with great interest and anticipation. No expense will be spared in the production.

Since the announcement of the "Uncle Tom's Cabin," the Vitagraph studio has been besieged by an army of small boys and men with dogs making application in behalf of their canines for a part in the chase of Eliza by the blood hounds. The studio might have been mistaken for a "pound" if it hadn't been for the activity of the gatekeeper.

The number of inquiries from church people throughout the country about "The Life of Moses" and the cost of renting the whole series shows that it is not only popular as a general release and great specialty, but also that it has proven a great leader to a higher appreciation of the efforts of the producer and exhibitor in the high character of entertainment they are furnishing the public.



## MANUFACTURERS' BULLETIN

(Continued from page 19.)

Jumping off a promontory, he lands upon what, when the rocks wake up, proves to be the lip of a half-human Martian.

We see the creature open his eyes and lips, and from the latter issues a cloud of steam with such force that the professor is blown high in the air. The Martian watches his descent and catches the professor on his gigantic hand. The professor looks up at the enormous face before him and sinks on his knees. Again the Martian blows his breath upon him, and slowly the professor congeals until he is a snowball, which the Martian places over the fire. The ball swells and swells until it explodes, and the professor is again blown off into space, but this time in the direction of Mother Earth. We see him falling headlong and turning over and over in his homeward flight, until he drops into his laboratory again; and having had quite enough of reverse gravity, the professor casts the powers in rage upon the floor. The result is that one side of the floor and the same side of the room rise until the professor slides down its perpendicular edge; and the last that is seen of him the room is spinning him around at a dizzy pace.

The film is a clever trick picture, but it belongs also to the art class, for the effects are so carefully arranged and so beautifully blended that it gives an impression of reality and mystery, which most of the so-called trick pictures so wofully lack. From a scientific point of view—that is, to those who are interested in the progress and possibilities of the motion picture—it should prove attractive, as well as to the children for whose special delight it was evolved.

## VITAGRAPH COMPANY.

"THE WAYSIDE SHRINE."—The central interest of this drama is the tender love and devotion of a father for his motherless daughter, to whom he not only fulfills the duty of both parents, but makes himself her companion in all her interests and pastimes. Periodically they visit a little wayside shrine, where they offer up prayer and do homage to their patron saint.

The little girl grows into womanhood, and one day, as they visit the shrine, they find a young and handsome artist sketching. They at once become interested in his work and incidentally the young girl and fellow are attracted to each other. By glance and action you can see that it is "love at first sight." The artist asks the father of the young girl if she can pose before the shrine while he completes the picture. The father consents.

From this point their attachment and association increase. The village priest notices this and warns the father of the possible danger of trusting an unsophisticated girl so much in the company with a man of the artist's experience and possible worldliness. The father hears his words and does not encourage the young man's attentions. It is too late, however; the girl is too much in love with the young artist to distrust him.

The young man agrees to marry her. She leaves a note for her father, explaining that she has fled with her lover. The old man's agony of sorrow when he finds the note is pitiful, but his love for her and his faith in God sustain him. Through the long months of his loneliness and his daughter's absence, he keeps the little home in order, where we saw her as a child and as she left it when she went away, never ceasing his vigil for her return, keeping a lighted candle in the window at night.

Deserted by her lover, she returns to the scene of her childhood and seeks the wayside shrine in penitence and remorse. As she beholds the familiar and sacred place, she falls in a swoon. Her old father discovers her, clasps her in his arms and leads her home, then to her little bedroom, which the dear old father has kept just as she left it. He kisses her "good-night," and, when the old village priest again calls to console the father, we behold her peacefully sleeping in childish repose of home, sweet home.

A real drama or a dramatic reel of 950 feet, introducing some of the choicest selections of natural scenery and effects.

"MURIEL'S STRATEGEM."—Muriel lives with her grandfather, a widower, a real old aristocratic Southern gentleman, who is very fond of her—in fact, the love is mutual. She is in love with a very worthy young man named Harvey. Muriel's grandfather objects to him because he is poor, and, notwithstanding Muriel's pleadings in Harvey's behalf, her grandfather persistently holds out against him. Harvey speaks for himself, but the old gentleman says "No," and dismisses him abruptly.

Now woman's wit gets busy, and Muriel, after drying her tears, comes across an old miniature portrait of her grandmother, when she was a girl, and whom Muriel resembles very closely. Upon comparison with herself, as she looks in the mirror, Muriel recognizes the picture to be exactly like herself. She decides upon a stratagem suggested by the miniature, and immediately goes to a cupboard and pulls out an old trunk, from which she takes a lot of old-fashioned clothes which belonged to her grandmother. In the bottom of the trunk she unearths an old newspaper containing an account of her grandmother's elopement

with and marriage to her grandfather, just previous to the Civil War, in opposition to the parents of the bride.

Muriel dresses herself in one of her grandmother's quaint gowns, and, while her grandfather is quietly dozing in his easy chair, she enters his room and stands where he can see her when he awakes. Gradually opening his eyes, he beholds Muriel, who appears to him as a vision of his wife, who tells him of his elopement and marriage to her and chides him for his opposition to Muriel's marriage to Harvey. The old gentleman can stand it no longer, and, completely overcome, he falls back in his chair in a faint.

Muriel becomes alarmed and rushes to his side, puts her arm around him and tells him that she was impersonating her grandmother; how she found the newspaper, the miniature and the clothes and all about it. Her grandfather is so glad it is nothing worse that he tells her that he was unfair, kisses her and gives his consent to her marriage to Harvey, who is soon upon the scene with Muriel to claim his prize and receive the old gentleman's blessing.

"BEAUTIFUL WINDERMERE."—Lake Windermere is located in the northwestern part of England, about two hundred and twenty-five miles from London on the borders of Westmoreland and Lancashire. It is the largest lake in England—eleven miles long, one mile wide and two hundred feet deep, and empties into Morecambe Bay. It is celebrated for its many small islands and its magnificent surroundings. High and wooded hills slope gradually to its shores; picturesque cascades and waterfalls gush forth crystal streams of laughing waters, which flow into the great lake.

Here is a mecca for the artist, the poet, the author and all lovers of nature. A small steamer plies from one end of the lake to the other, and the small craft of the fishermen and the oarsemen are seen upon its surface at all times. This vicinity is also noted for its sheep raising, which has made Lancashire the pride of England. High above the placid waters of Windermere stands "Rydal," the home of Wordsworth, the poet, who for many years gazed upon the tranquillity of these surroundings and meandered through the hills and glades and imbibed inspiration from their sublimity and grandeur. Quaint cottages of the peasantry dot the roads which lead to the hotels and inns that make Windermere a great resort.

"THE LIFE OF MOSES."—Part V, The Promised Land.—Biblical Film de Luxe. SCENE I.—The children of Israel encamp before Mt. Sinai and God calls to Moses from the Mount and tells him to remind the people of their wonderful deliverance from Egypt and His sheltering care over them in the wilderness and to command them to sanctify themselves unto Him, for He would come unto them the third day that they might behold His exceeding great glory. And the people do as they are instructed and prostrate themselves, and the priests blow their trumpets before the Mount, which is enveloped in thick clouds, and lightning is seen and thunder heard in evidence of the presence of God. Then the Lord calls unto Moses, bidding him come up into the Mount. Moses tells Aaron to keep watch over Israel lest they depart from God while he is absent from among them.

SCENE II.—Moses ascends into the Mount, penetrating the thick clouds and lightning to talk with God and to receive the Ten Commandments.

SCENE III.—During the absence of Moses forty days on the Mount, the children of Israel come to the conclusion that Moses has deserted them, and they become idolatrous, make a golden calf under the direction of Aaron, place it on a pedestal and worship it.

SCENE IV.—God commands Moses to hasten down from the Mount and turn aside the Israelites from their idolatry. Moses descends the mountain with the Ten Commandments and beholds the people worshipping the golden calf.

SCENE V.—Moses, with the Ten Commandments, now descends Mount Sinai and comes upon the children of Israel worshipping the golden calf, and, in his anger and indignation, he smashes the tables of the Ten Commandments and calls down the judgment of God upon the people. They fall back in awe. Moses then prays to God to temper his judgment with mercy and save his people.

SCENE VI.—The Lord hears Moses' prayer for Israel and commands him to again ascend Mount Sinai, and He will restore the tables of the Ten Commandments. Moses prepares two new tables of stone and ascends Mt. Sinai and God rewrites the Ten Commandments in the midst of a heavy cloud which veils His presence.

SCENE VII.—Moses, descending the mountain with the Commandments the second time, witnesses a different sight from that of his first descent. He finds the children of Israel reverently waiting to receive him and the words of God.

SCENE VIII.—According to God's instructions, Moses prepares to dedicate the tabernacle of Israel to the worship and glory of God. Moses and Aaron, the high priest, and the Levites enter and perform the ceremonies.

SCENE IX.—Moses, Aaron and the Levites enter the sacred precincts of the tabernacle and consecrate themselves by sacrifice and absolutions, as they have been commanded, to the service of God.

SCENE X.—Just outside of the "Holy of Holies" or the inner chamber of the tabernacle, the "Golden Candlestick," "Altar of Incense" and the "Table of the Shew Bread" can be seen. Moses draws aside the cur-

tain and reveals the "Ark of the Covenant," wherein is the scroll of the Jewish laws and whereon, between the wings of the golden angels, rests the glory of God. Aaron enters the "Holy of Holies" and is now sanctified to the office of high priest.

SCENE XI.—Twelve spies are now chosen from among the tribes of Israel, Joshua and Caleb being two of the twelve. Moses directs them to explore the Land of Canaan that he may know what manner of place it is before conducting the people there. The spies depart on their mission.

SCENE XII.—Ten of the spies on top of a high mountain overlooking the Promised Land seem afraid to proceed further upon their investigation. They decide that their journey has been a useless task and appear discouraged.

SCENE XIII.—Joshua and Caleb, more optimistic than the other ten spies, push forward and enter Canaan, where they discover the richness and abundance of the land. Luxuriant verdure, vegetation and great growth of fruit are seen everywhere. Rippling brooks and winding rivers of clear water meet their gaze. They secure specimens of the products of nature and return to the camp of the Israelites.

SCENE XIV.—Joshua and Caleb return bearing evidences of their search and investigation, filled with enthusiasm and advising Moses to at once take possession of the Promised Land and its fullness. At this point the other ten spies enter. The leader gives a discouraging report, that the vegetation is poor and there is little to hope for in the Land of Canaan but disappointment and wars. Joshua and Caleb contradict them, but the ten prevail and denounce the spies of good report and drive them from the scene. Moses, in grief and doubt, appeals to God for help and guidance.

SCENE XV.—The children of Israel, fearing to enter the Promised Land, begin their forty years of wandering in the wilderness, which ends at the close of this scene, when Moses is called to the top of Mt. Nebo to commune with God and do as He had foretold him. Before doing this, Moses recommends Joshua to his people as their leader, and then he starts up the Mount, while the people reverently kneel and bow their heads.

SCENE XVI.—At the top of Mt. Nebo, below the river Jordan, fringing a beautiful landscape, Moses looks out upon the Promised Land in realization of the fulfillment of all God's promises and mercies.

SCENE XVII.—The Israelites, under the leadership of Joshua, are now moving on to Canaan, the Promised Land.

SCENE XVIII.—Moses, with his gaze fixed upon the Land of Canaan, is gathered unto his fathers, sustained in his last moments by the angels of God.

SCENE XIX.—In the Vale of Moab, the place where Moses is supposed to be buried, stand the angels who carried Moses hence, for "no man knoweth his place of burial unto this day."

This is the end of "The Life of Moses" and the wanderings of the children of Israel in the Wilderness. A film of rare beauty, displaying the various branches of vitagraphic art and skill.

## MAY PUT A CRIMP IN BIANCHI.

The Motion Picture Patents Company is said to be negotiating for a patent which is alleged to dominate the so-called Bianchi patent for a motion picture camera, under which the Columbia Phonograph Company is now trying to form a "little trust," and under which the Powers Company is said to be working. If it turns out that the new patent ante-dates the Bianchi patents there will be little protection for infringers of the Edison patents under the wing of the Columbia Phonograph Company.

## EXCHANGE LICENSES CANCELLED.

The exchange licenses of the Theatre Film Service Company, of San Francisco, Cal., and S. Nye Bass, of New Orleans, La., have been cancelled by the Patents Company.

## A PROSPEROUS PROGRAM.

John B. Ashton, proprietor and general manager of the Ellen and Majestic theatres, at Provo, Utah, issues a 12-page program that looks like a money-maker. Besides the ads it carries the daily list of pictures running at both houses, with a brief description of each picture. 1,000 copies are printed and circulated.

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## EXPERTS REPORT

### Explain the Probable Causes of the Columbia Exchange Explosion—Experiments Made Suggestions for the Proper Storage of M. P. Film.

The report of the government experts who investigated the causes of the explosion in the offices of the Columbia Film Exchange, Pittsburgh, Pa., is out, and THE FILM INDEX publishes a fairly complete summary as a matter of record for the benefit of the trade. The findings are of a technical nature and go at length into the composition and manufacture of the old-style film. It also explains the nature of the experiments made into the inflammability of film for the purpose of arriving as nearly as possible at the causes of the explosion on Sept. 27, 1909. Finally, recommendations are made for the safe storing of photographic film. The experiments were conducted by Clarence Hall and Walter O. Snelling, of the Structural Material Division of the Department of Geological Survey. The report says in substance:

The report on the motion picture film hazard made by Clarence Hall and Walter O. Snelling, based on tests conducted on behalf of the Structural Material Division of the Geological Survey, a brief summary of which was published in the Journal of Commerce and Commercial Bulletin last Friday, shows that besides the low temperature at which the films ignite, the decomposition of the pyroxylin products in storage results in the generation of very explosive gas. The report says in part:

#### Physical Characteristics of Motion Picture Film.

Motion picture films consist of a thin ribbon of transparent pyroxylin plastic, upon one surface of which a photographic emulsion has been spread. The usual width of the film is 3.45 centimeters, or 1 1/32 inch, and the thickness of samples which were measured was found to be .14 millimeters, or .00549 inch. One hundred and eighty-two layers of film would accordingly measure one inch in thickness. The photographic images on the film do not extend to the edges of the ribbon, but leave a margin on each side of about .5 centimeters, or 5/32 inch, and in these margins perforations occur to enable the film to be fed through the motion picture projection lantern at the proper speed. Lengths of film are attached, one to another, by means of acetone cement, to form rolls of approximately 300 meters, or 1,000 feet in length, and it is in rolls of this size, technically called reels, that motion picture films are supplied to the users.

A reel containing 300 meters, or 1,000 feet, of film forms a roll of about 25 centimeters in diameter, or approximately 10 inches, and weighs about 2.2 kilograms, or 5 pounds. As each photographic exposure is 1.85 centimeters in length and 2.5 centimeters in width, or 3/4 inch by 1 inch, there will be seen to be 16,000 photographic views upon each roll of film, and as a roll of film is passed through the projection lantern in 15 minutes, it will be noted that the pictures are thrown upon the screen at the rate of about 1,000 per minute, or 18 views per second. To one not acquainted with the motion picture industry, the amount of film required to show a set of pictures seems surprisingly large. In one hour 4,000 feet, or 20 pounds, of film passes through the motion picture lantern, and 64,000 views are thrown upon the screen.

#### Chemical Composition of Film.

The transparent basis upon which the photographic emulsion of motion picture film is spread is a thin layer of pyroxylin plastic, frequently but erroneously referred to as "celluloid." The latter term will be avoided in this report, as it is the trade name for the product of one concern, and accordingly the indiscriminate use of the term to refer to any pyroxylin plastic, by whomsoever manufactured, is improper. Pyroxylin is nitro-cellulose of low nitration, and is made by the chemical action of nitric acid upon some form of cellulose. Cotton is a form of cellulose which can readily be obtained in a uniformly pure condition, and accordingly is made use of to a considerable extent in the manufacture of pyroxylin products. Other forms of cellulose, such as wood pulp, tissue paper, etc., are also largely used.

In the commercial preparation of nitro-cellulose it is found advisable to use, instead of nitric acid alone, a mixture of nitric and sulphuric acids, as with such a mixture of acids nitration is more rapid and more uniform than when nitric acid alone is used. The cellulose to be nitrated, if in the form of cotton, is first thoroughly cleaned and dried, and is then passed through some form of cutter or pulper, in which the fibres are divided into short lengths. When tissue paper is used, such material is taken as it has been subjected to operations during its manufacture as will insure a pure product. The composition of the bath of mixed acids, and the duration of the nitrating process, varies somewhat according to the nitrogen content desired in the finished pyroxylin. After the tissue paper, cotton or other form of cellulose used has remained in the bath the proper length of time, the nitro-cellulose is removed, washed to eliminate all traces of acid, and partially dried. The pyroxylin

or nitro-cellulose thus produced is not different in appearance from the original unnitrated cellulose, but chemically it is materially altered, and is now soluble in various mixtures which are entirely without effect upon unnitrated cellulose.

Nitro-cellulose of high nitration (produced by the action of extremely concentrated nitric and sulphuric acids) is commonly known as guncotton, while the nitro-celluloses of lower nitration are collectively known as pyroxylin, and it is of these, usually with nitrogen content varying from 10 per cent. to 11.5 per cent., that pyroxylin plastic are made. When pyroxylin is mixed with camphor, for example, and is heated under pressure to a temperature of about 80 degrees C., the camphor acts as a solvent for the pyroxylin, the two materials forming a soft, transparent and easily worked mass. A similar effect can also be brought about by mixing pyroxylin with proper quantities of ether and alcohol, and in this latter case it is not necessary that the operation should be conducted under pressure. The sheets of pyroxylin, such as form the basis of motion picture films, can be prepared by spreading upon polished surfaces a thick colloid formed by the action of ether and alcohol upon pyroxylin. The solvent is allowed to evaporate, and leaves the pyroxylin as a thin sheet. Thin sheets of pyroxylin can also be made by cutting by means of a planing machine layers of the desired thickness from blocks of compressed material.

#### Distribution of Motion Picture Films.

The manufacture of films is conducted by a few large companies, and it is estimated that one company in the United States controls a large portion of the world's output. This company is stated to have a capacity of 500 miles of film a day, equal to 2,500 reels of 1,000 feet each, or a total daily production of 12,500 pounds of pyroxylin. The unprinted motion picture film is supplied by the manufacturers to "publishers," who expose the film and prepare the views to be shown. The film used in motion picture lanterns is a "positive" and is obtained by direct printing from a negative obtained in the motion picture camera. As in ordinary photographic processes, any required number of "positives" or films for projection lanterns can be obtained from the original negative.

There are a considerable number of publishers, located both in the United States and abroad, and from these concerns the finished film is sent out to the film exchange agencies, from whence they are distributed to the motion picture theatres where they are to be shown. In the larger cities a complete change of film is made daily by most of the nickelodeons situated in the central part of the city, the film in use the day before being returned to the film renting agency and new films being taken in return. As the duration of a "show," or the time interval between a certain set of views and the reappearance of the same views, is usually about one hour, it will be evident that a nickelodeon handles four reels of film (4,000 feet or 20 pounds) during each performance. Accordingly, the renting agencies have considerable quantities of film on hand at all times, and since it would seem that two or three days' supply for each customer would be a low estimate, probably not less than 100 reels of film, or 500 pounds of pyroxylin, would have to be carried in stock. The matter of the storage of such amounts of pyroxylin plastic as this becomes of importance in regard to the danger to surrounding property.

#### Heat Tests With Motion Picture Film.

The first experiments undertaken by this laboratory with motion picture films were to determine the temperature at which the ignition could be brought about. Glass test tubes, 1/2 inch inside diameter, were heated in an oil bath to the temperature at which it was desired to experiment, and 1/4 gram of printed film, cut in small pieces, was introduced into the test tube, and the time interval before ignition or decomposition of the pyroxylin was brought about was noted. In order to avoid the cooling effects of a circulation of air, a cork stopper was loosely placed in the mouth of each test tube, after inserting the film. Working in this way it was found that the decomposition of the film was brought about in 4 minutes and 6 seconds, at a temperature of 150 degrees, centigrade (302 deg. F.); and at a temperature of 155 degrees, centigrade (311 deg. F.) ignition occurred in 2 minutes and 25 seconds. At a temperature of 160 deg. C. (320 deg. F.) decomposition occurred in 1 minute and 43 seconds. It is to be noted that in each of the experiments mentioned the result given is the mean of a series of determinations.

As these figures were exceptionally low, the experiments were repeated in an oil bath, the temperature of which was constantly rising. A small sample of the film was placed, as before, in a test tube, and the oil bath was heated in such a way that its temperature increased at the rate of 5 degrees centigrade (9 degrees F.) per minute. Under these circumstances it was found that the pyroxylin decomposed at an average temperature of 152 degrees centigrade (304 degrees F.). It was noted in these experiments that the decomposition of the pyroxylin at times took place with the production of flame, but that often the decomposition occurred without any accompanying flame being visible. When the experiment was repeated in the dark the same phenomenon was noted, and it was found that the decomposition of the pyroxylin took place, occasionally, without any evolution of light whatever. Although it had been noted by previous observers that decomposition occurs sometimes with and sometimes without the production of flame, enough attention does not seem to

have been given to the distinction between the two classes of decomposition, and both have been referred to under the term "burning." As it seemed probable that the gases produced under these two different conditions might be widely different, a series of experiments were undertaken to throw light upon this point, and it was found that when the decomposition of pyroxylin took place with production of flame, in the presence of an excess of air, the gases produced consisted essentially of a mixture of carbon dioxide, water vapor and nitrogen. When decomposition occurred without flame the products were very different, consisting essentially of a mixture of carbon monoxide, nitrogen and nitrogen dioxide, with smaller amounts of unsaturated hydro-carbons, carbon dioxide, etc.

#### Experiments Made.

The gas produced by the flameless decomposition of pyroxylin was found to be extremely inflammable, and a series of experiments were undertaken to determine its explosibility. It was found that upon adding air to the gas chemical changes occurred, the nitrogen dioxide (N. 202) taking up oxygen and thus reducing the amount of oxygen present in the air, and greatly reducing the explosive limits of the gas. Certain conditions under which very explosive gases were produced by the decomposition of pyroxylin will be referred to in a later portion of this paper, these gases being the result of a still different chemical reaction, under the influence of increased pressure. To determine the ease with which motion picture film could be ignited by ordinary sources of heat, a small piece of film was placed upon the bulb of a 16-candle power electric incandescent light, and a single thickness of toweling was placed upon the film. In four minutes the film decomposed, with the evolution of a considerable volume of inflammable gases. In another experiment a piece of film was wrapped several times around a 16-candle power electric light bulb, and under these circumstances it was noted that the pyroxylin inflamed at the end of twelve minutes. In view of the very marked inflammability of motion picture film, and the frequent use of unprotected electric light globes for the illumination of rooms in which films are stored, these experiments are significant, and the writers know of no substance in ordinary use which inflames at a temperature nearly as low as that found for photographic film.

It is to be noted, however, that although the above experiments explain the ignition of film, and the consequent danger of starting fires, it does not give any explanation which will account for explosive products. A series of experiments were accordingly undertaken to determine the conditions under which explosive gases could be produced from film. As a result of these experiments, it was found that when the ignition or decomposition of pyroxylin was effected in a closed vessel of sufficient strength to retain the gases produced by the decomposition, that the products thus formed were markedly different in composition from the gases which result either from the complete combustion of pyroxylin (the burning with flame), or the flameless decomposition previously noted. It has already been noted that the burning of pyroxylin with an excess of air produces only carbon dioxide, water vapor and nitrogen. The flameless decomposition, brought about in a vessel from which the air had been evacuated, gave results as shown in analysis A, and the analysis of decomposition products formed by the decomposition of pyroxylin when retained in a strong vessel is represented by analysis B.

	[—Per cent.—]	
	A	B
Water soluble .....	3.7	.7
Nitrogen dioxide (N2O2) .....	28.5	.....
Carbon dioxide .....	7.3	7.7
Carbon monoxide .....	26.3	41.2
Hydro-carbons .....	.7	3.1
Nitrogen .....	31.5	26.3
Oxygen .....	.....	2.1
Hydrogen .....	.....	18.9

There is a marked difference between these two gases, and it was at once obvious that the gas represented by analysis B was of such composition as to readily form explosive mixtures upon the addition of air. Experiments indicated that when mixed with air in all proportions from one volume of air with one volume of gas to five volumes of air with one volume of gas, explosions could be produced. The conditions under which gas similar in composition to that represented by analysis B can be produced were next investigated, since such a reaction would seem to be a very possible cause of explosions. In this connection studies were made of an explosion which had recently occurred in the city of Pittsburgh, believed to be due directly or indirectly to motion picture films, with the object of getting as much information as possible in regard to the actual hazard from the storage of film, as well as to determine if such conditions had actually been present as would be required to produce a gas similar in composition to that found in this laboratory to be explosive.

#### Explosion in the Ferguson Building.

Shortly after 11 o'clock on the morning of Sept. 27, 1909, an explosion of great violence occurred in the Ferguson Building, a well constructed seven-story office building, situated in the business district of Pittsburgh.

Although the effects of the explosion were felt throughout the building and were even severe in portions of adjoining buildings, the center of destruction was found to be three rooms occupied by the Columbia Film Exchange, a concern which rents motion



picture films to a number of nickelodeons in the city of Pittsburgh.

The report then gives a detail description of the building with plans and says:

All the conditions noted at the Ferguson Building are in complete harmony with the assumption that the explosion was brought about by the ignition, from burning rolls of film, of an explosive mixture of air and gas, the gas being produced by the decomposition of motion picture film in a closed vault. An incandescent electric light globe is stated to have caused the fire which brought about the decomposition of the film in the vault. Experiments show that an incandescent globe can, under favorable conditions, ignite film with which it is in contact, in a very short time. Upon the breaking of an electric light globe the carbon filaments often burn in coming in contact with the oxygen of the air and sparks could be caused in this way. Sparks sufficient to ignite film could also be produced by the arcing at the terminals of an incandescent globe at the moment of breakage and small globules of molten metal are sometimes produced in this manner. As the door of the vault had not been closed when the film was discovered on fire, it is probable that no explosion would have occurred, but in this case the enormous volumes of flaming gases produced by the decomposition of the film in the vault would have constituted a source of danger and a menace to surrounding property only slightly less formidable than an explosion.

#### Decomposition of Film.

Photographic film can be ignited by electric sparks by direct contact with flame and by warming for a few moments to a temperature of 150 degrees centigrade or more. When ignited, it burns with remarkable vigor, even being equal in this respect to many grades of smokeless powder. According to the conditions under which decomposition of film is brought about, the products vary considerably. When allowed to decompose in a vessel from which the gases produced cannot escape as rapidly as they are formed, explosive gases are produced, and these gases are more or less explosive as the pressure within the vessel becomes greater. There appears to be a change in the composition of the gas which varies directly as a function of the pressure within the vessel in which the decomposition is taking place, and thus, according to the pressure within the vessel at the beginning of the decomposition and the size of the vessel, the decomposition products may vary from a simple mixture of carbon dioxide, nitrogen and water vapor to a mixture consisting largely of carbon monoxide, hydrogen and nitrogen.

When burning freely in the open air films do not produce gas which can be properly classified as explosive, and in this laboratory it has not been found possible to form explosive mixtures from the decomposition products of the film except when the decomposition has been brought about in an enclosed space. When the decomposition of film occurs under conditions of pressure, gases are produced which are very explosive upon mixing with air, and the range of explosibility is very wide. It should be noted that all the statements so far made in this report refer to the ordinary pyroxylin film. Within the past year the production of a non-pyroxylin film has been begun on a large scale. Although samples of this film reached the laboratory too late to admit of comparative experiments being tried with them, yet it should be noted that such experiments as have been tried show these films to be far less inflammable than pyroxylin films, and the indication would also point to the fact that the risk of explosions from these films is insignificant.

In appearance these films are identical with the ordinary pyroxylin product. Under conditions of heat they are found to be very difficult to ignite, and to burn less easily when once ignited, than would the same weight of paper or wood. What is still more important, it appears that these films require outside oxygen for their combustion, and are not, like pyroxylin, capable of burning from oxygen held within their substance. If further experiments justify this view it will indicate that films of this character are capable of being stored in closed vaults without any greater hazard than is involved in the storage of an equal weight of any ordinary inflammable material. Unlike pyroxylin these films when once ignited will not continue to burn unless supplied with air, and hence a fire among products of this type in a vault could be readily extinguished by the simple expedient of closing the vault door.

#### Recommendations in Regard to Storage.

As pyroxylin film ignites at a very low temperature, and as contact with the bulb of an ordinary incandescent electric light globe for even a few minutes under favorable conditions will furnish sufficient heat to cause such ignition, the use of unprotected electric light bulbs in vaults used for the storage of film seems inadvisable. Incandescent electric globes enclosed in heavy glass covers, such as are frequently used to protect electric lights in moist places and in mines, would seem to offer a proper degree of protection. It is, of course, evident that the use of gas jets, either with incandescent mantle or the ordinary open flame, are quite as much out of place in a vault used for the storage of film as they would be in a magazine used for the storage of gun powder or other substance of like degree of inflammability.

As experiments show that the type of decomposition of film which produces the most dangerous and explosive gases can only be brought about under conditions

of high pressure, and as such pressure would not be produced were there some outlet to the vault or other room containing film, the advisability of an outlet pipe to vaults leading to the open air seems evident. Such outlet pipe should have a cross sectional area of at least two square centimeters (0.31 square inch) for each kilogram of film. For example, a vault to contain 100 rolls of film (22 kilograms, or 500 pounds) should be provided with a pipe having a cross sectional area of about 44 square centimeters (6.82 square inches), this requiring a pipe 7.5 centimeters in diameter (3 inches). A vault to contain 200 rolls of film (44 kilograms, or approximately 1,000 pounds) should similarly be provided with an outlet pipe not less than 10.6 centimeters in diameter (4.1 inches). It should, of course, be noted that pipe for such a purpose as mentioned should be so placed as to prevent the access of sparks to the interior of the vault.

The very marked inflammability of film and similar pyroxylin products has already been commented upon, and it is worthy of note that even when film is so stored as to prevent in case of its ignition the danger of the formation of explosive mixtures of gas, damage can be caused by the great volume of flame which these materials produce when burning. In all cases it should be remembered that the burning of film or similar products composed of nitrated cellulose is very different in its nature from the burning of wood or other combustible substances. When paper or thin shavings of wood or other similar materials is burning the fire can be rapidly extinguished by cutting off the supply of air, but fire among pyroxylin films cannot be put out by the stoppage of air, since considerable oxygen is held chemically combined in the film, and this oxygen serves to combine combustion after all access of air has been stopped. Steam or hot water beating coils should not be permitted within the vault or room used for the storage of pyroxylin products unless great care is given to keep off all film from direct contact with the coils and taking precautions against overheating the room. A temperature of 100 degrees C., 212 degrees F., failed to bring about the ignition of motion picture film, even after seven hours' heating, and it is not probable that film would ignite when heated to a temperature no higher than 100 degrees C. until after the expiration of considerable time. It was noted, however, that even at the end of one hour slight decomposition of the film had begun, and at the end of five hours the chemical changes in the film were quite marked.

#### THE ARTIST BEHIND THE CAMERA.

By H. F. Hoffman.

For a long time I doffed my hat to the foreigner as being the leader in selecting artistic and appropriate natural backgrounds for moving picture subjects. It seemed as though their grand selections of landscapes in each new subject was about the limit of artistic perception. Vistas more beautiful to me than any masterpiece that hangs in all of the famous galleries I have visited, either in Europe or America, have been shown almost nightly in my little theatre.

I remember them all. They are stored away in my bump of memory, and occasionally I bring one of them out to fondle in reverie, like a child does a favorite toy, and then put it tenderly back again. If nature had willed that I should have been a master of landscape on canvas, I fear that after seeing some of these beauties of the animated camera, I would be discouraged enough to throw away my brush and palette and remain content to be the mere "comic sketcher" that I am. I should have felt that there were no more worlds to conquer.

The reason I doffed my hat to the foreign cinematographic artist was because immediately following one of their sublimities on the screen, there was very apt to come an American abortion. I use that strong term because in earlier days than now, the American out-door background in moving pictures was the rankest of the rank. It was a common sight, not much longer than a year ago, to see an American dramatic subject enacted before a back-yard fence, or barn, or billboard, or anything that happened to be handiest at the time.

All this was very jarring to a man of my high-strung temperament, and many a night I locked up my little "shack" with a sigh and a prayer that some day some film maker would get wise and put an artist behind the camera.

For many days I waited patiently, hungrily, hoping that the day of commercial greed would pass and that merit would come into its own. At times I was inclined to be lenient with our American producers. I reasoned that America is young and Europe is old. I made the allowance that all of our houses and barns and fences and furniture are the product of the jig-saw, while those of Europe were made by hand, so many years ago that nature, with the aid of time, had spread her soft mantle over them and claimed them as her own.

But one night I stood gazing at a set of song

slides that was passing through. A revelation they were to me. From that time on I watched the slides of that maker and before long I said to myself, "there is an artist behind that camera." I had gotten to that point where I was saying, "Alas, my poor country," but now a ray of hope had come. I withdrew all my allowances about America being young and Europe old; and I said in my wrath, "All men are fak-ers." I realized more than ever that many of our film producers were existing by nerve alone. I watched the work of other song slide makers and soon I wondered why I had never considered them. I found they were putting it all over the moving picture men. They were finding scenes of natural beauty to which the film men were utterly blind.

Things have changed since then. Our film manufacturers are becoming more select and more particular as to where and how their plays are acted. The night has changed to dawn, but the noon is yet to come. The song slide makers can still give them cards and spades and win. The east especially, is full of quaint old houses and lanes and fences, hills and dells and brooks, waiting only for some one to come along and notice them.

To me the trouble seems to be that the manufacturer in employing a play producer expects him to be also an artist. He is an artist, but he paints with men and words. No producer of a theatrical play is expected to paint the scenery, therefore why should the film producer be expected to select the landscapes?

Neither are all photographers necessarily artists. The mere fact that a man can turn the handle of a camera, adjust his lens to sharpness and guess his light to a fraction, is no guarantee that he is an artist.

An artist behind the camera is the crying need. A man whose only business it is to travel the countryside and pick the beauty spots. A man who, when he says "here shall Lysander plead with Hermia, and there shall Bottom bask in the smiles of Titania," his word shall be law. This man can be none of your favored relatives, nor none of your superficial men of "good taste." He must be a man who, with brush and palette has spent his life and gained renown in the study of nature, and lived in the company of masters in the study of arrangement.

Mr. Berst, of Pathe Freres, gave away the secret of their success in a letter of his that I read twenty months ago. My exchange man had written complaining that the length of their film subjects did not always tally with the charges made for same. To this Mr. Berst replied: "The lengths we give are approximate, and only for your guidance. All our subjects are sold as works of art and not by the yard like so much ribbon over a counter."

It's easy to see why the French excel us; one and all they are artists at heart. The French public will not stand for mediocrity when it is so easy for them to get AN ARTIST BEHIND THE CAMERA.

#### LICENSES CANCELLED.

During the past week the Patents Company has cancelled the licenses of the following theatres because of the exhibition of unlicensed film: Wilson Theatre Baltimore, Md.; Fairland Theatre, Toledo, O.; Lyric Theatre, Fairmont, W. Va.; Wonderland Theatre, Lincoln, Neb.; Olympic Theatre, Bellaire, O.; Bijou Family Theatre, Salamanca, N. Y.; Isis Theatre, Longmont, Colo.; Bijou Theatre, Warren, Pa.

Licensed exchanges have been notified not to supply the Operatorium Theatre, Martin's Ferry, Ohio, or the Globe Theatre, Covington, Indiana, evidence in the hands of the Patents Company indicating that at each of these theatres licensed film was either improperly obtained, loaned or subrented.

Although the Patents Company is consistently refusing to permit theatres to use film in violation of its licenses, it is interesting to know that the actual number of licensees in good standing is constantly on the increase.

WANTED—Pathe films: Hooligans of the West, or Cowboys and Indians, and Rapids on River Ozu (Japan). Also Edison's Terrible Kids. Will pay reasonable price for any or all of the above if in A1 condition, like new, no junk. Address C. H. Pattison, Houghton, Ontario, Canada.



# MANUFACTURERS' BULLETINS

Advance Descriptions  
of Licensed Subjects

## CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, FEB. 14, 1910.—4 REELS.

**BIOGRAPH**—One Night, and Then—, dramatic, 992.  
**LUBIN**—Loving Hearts, comedy, 500.  
**PATHE**—Enterprising Clerk, comedy 643.  
Druidic Remains in Brittany, scenic, 328.  
**SELIG**—The Roman, dramatic, 1,000.

TUESDAY, FEB. 15, 1910.—3 REELS.

**EDISON**—The President's Special, dramatic, 950  
**GAUMONT (Kleine)**—The Ghost, dramatic, 698.  
Pastoral Scenes, mystery 285.  
**VITAGRAPH**—The Wayside Shrine, dramatic, 930.

WEDNESDAY, FEB. 16, 1910.—4 REELS.

**ESSANAY**—Aviation at Los Angeles, scenic, 600.  
Baby's First Tooth, comedy, 385.  
**KALEM**—The Fisherman's Granddaughter, dramatic, 950.  
**PATHE**—Carmen, operatic drama, 900.  
**URBAN-ECLIPSE (Kleine)**—The Acrobatic Fly, educational, 200.  
The Blue Swan Inn dramatic, 770.

THURSDAY, FEB. 17, 1910.—3 REELS.

**BIOGRAPH**—The Englishman and the Girl, comedy, 975.  
**LUBIN**—Through Snow to Sunshine, scenic, 950.  
**SELIG**—Girls of the Range, dramatic, 1,000.

FRIDAY, FEB. 18, 1910.—4 REELS.

**EDISON**—The Miniature, dramatic, 725.  
A Trip to Mars, illusion, 265.  
**KALEM**—The Trapper and the Redskin Indian drama, 705.  
That's What They All Say, comedy, 222.  
**PATHE**—The Little Beggars, dramatic, 311.  
The Panicky Picnic, comedy, 672.  
**VITAGRAPH**—Murials Strategem, comedy, 655.  
A Trip Through England, scenic, 320.

SATURDAY, FEB. 19, 1910.—4 REELS.

**ESSANAY**—The Cowboy and the Squaw, dramatic, 935.  
**GAUMONT (Kleine)**—Better Than Gold, dramatic, 577.  
The Comedy-graph, comedy, 338.  
**PATHE**—Three Queens and a Jack, comedy, 650.  
Fate Against Him, dramatic, 344.  
**VITAGRAPH**—The Promised Land—Part V, Life of Moses, biblical, 990.

### BIOGRAPH CO.

"ONE NIGHT, AND THEN —"—Calumny is positively the worst offense against God and Man, for it not only affects man, but presumes upon God's justice. No mortal power can reveal the secrets of the soul. God alone knows our hidden workings even better than we do ourselves. He reasons our faults and our virtues, giving value according to conditions. We may spend a life in absolute indifference but there will come a time when we shall have an opportunity to prove ourselves. This chance came to Henry Revol, and happily, he seized it, thought it cost him in a worldly reckoning, dear. Revol was a very wealthy bachelor, who had nothing but time and money at his disposal. We see him at his mansion in the midst of a Bohemian gathering. The party is made up of the lights of theatrical, literary and art circles. It is nothing unusual; simply one of the reckless affairs so often held at his home. These are the "false pleasures" of life, made all the more pronounced when contrasted with the "simple way"—a scene in an humble home where a mother lives in the love of her children. Revol is simply burned up by the fires of dissipation, and at a succeeding affair falls fainting in his chair. The doctor summoned, tells him he has but a short time to live, so he decides to anticipate fate, but the thought of the jeering of his fawning friends pricks his pride, when a plumber enters his home to do some repairing. An idea strikes him. He will exchange clothes with him and go out somewhere incog. This he

does, and after leaving what money he has about on the mantel, only taking enough to pay for a room for the night, and throwing his own useless keys in the fireplace, he leaves, and engages a room in the poor section of the town. Paying for the room, he sits with revolver in hand while he smokes the last cigarette. As he blows the last puff of blue smoke out, he places the pistol to his head, when a low, sorrowful moan reaches his ears. He listens, but all is still. Again, the pistol is raised, and again the cry, now louder and more prolonged. Going to the connecting door he plainly hears the sobbing of a woman in grief. He knocks, and the door is opened, and there he sees the poor mother bending over her sick child, helpless, as she hasn't money for medicine or food. Here is his opportunity, but as is nearly always the case, there is an obstacle. He has no ready money himself. He will return to his home for it, but how will he get in as he has thrown away his keys and destroyed his identity? Under these conditions, he is forced to break into his own house to bestow his charity. This arouses the servants and he is shot down as a burglar. When they discover his identity they summon the doctor to whom he exclaims: "Doctor, you can do nothing for me. Go and relieve the wants of the poor family." This, the doctor does, and Revol's last moments are made bright in the thought of being at last given an opportunity to do good. The next day when the doctor visits the poor woman, sunshine bathes the modest home, and she wants to know what return she can make for all these blessings. The doctor at first intimates nothing, when he notices a lily in a vase at the head of a child's bed. This he takes and places on the bier of Revol. "And the greatest of these is charity."

"THE ENGLISHMAN AND THE GIRL."—"He laughs best who laughs last," is the truest maxim ever coined, and Arthur Wilberforce, an Englishman, the hero of this Biograph story, enjoys to the extreme, the full strength of it. At Cedarville, there is an Amateur Dramatic Club, composed of the leading histrionic lights of the town. Like all amateurs they tackle only the heaviest of tragedies and classics, which they performed in their own "inimitable" style. On this occasion they were assembled at the home of Mr. and Mrs. Thayer, rehearsing for an elaborate production of "Pocahontas," with Dorothy Thayer in the role of the Indian maiden. A letter is received from Cousin Tom introducing Arthur Wilberforce, who has lately arrived from England, and who is imbued with the idea that Indians are to be seen on the streets of the big cities in their primitive state, which he assumes is wild, ferocious, and shooting up things. This intelligence Dorothy imparts to the members of the Club, who decide to give him a right royal welcome on his arrival. Arthur soon arrives and Dorothy takes him to the village store, ostensibly to get mail, but really to show him off. He is a peculiar looking genius of cockney type, with a form of a lamp-post, and as graceful as a duck; in fact, he looked like the "before" image of a Flesh Food advertisement. Over six feet tall, he is forced, when coming to a sitting posture, to make four folds instead of three of an ordinary human being. Well, the young folks anticipate having the time of their life, and making up in the Indian costumes they have hired for the play, they pounce down on him. Taken unawares, they bind his hands and pretend to be about to despatch him, when Dorothy rushes in as the Indian maiden and saves him. Laying aside the weapons, the make-believe braves untie Arthur's hands. No sooner is he free than he grabs up an ax and gun, and in an instant the tables are turned. Through the house he chases them, upturning everybody and everything in the way. Hotfoot they all rush to the village store to hide behind boxes, barrels and counters. Arthur stalks in, the hero of the day, and after viewing the place, which looks as if a cyclone had struck it, departs with a triumphant air. Having driven the enemy to cover, he struts back to the Thayer domicile, where, in the garb of an Indian maiden, he meets Dorothy, who stands regarding him admiringly, as if to say, "Ain't he grand!" Arthur has by this time discerned the hoax, and fully appreciates the joke, for he has not only had the last and best laugh, but realizes that little Dorothy cares for him as he does for her.

### ESSANAY FILM MFG. CO.

"AVIATION AT LOS ANGELES, CALIF."—The world wide interest centered in the recent Los Angeles aviation meet should assure the popularity of our film, depicting the most important features of the week's events. This meet was important in the fact that a number of the most prominent of the world's aviators took part, and that a number of former records for speed attained, altitude reached, and distance covered, were broken.

The spectacular and sensational performances of M. Paulham, the Frenchman, have been sufficiently described in the daily press and any further description would be superfluous. Paulham ascended, in one

flight, 5,000.04 feet, a feat, which previously has been thought impossible for the heavier-than-air machine. He also broke the distance record when he flew 45 miles in 1 hour and 22 seconds.

Our film shows close-up views of Paulham, Curtiss, Knabenshue, Beachey, Hamilton, and other of the aviators in their machines and in flight. The machines are shown in starting, in speeding, and in landing.

Trying for the quick start record is another feature of our film.



The speed record was retained by Glenn Curtiss, driving a Farman biplane, when he won over Paulham in the 1.61 miles race in 2:13 3-5.

The dirigibles of Knabenshue and Beachey are shown in starting, racing and landing.

Lieutenant Beck is shown riding with Paulham, when the former ascended with the aviator to test the practicability of bomb throwing from an aeroplane in war times.

There are many other features, too numerous to mention, which will be viewed in the Essanay film. We can safely say that the picture is photographically perfect, there are no wearisome repetition of flights, but every foot is interesting and instructive.

"BABY'S FIRST TOOTH."—"If it's an Essanay comedy, it's good comedy," say the ten thousand exhibitors who have used Essanay comedy films. They obtain what they are made for, laughter.

This little comedy is bright and brisk, full of many novel and amusing situations.



Mr. Lighthead rises from the breakfast table one morning, hustles into his overcoat and hat, kisses his wife goodby and hurries out to catch the next downtown car. Mrs. Lighthead waves him goodby and then returns to the baby. The little one has been in a bad mood ever since it has waked up and Mrs. Lighthead, after having tried all means to soothe it, is in a quandry as to what to do. Suddenly she makes



# LUBIN FILMS



LOVING HEARTS

Released Monday, February 14, 1910

## THE HAND OF THE HEIRESS

A dainty little idyl of a real American girl who would not permit her parents to purchase a duke for her. When they persisted in their intention she ran away and found for herself the true love that is worth more than titles. A story well planned and well acted with scenic backgrounds of unusual beauty. Approximate length, 490 feet.

## Colored Posters

for all our Subjects  
made by the  
A.B.C.Co., Cleveland, Ohio



A HONEYMOON THROUGH SNOW TO SUNSHINE

Released Thursday, February 17, 1910

## A Honeymoon Through Snow to Sunshine

Wading through the two feet drifts of the Christmas blizzard, the newly wedded couple make the train that takes them to the South and sunshine. The Ostrich Farm at Jacksonville, and the prettiest bits of scenery at Palm Beach, St. Augustine and Miami form the settings for the thread of story. This subject possesses unusual pictorial value and the photography is notably good. A sure business-getter in these dull February days. Approximate length, 950 feet.

**LUBIN MANUFACTURING COMPANY, 926 - 928 MARKET STREET PHILADELPHIA, PA.**

the important discovery that baby is cutting her first tooth. The little woman is elated and hurriedly runs to the phone to tell her husband about it.

Mr. Lighthead is in his office going through his morning's mail when the telephone jangles violently. He hurries to answer it and recognizes his wife's voice.

"Come home—quick! Hurry, please hurry! Baby—" but the connection is suddenly broken and the excited Lighthead jumps for his hat conjuring up all sorts of terrible accidents which may have happened to his wife and baby.

A vivid picture of his house in flames spurs him to greater speed as he runs down the street in the direction of his home. A man in a sleigh volunteers to drive him home, but in rounding a corner the sleigh is overturned and Lighthead is ducked into a snow-drift. He runs for a passing car, which is already crowded to more than its capacity and in an effort to scramble aboard is pushed off into a mud puddle. He hails a passing taxicab but immediately as he seats himself within it the engine breaks down and later in endeavoring to fix it the engine explodes and tears his clothes to remnants.

After other adventures Lighthead resolves to finish his journey afoot. But two policemen stop him and he is released only when he is identified by the family physician. Lighthead explains and, followed by the policeman and the surgeon, he finishes the disastrous journey when he runs panting up his front steps.

Mrs. Lighthead greets her husband, smiling delightedly.

"O, dear," she exclaims, "I'm so glad you come. Baby's got a tooth! Isn't it the cunningest 'little thing!'" And Lighthead falls fainting into the arms of the law!

"THE COWBOY AND THE SQUAW."—The American west, picturesque, lawless, has been the background of many a song and story. The old adage that "truth is stranger than fiction" has been worked to advantage by writers and in the following story, "The Cowboy and the Squaw," the main incidents are obtained from a real happening. In new countries, where the machinery of the law, works spasmodically, justice is often administered by civilians. Unwritten law prevails, "Cowboy justice," swift, but not always sure, has had part in the preserving of peace in the west, and has furnished material for many a thrilling story.

Tom Ripley, a cowpuncher from the Circle A ranch, wins the hatred of Jim Simpson, another cowpuncher, when he defends Lightfeather, a pretty squaw, from the insults of Simpson. The affair occurs in the Silver Dollar saloon in Bisbee.

Some few days later Lightfeather goes to her protector's cabin and presents him with a pair of fine moccasins. Tom is duly grateful and advises the little Indian maiden that if she is ever annoyed again, not to hesitate to shoot the persecutor.

Not long after this meeting Simpson encounters Ripley out on the range on the brink of a precipice. A fight ensues in which Ripley is thrown over the cliff and frightfully wounded on the rocks below.

Ripley's riderless horse gallops away and is later seen and recognized by Lightfeather. The squaw mounts the horse and follows the tracks back to the top of the cliff where she finds her good white friend. After much difficulty she assists him back to the cabin and cares for him in his convalescence.

Simpson, who has vowed to "get" Ripley at any cost watches Tom's cabin day and night but the wary Lightfeather has seen him skulking about and keeps a sharp lookout after Tom. Later when she sees Simpson slipping threateningly on Ripley and about to fire at him, she draws her own weapon and a timely shot kills the would-be murderer.

Ripley turns to find Simpson lying dead, just behind him, when the little squaw comes from behind her hiding place in the nearby bushes, confessing that she had killed Sampson to save him.

Ripley brings up his horse and swinging into the saddle, pulls the squaw up behind him, just as a party of cowboys, who have heard the shot run up on the scene.

A lively chase follows. By numerous tricks Ripley throws his pursuers off the trail and after a long ride draws rein at a little creek, the boundary line of two counties. When he crosses this he knows he will be safe from the sheriff, at least. Pulling a notebook from his pocket Ripley scribbles a line to the sheriff which he ties to a weed at the water's edge. Some time later the sheriff and his posse arrive at the crossing and find the note. It reads:

Buck Brady, Sheriff:  
We have crossed the boundary line forever. Goodby.

The squaw only killed a cur and you know it.

TOM RIPLEY.

The sheriff reads the note aloud and turns to his men. "Tom's right," he says, "that Simpson was never no account, nohow." And the little party of cowboys swing leisurely into their saddles and turn their horses' heads toward home.

## GAUMONT.

(George Kleine.)

"THE GHOST."—Mr. Hopkins, proprietor of the Bell Hotel, is seen looking at his books, which show him that he is on the verge of bankruptcy. There is no money in the safe and there are no customers in the hotel.

Clearly he is in a bad plight. Just then a stranger arrives and asks for a room. Hopkins takes him upstairs and after showing him into a chamber, he leaves him. Soon after the bell rings and upon the landlord answering it he finds the stranger has died, evidently from heart disease.

Looking around the room, Hopkins observes a roll of bank-notes on the table. Thinking that nobody will be any the wiser, as the guest is dead, he appropriates the money.

The next day the son of the deceased visitor arrives to make proper disposition of his father's remains. He thanks the hotelkeeper for all he has done for his father, but seems surprised to find no money, as his note book indicated that he had \$10,000 in his possession at the time of his demise.

Having no proof of the robbery, the son goes away, but tells his suspicions to a friend of his, who has an idea. The friend disguises himself in the clothes of the young man's father, puts on a false beard and otherwise makes himself up to resemble the defunct old gentleman.

Then he suddenly appears before the terrified hotelkeeper and demands the restitution of his money. Mr. Hopkins, thinking that he is confronted by an apparition, hastily hands over the ill-gotten wealth to the "Ghost."

"PASTORAL SCENES."—Mystical Transformations. —A very beautiful and pleasing colored film, showing some exquisite transformations of floral designs in many styles, in the form of picture frames, in the center of which appear a succession of lovely pastoral scenes and, finally, the good fairy, who is responsible for the marvellous pictures shown, appears in the center of a beautiful frame.

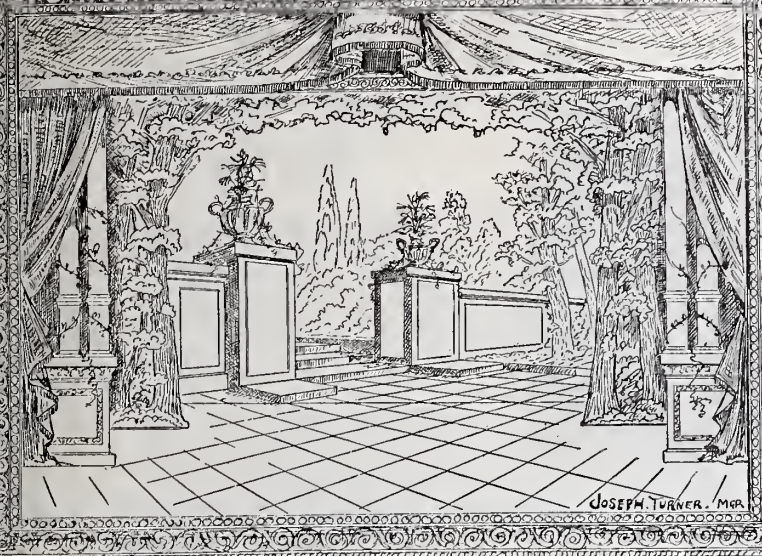
The novelty of this subject and its delicate coloring will surprise and delight any audience.

"BETTER THAN GOLD."—Upon the death of his mother, a poor boy is left penniless, and absolutely destitute, except for a violin which he is fortunately able to play with great ability. Meeting with but little appreciation and driven by hunger, the poor child is forced to sell his instrument to an antiquarian. The money thus obtained does not last long and in seeking employment he (without knowing it) comes in contact with burglars who employ him to watch for the police while they break into a house. As they come out, the boy sees among the plunder his cherished violin. He snatches it up immediately and takes it back to the antiquarian who, appreciating the child's fine sense of honor, adopts him into his family, thus proving that honesty is "Better than gold."



# SCENERY FREE

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For FULL INFORMATION, HOW TO GET FREE SCENERY—a complete set front TORMENTOS, FANCY DRAPERY and one or two LEG DROPS, according to depth of your stage, and Back Drop representing a GARDEN SCENE, with GARDEN WALL, showing spaces for ADVERTISEMENTS of LOCAL STORES near your PICTURE THEATRE. Write at once. COPY THE FOLLOWING FORM and mail it to us:

	Feet	Feet
Inside Measurements of your Picture Frame, . . . . .	.....	.....
Size of your Picture Sheet, . . . . .	.....	.....
Distance from Picture Frame to Back Wall, . . . . .	.....	.....
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Theatre for Special Designs.

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CHICAGO, ILL.

"THE COMEDY-GRAPH."—An ingenious clown has invented a wonderful machine in the shape of a camera with a crank attachment.

This instrument is directed by the inventor towards the audience and then towards a curtain on which we see caricatures projected of the different people who have been photographed. The idea is so novel and the faces projected are so irresistibly funny that any audience will be convulsed.

Everybody wonders whether his or her own face is going to be caricatured next on the curtain.

The children in particular will be delighted with this film so appropriately entitled "The Comedy-graph."

### URBAN-ECLIPSE.

(George Kleine.)

"THE ACROBATIC FLY."—Here is the greatest and most interesting novelty in a motion picture that has ever been produced.

It has been written about by most of the leading daily newspapers and by all the trade papers in the country. It is a splendid example of Micro-Kinematography, that is to say, the photographing of minute objects by means of a microscopic attachment to the camera. Thus, we see a common house fly, seemingly as large as a fox-terrier, while lying on its back, perform a number of acrobatic feats which would do credit to the most skillful Japanese juggler.

First, we see it balance a beam on its feet, then twirl a bar-bell and spin a monster ball on its feet, upon which another fly cleverly keeps its balance. Lastly, the fly actually sits in an arm-chair of a size proportionate to itself, and in that position rolls a big ball, held at "arms length," in its feet. The fly's tongue is frequently thrust out, looking like an elephant's trunk. The hairs all over its body resemble porcupine's quills more than anything else. Don't miss the "Acrobatic Fly."

"THE BLUE SWAN INN."—The scene of this splendid drama is laid in Rouen, in the north of France, and in the XVIth century.

The Blue Swan Inn was a famous old tavern, much frequented by the traveling public.

The Baron Delagrance, a wealthy nobleman, was at the time of the events herein described the only guest at the Inn, with the exception of two roystering adventurers, who are seen carousing at a table in the reception room, the landlord and his daughter being engaged in kindling a fire on the hearth, in polishing the furniture and in generally making things comfortable. As the adventurers plunged deeper into

their cups, their manners became more and more lax until, finally, they endeavored to embrace the landlord's daughter. Then the Baron stepped forward with his hand on the hilt of his sword and in a firm and forceful manner threw the rogues out of the door and sent them about their business. They departed with a very bad grace, vowing vengeance through the window. The landlord's daughter sees them and makes a mental note of the fact. That night the two ruffians enter the chamber of the sleeping Baron and carry off a casket of jewels which protrudes from under his pillow. The next morning the nobleman misses his property, accuses the landlord and has him dragged before the judge for trial. In vain does the poor Innkeeper protest his innocence. The torturer is sent for and the unfortunate prisoner is subjected to physical torment in order to make him confess. Just then the Innkeeper's daughter rushes in and says that she knows who stole the casket. The Baron immediately gets some soldiers and they follow the trail of the adventurers whom they find in a secluded spot in the woods, fighting over the division of the spoils. They are taken before the judge, the jewels are restored to the Baron and the rascals are led away to punishment, leaving the Innkeeper and his daughter to return in peace to the "Blue Swan Inn."

### KALEM CO.

"THE FISHERMAN'S GRANDDAUGHTER."—Scene I.—Down on the sandy shore the old fisherman has pulled up his boat and is busy with his nets. Across the sand comes Ralph Sumner out for a day's fishing. He inquires if he can be rowed over to the other side of the cove. After a little haggling the old fisherman agrees to take him over. At this moment the old fisherman's granddaughter, Bess, comes along the shore, a picture that would hold the attention of any artist. The city chap gazes at her with undisguised admiration and the romance is started.

SCENE II.—Several weeks have passed since that first meeting between Bess and Ralph Sumner. We see the old fisherman calling Bess from the house. He tells her he is going out to sea. As Bess stands watching her grandfather, Ralph Sumner comes up to the step. Bess greets him shyly. Ralph asks her to take a walk with him. Bess demurs at first but Ralph pleads with her. Finally she yields and off they stroll.

Down along the shore of the little cove they wander. Ralph finds himself deeper, deeper and deeper in love with Bess' pretty face. The two seat themselves beside the water. Ralph's arm steals slowly around Bess' waist and he imprints a kiss upon her

bashful lips. As Ralph draws Bess closer to him the old grandfather appears at the back. At the sight of the lovers he becomes terribly enraged. He strides forward and angrily upbraids Bess. Sternly he orders her to the house. Bess moves slowly away with tearful and downcast eyes. The old man turns to Ralph. "As for you, go, and if ever you dare to come near my house again, I'll—go." Ralph leaves and the old man stands watching him depart, his rugged old face set in hard stern anger.

SCENE III.—In the sitting room of her grandfather's cottage Bess is busy with some darning. She stops and looks toward the door leading into the other room where her old grandfather is preparing for bed. Satisfied all is quiet she draws from her bosom a letter she has received from Ralph, asking her to go with him and become his wife. As she finishes reading the letter the old man enters. Bess has been watching him with wide excited eyes. As he bids her good night, she throws her arms around his neck and crying on his shoulder begs of him always to love her. The old man is surprised at such open affection from shy little Bess, but he imagines she is not feeling very well so he pats her head and tells her to go to bed. Taking his candle he goes into the other room. As Bess' hands are stretched out towards him she hears Ralph's low whistle. Going to the window she peeps out. Yes, there is Ralph waiting. What shall she do? She hesitates. But only for a second. Another whistle. Hurriedly she takes a few of her clothes and makes them into a rude bundle. Next she writes a farewell note to her grandfather telling him what she is doing. Where shall she put it? On the door. There he will be certain to see it. Now she kneels and offers up a prayer for her old granddaddy, who has always been so good to her. With a last look around she goes to the door. Here Ralph is waiting for her. He kisses her fondly and they steal silently away.

SCENE IV.—Next morning the old grandfather comes slowly from his room. He glances at the clock then lifts the blind and looks out at the weather. He calls Bess, no answer. Again he calls. He starts for the door thinking she may be outside the cottage. His eye is caught by her note. He takes it down. Drawing forth his glasses he slowly reads Bess' farewell note. As he realizes that Bess has run away his face grows stern with righteous anger. Lifting his arm he curses her and her lover. Shaking with anger he gets the Bible and tears from the family record the page containing Bess' birth. Lifting the Bible high above his head he curses her for having brought disgrace upon his name. With his hand clenched in anger he disowns her and casts her out of his life forever.





Trade Mark

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Trade Mark

Release of Wednesday, February 16

## Aviation at Los Angeles, Cal.

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"The House of Comedy Hits"  
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SCENE V.—In a room of the little flat where Ralph has installed her we find Bess. It is two weeks after the night she stole away from her grandfather's cottage. During that time Ralph has come to realize how unsuited simple childlike Bess is to be the wife of a man in his station. Slowly Bess reads again the letter she has received from her husband telling of his immediate departure for Europe. As she drops her head and cries softly Ralph enters. With a glad cry, Bess flies to him and clings round his neck. He greets her rather perfunctorily then tells her of his intended departure. Drawing out a roll of bills he gives it to her. Bess holds it a moment then as she realizes he is going drops the money and clings to him crying wildly. "Ralph it isn't money I want, but you." He kisses her goodbye and goes. Bess stands staring at the closed door. Then crosses to the window for a last look. Now she turns and as the full realization of how his going leaves her entirely alone she stands clutching the table for support and gazing out with wide suffering eyes.

SCENE VI.—A year has passed. In a little garret room where she now lives we find Bess crooning over her baby. Since that day he bade her goodbye Bess has received no word from her husband. The money he left has been exhausted. Bravely she struggled to add to it by working, but the care of her baby kept her from regular employment. A knock at the door is heard, and in response to her summons the landlord enters. He demands the rent. Bess crosses the room and takes down from the shelf a china cup. From it she empties into her hand three coins, the last money she has in the world. Turning to the landlord she begs him to give her a little time and not take all she has. But he roughly tells her he must have the money or out into the street she will go. Bess reluctantly gives him the coin and he goes out grumbling. She, left alone, casts a despairing look around the bare garret. All her money is gone. Deserted by her husband, she and her baby are alone in the great city. If only she had never left her dear old granddaddy. Gradually a light comes into her face. Why not go back to him? Back to the little cottage by the sea where she was always so happy. The resolve is made. She gathers up her few belongings, takes her marriage certificate from its hiding place and puts it in her bosom. The baby is securely wrapped in a shawl. With a silent prayer for guidance and protection she lifts it into her arms and starts for the door.

SCENE VII.—Back at the little cottage on the seashore, the year has dragged slowly by for the old fisherman. The thought of how he has hardened his heart against Bess comes to him. The stern lines of his seamed old face softens. He wipes his moistened eyes. Slowly he rises, takes the lamp from the

table and goes to the window and pulling up the blind sets a lighted lamp there and returns to the side of the table. He lifts his eyes toward heaven then kneels slowly and prays for his little Bess, somewhere out there in the wide world. Meanwhile Bess has at last reached the little cottage. She sees the light and stops at the window with a glad cry of joy. Worn and weary from her long journey from the city, she drags herself to the steps. But her strength is exhausted. She sinks down on the steps. As the old man rises from his knees he hears Bess' faint sobs. He makes his way to the door. When he opens it Bess staggers in. The old man's face lights up with joy at the sight of her. He opens his arms and she lays the baby in his outstretched hands. He inquires who's child it is. Bess says it is hers. The old man's face darkens with righteous anger, but Bess aware of his thoughts draws forth the marriage certificate and shows it to him. Holding the baby in his arms and with Bess leaning trustingly against his breast, he lifts his eyes to heaven in thankfulness that at last his little Bess, the light of his existence, is restored to him.

"THE TRAPPER AND THE RED-SKINS."—SCENE I.—This scene shows the trapper instructing his child how to handle a gun, a knowledge that is necessary owing to the bands of Indians which infest the forest wilds in which he has built his home, and as he prepares to depart to look after his traps, he warns his wife to be careful.

SCENE II.—The Indian spy waits to make sure that the trapper is out of the way, then hastens to notify the band.

SCENE III.—In this scene we see the trapper at work, unmindful of the dangers that beset his home.

SCENE IV.—While the spy notifies the band that the wife and child are alone in the cabin, then they hasten on their bloody errand.

SCENE V.—The mother calls to the little girl who is playing a short distance away, and as they turn to enter the cabin, they see the Redskins approaching. They enter in alarm and bar the door while the attack begins.

SCENE VI.—The trapper finds a fine specimen of fox caught in his trap and as he stoops to release it, is alarmed by the sound of shots in the direction of his home.

SCENE VII.—The mother defends the cabin desperately, but the Redskins are already at the door, which they burst in, seizing the mother, but overlooking the child, who rushes out.

SCENE VIII.—Into the arms of the Indian chief, who orders his band to fire the cabin and follow him

to camp. They go in different directions to throw possible trailers off the track.

SCENE IX.—In the meantime the two Indians in the cabin are disputing over the woman and as they clinch in mortal combat, she makes her escape.

SCENE X.—The Indian chief rushes toward his camp with the struggling child, while another Indian watches behind and makes a blind trail. The trapper is close behind, however, and although the blind trail puzzles him for a moment, he soon strikes the right one again.

SCENE XI.—The wife has found some woodsmen to whom she tells her story. They seize their guns and follow her.

SCENE XII.—They are ambushed by part of the band, but after a short, sharp skirmish, the Redskins are driven off.

SCENE XIII.—The chief arrives in camp with the child, who, although not able to cope with the chief himself, finds someone more her size, in a little Indian boy whom she soon puts to route. The Redskins seize and bind her, then go into their tepees leaving a Redskin on guard. The trapper has arrived within sight of the camp and is concealed behind a tree awaiting his opportunity which soon comes. He releases the child, but before he can escape, is discovered by the chief. A desperate struggle ensues, and the trapper is getting the worst of it. As the chief raises his knife to strike, the child seizes his hand, but is thrown off and the knife again raised, but just then the wife arrives and kills the chief. There is a happy reunion, while the woodsmen finish the remainder of the band.

"THAT'S WHAT THEY ALL SAY."—SCENE I.—Mrs. Masher is watching for Mr. Masher's return when in dashes a dishevelled figure. Mrs. Masher has to look a second time before she recognizes her spouse. In response to her frantic inquiries, he relates how he saw two tramps seize a young lady and attempt to rob her of her pocketbook; how he dashed bravely to the rescue and after a terrific struggle succeeded in putting to ignominious flight both of the desperate ruffians; how he hurried home for fear they might return with the remainder of their gang and attack him again.

SCENE II.—Now see what really happened. On a bench in the park a beautiful young girl is awaiting the return of her sweetheart. Along the path comes Mr. Masher. He sees the young lady. A smile spreads over his countenance. After carefully re-adjusting his tie he approaches the bench and seats himself. As she glances up he smiles insinuatingly. The girl moves over on the bench. He follows. The



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girl rises in indignation. Mr. Masher grasps her hand. At this moment the girl's sweetheart, a muscular young fellow, returns. The girl tells of Mr. Masher's annoyances. For a few moments the air is so full of a confused conglomeration of arms and legs that it seems impossible Mr. Masher will emerge from it alive. Finally the young fellow's breath is exhausted. He jerks Mr. Masher to his feet and with a parting kick sends him back to his waiting wife.

## LUBIN MFG. CO.

"LOVING HEARTS."—The young author writes a story and a love letter does not please him. He writes a new letter and the old one flutters to the floor. His sister sees it and, thinking only of her sweetheart, believes that the long delayed proposal



has been made at last. In her excitement she drops the letter which is found by the butler who replaces it on the table. The housekeeper thinks he meant it for her and she, in her excitement, drops it when it is taken up by the maid. The grocery boy has been slow to speak but she is happy now and runs off to tell the cook. The arrival of the policeman on the beat prevents the full tale and the maid, too, drops the letter. The policeman picks up the letter and hands it to the cook supposing she had dropped it. She thinks he means it and embraces him. He tells her that he did not write the letter but that he wishes he had and they ratify the engagement, returning the letter to the maid. She sees the grocer's boy coming and hurries to meet him at the door.

Naturally he is surprised at her effusiveness but is entirely willing to become engaged even though he did not write the letter. The butler becomes engaged to the housekeeper, Harold speaks to the author's sister and at last the letter is returned to the writer and explanations follow. The action is clear and the story moves so simply that every move is easily followed. A dainty and amusing subject played in spirited fashion.

"THE HAND OF THE HEIRESS."—Grace Seymour is no title hunter though her ambitious mother and wealthy father have planned to buy her a Duke. The little heiress overhears the terms of the engagement and tearing up the check her father has just handed the duke, declares that she will marry only for love. She plots with the maid to run away in search of true love and engages board at a country place in the suburbs. The only other border is a young artist with whom she falls in love and life is very pleasant until her identity is discovered to the young man by an accidental meeting with her parents. She has just been insulted by the duke, who does not recognize her in her simple gowns, and the artist has knocked the offender down. To knock down a duke is some accomplishment in the eyes of the father and the pair are bundled into the auto with the promise that this time the course of love shall run true and smoothly. This is one of our Southern releases and the scenes are all laid in charming exteriors.

"A HONEYMOON THROUGH SNOW TO SUNSHINE."—This is a scenic release with a touch of romantic sentiment and a thread of story to break the monotony of straight scenery. The start of the honeymoon is made in Philadelphia during the blizzard of last December when fourteen inches of snow covered the ground. The honeymooners enter a carriage to be driven from the minister's house to the station, but the carriage becomes stalled and with their hand bags they struggle through heavy drifts to the pullman that is to whisk them to the southland. Next they are seen in the city park in Jacksonville and they visit the Florida Ostrich Farm with its most interesting exhibit of birds of all ages. At St. Augustine they stop at the famous Ponce de Leon, the courtyard of which is a most remarkable bit of architecture, and they also inspect old Fort Marion. At Palm Beach they take a roller chair trip through some splendid scenery and go from there to Miami, where in the grounds of the Royal Palm hotel is played the little drama of the first quarrel. The bride receives a note from her brother making an appointment. She refuses to show the letter to her

husband in order to tease him a little and he follows her in jealous rage. When he sees her meet a strange man and kiss him he hires a couple of boatmen to attack the rival. When the letter, dropped by the little bride, is discovered he has to hurry to head the boatmen off and then hastens on to make the ac-



quaintance of the brother-in-law whom he has never met. The story is simple but interesting and the contrast between the heavy snow drifts which open the picture and the southern scenes which follow possess a delightful appeal these wintry days.

## SELIG POLYSCOPE CO.

"THE ROMAN."—Hobart Bosworth as Spurius Maelius.—At the opening of this story of Roman political warfare, we find Valerius Volscus, a wealthy patrician, determined to rid himself of his infant child for reasons of state. Poppea, his wife by Roman alliance, under his compulsion, places the infant in a basket, and her slave woman thrusts it into the river Tiber. The mother heart rebels at such an act, but Poppea must obey her lord and master.

As we wander down the Tiber, we find a Roman camp. The officers are gathered about their general, Spurius Maelius, for beloved is he by them all. Suddenly a cry from one of the soldiers! The basket is sighted floating down the stream. Immediately Tomasso Santchius, a daring soldier of well known intrepidity, is ordered to rescue the child. He plunges into the river, and at last we see Spurius clasping the babe to his breast, as he vows to adopt it.



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**FIFTEEN YEARS LATER.**—A long period has elapsed and we find Valerius in the forum. A political fight is on wherein Valerius is endeavoring to be elected by the Senate as Dictator. Spurius opposes his candidacy and urges the Senators not to elect this degenerate to the throne. His pleadings are in vain, for eventually Valerius is made Dictator.

Now, Valerius has a slave, Aulus, and as he fears the great power that Spurius holds over the army, he determines to find, if possible, some act of treason, whereby he can rid himself of this leader of men. Aulus is told to watch Spurius, to follow him everywhere and to report everything to his master. This



THE ROMAN

he does, and at the home of Spurius he sees young Lucius Tarquinius pleading to him for the hand of Lisa, his adopted daughter. He hears the story of her infancy, how she was discovered in a basket on the river Tiber, and at once reports this news to his master.

Upon the hearing of this, the Dictator conceives a plan whereby he may rid himself of his political foe, and orders one of his generals to bring Spurius and his daughter before him, his idea being to cut Spurius to the heart by proclaiming Lisa as daughter of his slave woman, Agrippa.

**THE HOME OF SPURIUS.**—Our scene has changed. We find Spurius receiving the Dictators' order, and this is his reply to the bearer:

"Back to thy master, dog, and tell him that Spurius Maelius would tear his heart from out his breast ere he would suffer this pure child to be polluted by a single touch of his slimy hand. Away thou hireling, lest these two ready hands enforce the desperate precept of my rising heart, and wreak vengeance on the slave who dares to face me with such demand as this."

But, in spite of his rightful indignation, and because of the great power of the Dictator, we see him and his daughter, by adoption, and young Lucius in the presence of Valerius. There Lisa is proclaimed the daughter of the slave Agrippa, but in spite of that the young lover claims her for wife. Surprised, and at first disheartened, Spurius abases himself at the feet of the Dictator, begging that Lisa be not taken from him. His only recompense is a sneer, for Valerius laughs these words to the prostrate form: "Thou dog, at my feet! Good! 'tis where thou belongest!"

Hearing this, Spurius, regardless of consequences, seizes the Dictator by the throat and half throttles him. Immediately there is an uproar, for just what Valerius has planned and foreseen has occurred. This attack is an act of treason, and death is the consequence.

The result is that Spurius is cast into a dungeon, and poor little Lisa is given as wife to Cinna, a sensual Roman of dissolute habits. But the Gods have decreed well and wisely for the little maid, for rescue comes before marriage with this beast-man can be consummated.

**THE SAME DAY.**—Lucius, knowing that upon the army alone can he rely in order to rescue Lisa and Spurius, exhorts them to revolt. "Your master, the man under whose commands you have fought your way to victory, lies like a slave in a dungeon. Ye are men of Rome, not dogs of a tyrant. Follow me to him and freedom!"

Gladly they follow their young leader to rescue their chieftain. He once freed, they rush to the home of the old profligate, Cinna, whom Lucius strikes to the floor and then clasps his beloved Lisa in his arms.

**ONE HOUR LATER.**—Before us is Valerius cowering before the angry Spurius, who now at liberty, has gone directly to his enemy's home. Both men realize that the crucial moment has arrived. One or the other must succumb. It is Spurius who speaks: "I thank the Gods, Valerius, that I am given this moment of sweet revenge. Thy lips are white; thy knees do shake. Canst speak, or dost the sight of a wronged father and an outraged citizen of Rome freeze the tongue in thy mouth. Look me in the face and tell me now that Lisa, my child, is the daughter of a slave. Come, thou hast lived too long."

With that he draws his sword and bids Valerius to do likewise, and after a combat of right and might on the one side, and frenzied cowardice on the other,

we see Valerius fall, and as a closing picture, reunited happy and contented are Spurius, Lisa and Lucius.

**"GIRLS OF THE RANGE."**—This story is built around the adventures of two sisters who are living in the southwestern cattle country.

Clara, the eldest girl, is not only an accomplished horsewoman, but is of such a fearless and daredevil nature that her more timid sister has learned to look upon her in the light of a protection and guardian. There are many cowboys employed on the "Red Rock" ranch, some of them generous, good-

hearted fellows, while others more of a different calibre, rough, uncouth and treacherous.

Buck Singleton was of this latter class, but so well had he disguised his true nature to little Sadie that she thought him the embodiment of all that was good and noble. Clara was the first one, however, to divine his real character, but too late to save her sister from a broken heart. Buck has grown tired of Sadie, and for some time has had his eye on the more attractive sister. With a courage born of ignorance he takes the first opportunity he can find to express to Clara his admiration, and asks her to consider his suit. This so enrages the girl that she goes to her father and acquaints the old man with Buck's perfidy. The result is, that individual is order to leave the ranch, and never to set his foot on any of the "Red Rock" soil again.

Now, Buck is not without a certain number of followers who admire his reckless nature, consequently when he tells them of the reason of his discharge he has little difficulty in obtaining their co-operation in a plan of revenge that he has formulated. He has been scorned by the owner's daughter, and told to get off the ranch by the owner himself. Therefore he intends to strike a blow against them both. That very night, he and his pals waylay the spirited Clara, and quickly muffling her cries for help, gag and bind her, and dragging her to some tethered horses near by, compel her to mount and ride with them back into the foothills where Buck intends to hold her captive until she consents to become his wife. Their plan is not destined to succeed altogether, however, for Peter, a faithful old negro hostler, while prowling about the ranch house, stumbles upon the villains as they are in the act of carrying out their nefarious undertaking and quickly gives the alarm.

In a short time, a half hundred riders are in the saddle and the search begun for the outlaws and their prey. At last, after a hard ride of many



GIRLS OF THE RANGE

miles, they decide to camp for the night. Clara has not lost her courage even in the face of such danger as now threatens her, and her mind is active, formulating some plan of escape. The opportunity presents itself quicker than she expects. Buck removes the gag from her mouth and unties her hands to enable her to rest more comfortably, and worn out from the ride and excitement the four outlaws soon fall asleep.

Creeping softly toward the clump of trees where the horses are left saddled and bridled in order to be ready for use at the slightest cause for alarm, the brave girl reaches her pony and mounting quickly dashes away. The noise of the horse's hoofs arouse the sleeping men, and with an oath Buck rushes for his horse, followed by the others, and the chase begins. Riding like mad, Clara soon reaches the borders of her father's ranch, and thinking she has eluded her pursuers, she pulls up her jaded horse to give him a breathing spell, when to behold she is overjoyed at the sight of the big band of cowboys who have been on the search for hours. Just as she is about to dash toward them, her attention is drawn to her pursuers, who have just then swept around a bend of the road. Urging her horse forward at his top speed, she plunges on. Her rescuers see her at the same time, the outlaws, and with a victorious yell fifty cowboys sweep down upon them. Clara is surrounded by her friends, while the main body of the punchers take after Buck and his pals.

They are soon rounded up and led back to the ranch, where after a hasty trial by the rugged plainsmen, they are sentenced to be strung up as a warning to other miscreants of like calibre, and a good ride to bad rubbish.

Tied to a hitching rack, the four unhappy wretches await their doom. Now comes a surprise. Little Sadie cannot forget the love she had once held for the leader of the condemned men, and although she is well aware of his perfidy, determines if possible to save his life. Disguising herself as a cowboy she manages to drug the guard and cutting the bonds that hold her former lover, sets him free, and then sinks sobbing to the ground where she is afterwards found by her father who has been searching the entire ranch for her.

Clara takes her little sister in her arms and is the first to forgive, knowing well a heart that could hold no malice or thoughts of revenge. Buck leaves the country and is seen no more on the "Red Rock" range.

#### PATHE FRERES.

**"THE ENTERPRISING CLERK."**—Employed at the glove counter of a big department store, Jones is engaged in trying on a pair of gloves on the withered hands of a lady of uncertain age, when suddenly there stops at his counter a blooming rose of beauty, the sight of whom takes away the breath of poor susceptible Jones. He immediately drops his customer's hand and rushes over to see what the beauty wants.



Taking her hand in his to judge the size, Jones cannot resist the temptation of imprinting a kiss on its smooth, white surface, for which impertinence he immediately receives a slap in his face, which almost takes him off his feet. The floor walker is called and dismisses the audacious clerk on the spot. The latter calls to see the customer whom he has offended, and tries to explain to her that it was her beauty that made him lose his head for the moment. (For Jones is a sly fox and knows how to get around the gentler sex.) The woman, however, seems very indignant, and, showing him her husband's portrait, orders him out of the house. But Jones continues to plead in his own behalf when just at that moment the woman's husband, a dignified looking lawyer, comes in, and she quickly hides Jones in the wood chest. As luck would have it, he is scarcely in the box when somebody dumps a whole load of wood on him and almost kills him. The woman fortunately has now induced her husband to go upstairs and take a nap, but he does not sleep long, and again she is compelled to hide Jones as he bursts in on them. This time she pushes him in the bathroom where he accidentally touches the tap which turns on the needle bath and poor Jones gets a ducking. The woman is at her wits end as her husband expresses his intention to take a shower; so, pretending to be suddenly seized with hysterics, she sends him flying for the salts and thus gives Jones a chance to escape. This is Jones' unlucky day, however. He jumps out of the window and into the one of the adjoining house, where he finds something to drink, and is soon hopelessly intoxicated and is arrested as a burglar. As fate would have it, the husband of the woman who has caused all his misfortune tries his case and pleads so hard for his client that Jones is acquitted. This being the first case the young lawyer has won, he invites the happy Jones to his house and introduces him to his wife, and they all have a great old time.



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"DRUIDIC REMAINS IN BRITTANY."—Of all the old provinces of France, Brittany, the subject of this picture, is the most curious and interesting, as she rises before us with her coast strewn with rocks against which the waves heat incessantly. The remains of the altars built by the ancient Druids still stand surrounded by enormous stones that in those days were looked upon almost as Gods by these ancient Celtic priests.

"THE LITTLE BEGGAR."—A thinly-clad pinched-looking tot stands begging on the street corner. A good natured looking working woman stops for a moment to speak to the child and her heart is touched as she hears the little one mutter "I'm so hungry." By this time some other pedestrians have also stopped as they see the woman talking to the little beggar and when she turns and tells them that the child is starving they also are moved to pity and the woman soon collects quite a sum for the beggar. We next see the child outside a fashionable cafe. Seeing a prosperous looking man coming out of the place she timidly goes towards him and puts out her

become wealthy from the money gained in this contemptible way.

"A PANICKY PICNIC."—Never again a picnic in the woods for theirs! This one disastrous experience has been enough to cure our friends of any longing they might have for jaunts in the country. They expected to rough it, but never dreamed they would be compelled to put up with the hardships that they suffered on this pleasure trip. In the first place, when they opened their carefully prepared lunch, they found it crawling with all sorts of worms, etc., and then to add to their troubles, a shower comes on and, possessing but one umbrella, they naturally get good and wet. On reaching the hotel, they finally expect to get a little rest, but as they seek a little slumber the most terrible nightmares disturb their repose until they finally decide to give it up as a bad job, and hasten back to town perfect wrecks after their day with Nature.

"THREE QUEENS AND A JACK."—A good-looking impecunious youth hounded to death by his creditors, decides to get out of his difficulties by marrying an heiress. The owner of the estate adjoining his, a

finding that they are both in love with the same young man decide that they must settle matters by fighting a duel. So we see them meet early one morning by the water with their seconds and soon show themselves most excellent swordswomen. It does not take the friends long, however, to discover their handsome neighbor's publicity, and to realize that he is playing fast and loose with them, so all three decide to play a trick on him. They send him a note which is supposed to be written by a young widow who is both handsome and wealthy, saying that she has seen him and has fallen in love with him and as she is rich in her own right, there is nothing to prevent their joining hands if he finds her to his liking. The letter ends up by telling him to meet her at midnight at the summer house. The girls lie in wait and watch the young man as he approaches the heavily veiled figure waiting patiently for him. Gently lifting her veil he starts back as a black face smiles up at him, for the girls had dressed up one of the negroes on the place to give the youth the lesson he deserves. Rushing from their hiding place they surround the crestfallen beau who hurries away in a rage that he has allowed himself to be so trapped.

"FATE AGAINST HIM."—George Carr has been unfortunate enough to fall in love with and marry an empty-headed doll who after she had spent all his fortune left him for another who was still in a position to satisfy all her whims. Broken hearted and ambitionless now that he has lost both love and money he leads a bohemian life thinking only of the present. Happening to be strolling in the country one night his attention is drawn to two suspicious-looking ruffians hanging around a handsome villa that stands near the road. As he watches the men the door of the house is opened and a young woman leaning on the arm of a handsome man steps out. Carr is stupefied for a moment for the young woman is none other than his false wife, but he has little time to give to his own feelings for the ruffians have jumped from their hiding place and attacked the young couple, who were it not for the interference of the on-looker would have been killed by the desperate men. He is the one who receives the death blow however and as another proof of the devotion he bears to the unfaithful woman whom he has never ceased to love, dies at her feet in an attempt to save her life.

"CARMEN."—By Prosper Merimee.—This picturesque narrative of Spain, from the magic pen of the brilliant writer, Prosper Merimee, is the subject we now present in Film d'Art form. Madame Lepanto as Carmen, with her beautiful figure, lovely eyes and flashing teeth, typifies Merimee's description of the Spanish gypsy girl.



little thin hand, but he only pushes her roughly aside and hurries on. Some other diners having witnessed the incident take pity on the little one and each and every one gives her coin. The next scene holds for us a great surprise as we see the trio, the good-natured working woman, the prosperous looking diner and the little beggar standing before their waiting automobile counting the day's earnings. For these three belong to that class of despicable frauds who live on the kind-heartedness of others and who have



man of many millions, has a very handsome daughter, and when we see her for the first time in her beautiful country home, she is welcoming two of her old hoarding school friends who have come to pay her a visit. The impecunious youth comes to pay his respects and is invited to a garden party given in the young girls' honor. He soon finds himself in a terrible predicament for he cannot decide which of the girls to choose, as they are all equally pretty, but he is anxious to secure the richest. Two of the girls



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## Advance Film Description

Feb. 13th to 19th  
1910



### "THE ACROBATIC FLY"

(see description below)



Great Balancing Feat by "The Acrobatic Fly"

**Feb. 15th. Gaumont. One Reel 983 ft.**

"THE GHOST." Drama. Approximate Length, 698 feet. The Landlord of a Hotel is on the verge of bankruptcy. While brooding over his books, a Guest arrives, evidently a man of considerable means. He is shown to his room, but hardly has the Landlord stepped out than the bell rings, and, returning, he finds that the stranger has died suddenly, evidently from Heart Disease. On the Table lies a wallet filled with Bank Notes. The Landlord appropriates them. The Guest's son arrives, arranges for the disposition of his father's remains, and is surprised to note that although his Father was known to have had considerable money with him, his pocketbook is empty. A friend disguises himself to resemble the deceased father, and suddenly appearing before the Landlord, demands the restoration of his money. The frightened Innkeeper quickly produces the bank notes, thinking he is confronted by a "Ghost." A very clever drama, and distinctly novel.

PASTORAL SCENES." Mystical Transformations. Approx. Length, 285 feet. A beautifully Colored subject of a very new and pleasing character. Lovely Floral Frames or Arabesques appear as if by magic around the border of the picture, and in the central space rich Pastoral and other Scenes appear and dissolve into succeeding views.

**Feb. 16th. Urban-Eclipse. One Reel 970 ft.**

"THE BLUE SWAN INN." Drama. Approximate Length, 770 feet. A superb Drama of Mediaeval France. Baron Delagrance, a wealthy Nobleman, is stopping at the Blue Swan Inn, and at the same time two rascally Highwaymen are also at the tavern. At night they stealthily enter the Baron's chamber and snatch from beneath his pillow a casket of jewels. Missing his property, the Baron has the Landlord arrested and brought before the Judge, who subjects him to torture in order to make him confess his guilt. The Landlord's Daughter announces that she can produce the real thieves, and leads the soldiers to a spot in the woods where the rascals are engaged in a fight over their ill-gotten spoils. They are quickly seized and brought to justice. A beautiful climax.

"THE ACROBATIC FLY." Sensational Nature Vaudeville. Approximate Length, 200 feet. This is positively the greatest and most interesting novelty in a Motion Picture that has ever been produced. All the leading papers of the United States have reviewed it, and in all cases most favorably. It is sure to pack every theatre wherever it is shown. The act illustrated above is only one of several marvellous stunts pulled off by Professor "Hi-Fly," who completely "out-juggles" all Acrobats and Jugglers of the Vaudeville stage. Don't miss this.

**Feb. 19th. Gaumont. One Reel 915 ft.**

"BETTER THAN GOLD." Drama. Approximate Length, 577 feet. An Exquisite Child-Drama of a poor Orphan Boy who, through all the hardships and privations of extreme poverty, keeps ever before him the virtue of strict integrity, and by so doing secures the esteem and the adoption of himself by a wealthy merchant.

"THE COMEDYGRAPH." Comedy. Approximate Length, 338 feet. An Ingenious Clown has invented a wonderful Motion Picture Camera, which has the power of caricaturing all faces photographed with it. The Clown directs the Camera towards the Audience and then turning round, projects the caricatures of those who have come within the focal range of the instrument upon a Curtain in the rear of the picture.

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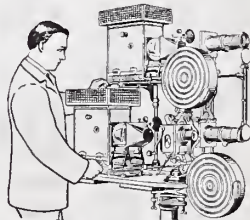
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# BIOGRAPH FILMS



Trade Mark.

Released February 14th, 1910.

## ONE NIGHT, AND THEN---

A Soul Lifted from the Slough of Indifference

This is positively the most intense dramatic subject yet produced by Biograph. It presents a strong moral in the all too ready inclination to calumny. Henry Raval has gained the reputation of being a man devoid of sympathy, simply using his enormous wealth to gratify his longing for the false pleasures of life. Burned up by the fires of dissipation, he is told that he has but a few days to live. He decides to anticipate by self-destruction, but in a manner to deceive his fawning friends. Hence, to carry out his plan, in disguise he goes to a poor neighborhood and there gets a chance to bestow charity. Not having any money about him he goes back to his home and is shot as a burglar while securing it. He is recognized, and to the doctor who is called he gives the money, telling him he can do nothing for him but to go and relieve the wants of the poor family. Despite this the morning papers in noting his death print a reviling article. Approximate length, 992 feet.

Released February 17th, 1910

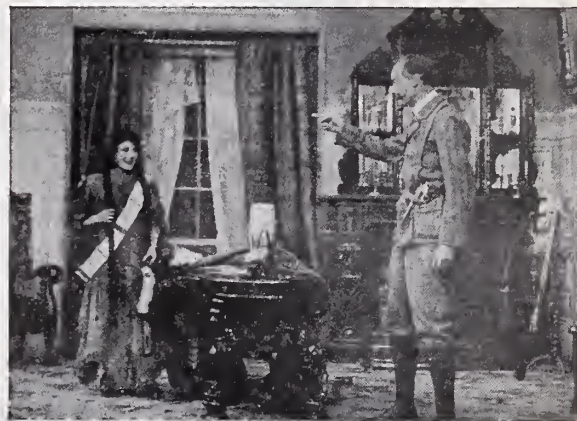
## THE ENGLISHMAN AND THE GIRL

He laughs best who laughs last



ONE NIGHT, AND THEN---

In this Biograph subject is presented a comedy bordering on the burlesque. The Village Amateur Dramatic Club is rehearsing for a performance of "Pocahontas," when word is received that an Englishman is about to visit the family of the leading lady. The Englishman seems to have an impression that Indians may be seen running wild through the streets of the American cities, and the young folks plan to strengthen this impression. When he arrives they dress up in their Indian costumes with a view to frightening him. He, however, is made of stouter stuff than they imagine and turns the tables on them. His bravery makes as great an impression on the lady as her artlessness does on him, and there is an attitude prognosticating wedding bells in the near future at the end of the film. Approximate length, 975 feet.



THE ENGLISHMAN AND THE GIRL

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

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 GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

## Last 4 Weeks' Productions of Licensed Film Makers—Feb. 19.

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Feb. 17	The Englishman and the Girl.....	comedy	975
Feb. 14	One Night, and Then .....	dramatic	992
Feb. 10	The Duke's Plan .....	dramatic	985
Feb. 7	The Course of True Love.....	dramatic	987
Feb. 3	The Woman from Mellon's.....	Comedy	988
Jan. 31	The Cloister's Touch.....	dramatic	993
Jan. 24	The Honor of His Family.....	dramatic	988
Jan. 20	The Last Deal .....	dramatic	991
Jan. 27	The Call .....	dramatic	989
Jan. 17	On the Reef.....	dramatic	988

### EDISON CO.

Feb. 18	The Miniature .....	dramatic	725
Feb. 18	A Trip to Mars .....	illusion	265
Feb. 15	The President's Special .....	melodrama	950
Feb. 11	An Equine Hero.....	Educated Horse	725
Feb. 11	A Queen of the Burlesque.....	Comedy	260
Feb. 8	The Livingston Case.....	Detective Story	995
Feb. 4	His Just Deserts.....	dramatic	365
Feb. 4	The Surprise Party.....	Comedy	365
Feb. 4	The Bad Man from Riley's Gulch.....	Comedy	265
Feb. 1	A Japanese Peach Boy.....	Fable	940
Jan. 28	A Georgia Possum Hunt.....	Sporting	140
Jan. 28	The Skipper's Yarn .....	dramatic	850
Jan. 25	A Woman's Strategy.....	dramatic	975

### ESSANAY CO.

Feb. 19	The Cowboy and the Squaw.....	Western drama	935
Feb. 16	Aviation at Los Angeles.....	educational	600
Feb. 16	Baby's First Tooth.....	comedy	385
Feb. 12	Bitter-Sweet .....	comedy	450
Feb. 12	Western Chivalry .....	Comedy	568
Feb. 9	The Price of Fame .....	dramatic	1,000
Feb. 5	Sensational Logging .....	Industrial	1,000
Feb. 2	A Voice from the Fireplace.....	dramatic	486
Feb. 2	The Wrong Man .....	Comedy	554
Jan. 29	An Outlaw's Sacrifice.....	Western Drama	996
Jan. 26	The Modern Messenger Boy.....	Comedy	945
Jan. 22	The Confession .....	dramatic	960

### GAUMONT

Feb. 19	Better than Gold.....	dramatic	577
Feb. 19	The Comedy-graph.....	comedy	338
Feb. 15	The Ghost .....	dramatic	698
Feb. 15	Pastoral Scenes .....	mystery	285
Feb. 12	A Bag Race .....	Comedy	197
Feb. 12	The Gambler's Doom .....	dramatic	806
Feb. 8	Servant from the Country.....	Comedy	508
Feb. 8	Settled Out of Court .....	dramatic	413

Date.	Subject.	Class.	Length, Feet.
Feb. 5	Civil War.....	Military Drama	940
Feb. 1	The Golden Lily.....	dramatic	702
Feb. 1	Ascending the Jura Mountains.....	Scenic	253

### KALEM CO.

Feb. 18	The Trapper and the Redskins.....	Indian drama	705
Feb. 18	That's What They All Say.....	comedy	222
Feb. 16	The Fisherman's Granddaughter.....	dramatic	950
Feb. 11	The Feud .....	dramatic	925
Feb. 9	The Confederate Spy .....	War Drama	960
Feb. 4	The Little Old Men of the Woods.....	Fairy story	945
Feb. 2	The Stepmother .....	dramatic	980
Jan. 28	The Man Who Lost.....	dramatic	930

### LUBIN MFG. CO.

Feb. 14	Loving Hearts .....	comedy	500
Feb. 15	The Hand of an Heiress.....	romance	450
Feb. 17	Through Snow to Sunshine.....	scenic	950
Feb. 10	Celestial Vengeance .....	Comedy	840
Feb. 7	The Samaritan's Courtship.....	Comedy	865
Feb. 3	Sentimental Sam .....	Comedy	300
Feb. 3	It Might Have Been.....	Comedy	585
Jan. 31	Bill's Boots .....	Comedy	300
Jan. 31	Too Much Protection .....	Comedy	600
Jan. 27	Marble Quarrying in Tennessee.....	Industrial	500
Jan. 27	The Flirt-Maniac .....	Comedy	400
Jan. 24	Cupid D. D. S.....	Comedy	356
Jan. 24	Adoring an Ad.....	Comedy	520

### GEORGE MELIES.

Dec. 15	The Living Doll.....	Christmas Spectacle	1,000
Dec. 8	The Fatal Ball.....	dramatic	1,000
Dec. 1	Fortune Favors the Brave.....	Fairy Story	600
Dec. 1	Seeing Things .....	Comedy	400
Nov. 24	The Red Star Inn.....	dramatic	1,000

### PATHE FRERES.

Feb. 19	Three Queens and a Jack.....	comedy	650
Feb. 19	Fate Against Him .....	dramatic	344
Feb. 18	The Little Beggars.....	dramatic	311
Feb. 18	The Panicky Picnic .....	comedy	672
Feb. 16	Carmen .....	operatic	900
Feb. 14	Enterprising Clerk.....	comedy	643
Feb. 14	Druidic Remains in Brittany.....	scenic	328
Feb. 12	The Jockey .....	dramatic	840
Feb. 12	The Foot Juggler.....	Acrobatic	157
Feb. 11	The Troubadour .....	Trick Comedy	561
Feb. 11	Before and After .....	Comedy	430

Date.	Subject.	Class.	Length, Feet.
Feb. 9	Cora, the Contraband's Daughter.....	dramatic	567
Feb. 9	In Ancient Greece .....	Ballet	410
Feb. 7	The Bandit .....	dramatic	394
Feb. 7	The Two Raffles .....	Comedy	594
Feb. 5	A Critical Situation.....	Comedy	623
Feb. 5	Adam II .....	Trained Animal	354
Feb. 4	Roller Skating in Australia.....	Sport	266
Feb. 4	The Model Drama .....	dramatic	718
Feb. 2	The Postmistress .....	dramatic	918
Jan. 31	Coffee Culture .....	Industrial	508

### SELIG POLYSCOPE CO.

Feb. 17	Girls of the Range.....	Western drama	1,000
Feb. 14	The Roman .....	dramatic	1,000
Feb. 10	In the Shadow of Old Mt. Shasta.....	dramatic	1,000
Feb. 7	In the Serpent's Power.....	dramatic	1,000
Feb. 3	Politics .....	Comedy	1,000
Jan. 31	Shooting an Oil Well.....	Industrial	715
Jan. 27	The Devil, the Servant and the Man.....	dramatic	950
Jan. 24	The Ranch King's Daughter.....	dramatic	700
Jan. 24	An Afternoon Off.....	Comedy	300
Jan. 20	The Courtship of Miles Standish.....	dramatic	1,000
Jan. 17	A New Divorce Cure.....	Comedy Drama	1,000

### URBAN ECLIPSE.

Feb. 16	The Acrobatic Fly.....	Nature picture	200
Feb. 16	The Blue Swan Inn.....	dramatic	770
Feb. 9	Coals of Fire .....	dramatic	672
Feb. 9	Venetian Isles .....	Scenic	263
Feb. 2	Sheltered in the Woods.....	dramatic	806
Feb. 2	The Might of the Waters.....	Scenic	167
Jan. 26	Tommy in Dreamland.....	Child Comedy	491
Jan. 26	The Lass Who Loves a Sailor.....	Drama	417

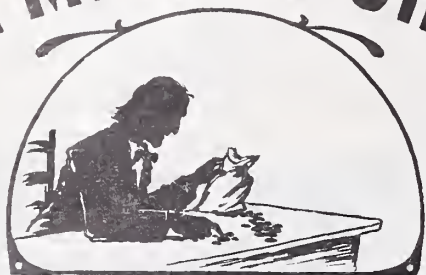
### VITAGRAPH CO.

Feb. 19	The Promised Land, Part V, Life of Moses.....	Biblical	990
Feb. 18	Muriel's Strategem.....	comedy	655
Feb. 18	A Trip Through England.....	scenic	320
Feb. 15	The Wayside Shrine.....	Easter drama	930
Feb. 12	The Life of Moses, Part IV.....	Biblical	955
Feb. 8	The Passing Shadow.....	dramatic	996
Feb. 5	Twelfth Night.....	Shakespearean Comedy	970
Feb. 1	The Skeleton .....	Comedy	440
Jan. 29	Caught in His Own Trap.....	Comedy	503
Jan. 25	The Girl and the Judge.....	dramatic	980
Jan. 25	The Life of Moses, Part III.....	Biblical	976
Jan. 22	A Pair of Schemers.....	Comedy	743
Jan. 22	Five Minutes to Twelve.....	Comedy	162



# KALEM FILMS

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ISSUE OF FEB. 23 LENGTH 940 FT.

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Release of February 22

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Releases of February 25

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No. 6594.

CODE, VESTICEPS.

App. Length, 475 ft.

Release of March 1

## RANSON'S FOLLY

(Dramatic.)

Prepared by Richard Harding Davis

No. 6595.

Code, VESTIDO.

App. length, 1,000 ft.

Releases of March 4

## AT THE ELEVENTH HOUR

(Dramatic.)

No. 6596.

Code, VESTIDURA.

App. length, 800 ft.

## THE MAN UNDER THE BED

(Comedy.)

No. 6597.

Code, VESTIFICOS.

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# The Film Index

Vol. V. No. 9

NEW YORK, FEBRUARY 26, 1910

WHOLE No. 201

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

## Picture Theatres Gain Business in Lent

**Objections to Vaudeville on Account of Poor Quality—New Selig Poster—Decorative Theatre Fronts—Interesting Chicago Gossip.**

James S. McQuade.

THE Lenten season has affected the picture houses here just perceptibly, its influence being much more strongly felt in the expensive theatres. It is a fact worth noticing that in houses where straight pictures and music form the entertainment, business has not been affected, so much by the Lenten abstinence as in theatres where cheap vaudeville alternates with the pictures. This carries its own particular lesson, and it would seem to suggest that the atmosphere which prevails in a theatre which runs rigorously censored and high-class film is preferred by intelligent and observant people to that of the house which selects artists (?) whose conception of comedy is veiled vulgarity (if not ineptness) and who are ready to sacrifice the kingdom of heaven for a laugh from some "low row."

I am constantly approached by exhibitors on the question of segregating pictures from vaudeville and they seem to think that the M. P. P. Co. should take a hand in the matter, when, in reality, the only solution lies with the exhibitor and the amusement seeker. If A finds that he can keep his house filled and can better please his patrons with pictures and songs of the illustrated brand only, then let him see to it that he provides the very best film service he can afford and not only the latest and most popular songs but singers who can sing, and not walking fog-horns or town criers. Believing in the drawing powers of good pictures and fine music, instrumental and vocal, he should not be afraid of B, across the street or two squares away, who plays cheap vaudeville and shows inferior pictures. It is only another illustration of the survival of the fittest and it involves a little time and patience. I know many people who read and think for themselves, and who welcome wholesome diversion for the relaxation that it brings, and they will walk blocks to find a picture house where cheap vaudeville is barred; but I know there are just as many, if not more, who will be sadly disappointed if they are not given cheap vaudeville when they enter a five or ten cent theatre. And they want a sprinkling of pictures also. The exhibitor must cater to his trade to survive. After all is said and written the question of cheap vaudeville or no vaudeville is largely dependent on the education and environment of patrons. This much is certain in favor of pictures; everyone wants to see them and the general trend is in their favor. Time will regulate their connection with or segregation from cheap vaudeville.

### High Honor for Essanay Product.

It was quite a feather in the headgear of Essanay's Indian that the famous Essanay film, "Aviation Meet at Los Angeles," shared honors with 'Wright Bros. at Ft. Meyer' and "Aviation Week at Rheims," at a private exhibition given in Washington, D. C., Feb. 14, for the special benefit of President Taft and his cabinet, the Vice-President, Speaker of the House, two hundred members of Congress and representatives from every aero club in the United States. An exceptional tribute was paid the Essanay product, as the use of the film was specially requested and the M. P. P. Co. granted permission to exhibit the picture at this private gathering several days before its release went into effect.

Moving pictures are gradually winning their way into the highest circles and this latest exhibition before the Chief Executive of the nation and our foremost statesmen and lawmakers cannot fail to leave an impression that will gain for the moving picture industry a clearer realization of its importance and of its greater future.

### New Selig Poster.

The Selig Polyscope Co. got out a handsome new poster in four colors last week. The design is rich and attractive and the poster impresses at first sight by its happy toning of colors and tasteful art. The garish, cheap-looking melodramatic poster has been put in the shade by the appearance of this skillfully designed and high class lithograph which will serve as a strong, catchy advertisement, in front of any theatre. Moreover, it will have an unlifting effect on the M. P. business in addition to its strong characterization of the Selig product.

In cases where it is difficult to select a single film scene from those in a reel that will properly convey a comprehensive idea of the story, it is the intention of the Selig Co. to have a special, composite, representative drawing made that will carry the story at a glance. This picture in four colors will occupy the centre of the poster, the same border design being used for all posters issued by the firm.

About Feb. 25, the successor to the Selig "red flyer" will be issued. This will be in the form of a 20-page booklet of postal card size, entitled "Do You Wear Diamonds." The matter will treat of the Selig product, present and future, in entertaining fashion.

On and after March 1, the firm will issue its bulletins only twice a month, on the first and fifteenth, instead of weekly as at present. This plan has already been adopted by the Essanay, Pathe and Vitagraph companies.

### Theatre Film Service of Chicago Not Connected With San Francisco Firm.

It being announced that the Theatre Film Service Co. of San Francisco has had its license revoked by the M. P. P. Co., President F. C. Aiken, of the Theatre Film Service, Chicago, (Continued on page 4.)

## Pictures Gaining Favor With N. Y. Educators

**Important Meeting to View Educational Subjects Held Under Auspices of The People's Institute, at Board of Education Building, New York City—Catalog of Subjects of Instructive Character Being Prepared by George Kleine—Movement of Great Importance.**

IMPRESSED with the value of motion pictures for educational purposes, a strong movement is under way, headed by a number of leading educators and under the direction of Prof. Charles Sprague Smith of the People's Institute and the National Board of Censorship, to induce the Board of Education of New York City to consider means of employing pictures in the schools.

For the purpose of demonstrating to the members of the New York Board of Education, the wide range of educational subjects that has been pictured, a private view of those subjects was given at the New York Board of Education Building on Saturday evening, February 19. Many members of the Board were present including Dr. W. H. Maxwell, superintendent of schools for Greater New York, together with members of Boards of Education from other cities in the vicinity of New York, and a number of prominent persons interested in educational matters.

In connection with a plan looking to the adoption of pictures for educational purposes generally, Mr. George Kleine has been at work for some months preparing a comprehensive catalog of all motion picture subjects suitable for public schools, colleges and lecture bureaus. The book is about completed and contains hundreds of titles of subjects embracing almost every demonstrable educational topic, proving that there is an almost unlimited supply of pictures suitable for the schools.

A plan for the distribution of these pictures is also being arranged by Mr. Kleine, and will be announced by him later.

As the demonstration given Saturday evening is largely at the request of Dr. Maxwell and the New York Board of Education, it is possible that definite action may be taken to introduce pictures into the New York schools at an early date.



# The Film Index

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One Inch, single column		2.00

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### SPECIAL NOTICE.

The foregoing schedule of advertising rates is suspended indefinitely from this date. Write for new trial rates; they will interest you.

**CLASSIFIED ADVERTISING**—"For Sale," "Help Wanted," etc., 3c. per word; minimum, \$1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

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Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

**FEBRUARY 26, 1910.**

## THERE'S A REASON

For the past few weeks the trade, in part, has been treated to a series of specially vicious attacks made by an amusement publication called "The Show World" upon the firm of Pathe Freres. With an assumption of virtue that it does not possess this journalistic pariah makes pretense of criticising the pictures issued by Pathe Freres. While there is little possibility that anything it may say, one way or the other, will affect the popularity of Pathe Freres in question has long since been discredited as the exponent of anything in the amusement line, there may be some curiosity on the part of the few who read its sordid pages occasionally to know the reason for its attacks.

The answer is simple: A holdup that failed. In other words a demand for advertising made by a representative of the aforesaid publication was turned down, not only by Pathe Freres, but by other manufacturers of pictures. Failing to obtain the patronage desired to bolster up its lean and profitless pages, its sponsors determined upon a campaign of vilification, selecting for the first victim the firm of Pathe Freres.

That's all there is to it. A brief history of this journalistic "yellow dog" may interest the motion picture trade, whose patronage it seeks: Conceived in ignorance and egotism about two and one half years ago it has since existed as the servile creature of whatever interest that would guarantee its indebtedness.

Its mendacity—an inborn characteristic—first became apparent when, at the instance of the opponents of the Klaw & Erlanger "Advanced Vaudeville," it made an attack upon that enterprise. For this its owners are believed to have received substantial recompense.

Again, scenting afar the split between the K. & E. and the Shubert theatrical interests, it made its peace with the former and, for a time, the "Syndicate" managers were strong in the sanctuary of The Show World. But it wouldn't stay bought and soon flopped over to the so-called "open door" policy which it gave questionable support.

Its next tour de force happened just about a year ago, when, in dire financial straits, it was sold, body, soul and breeches, to Murdock, the self-constituted Moses of the so-called "independent" picture movement, and was supported by him so long as he had any interest

in the picture game. Then that gentleman became weary of the burden and the misbegotten sheet was again forced to hustle for an "angel."

First it was offered to the licensed picture interests, but those interests had no use for it. Then it was peddled among the circus interests. Ringling Brothers were approached, but could see no value in its espousal of their cause. Had they needed a publication to toot their horn they would have selected one not so thoroughly discredited in the amusement field as The Show World.

Next it was offered to H. H. Tammen of Denver, one of the proprietors of the Sells-Flotz shows. At first Mr. Tammen refused to consider the offer, but later accepted and is now the financial backer of the alleged "independent" amusement journal, and expects that it will help him in his impending struggle for supremacy in the circus field.

Under the pretense of printing "the news" of the amusement world, this "yellodog" sheet has reprinted every baseless scandal affecting individuals connected with the profession of entertainment until it has become a stench in the nostrils; an abhorrent, crawling thing, thoroughly despised and discredited.

That it should direct its mud batteries against so reputable a concern as Pathe Freres is due to no particular desire to correct the evils of the motion picture business or to prove its claim to superior virtue. Its pages contain each week complete refutation of any such notions. Repeatedly it praises pictures that are rejected by the Police Censors of Chicago as unfit for exhibition, while it is a noteworthy fact that Pathe pictures do not appear among those rejected by that censorship. It is also worthy of mention that no Pathe productions are published that have not first been passed upon by the National Board of Censorship.

These are facts that emphasize the conclusion before stated, that the attack on Pathe Freres originated in the failure of The Show World to secure the advertising patronage of that firm. Pathe Freres was advised in advance that the attack would be made and might easily have headed it off with an order for advertising, had it so desired. But the day of the blackmailing trade paper has long since passed, and reputable business men refuse to be clubbed into paying their good money for space in discredited publications.

## A TIMELY INQUIRY

The Film Index is in receipt of a communication from Mr. A. Brylawski, general manager of a circuit of high-class motion picture theatres in Washington, D. C., calling attention to the competition of the "airdome." We quote Mr. Brylawski's letter in part:

"There is one subject which I have not noticed mentioned in your journal, but which is soon coming to the front. I presume in other cities, as well as in this city, from what I can learn, a large number of people have already rented vacant lots close to the localities where moving picture theatres are situated for the purpose of using these places this coming summer for 'airdomes.' It seems a little unjust to the exhibitors who have to struggle during the summer to keep up their end to have competitors for the short space of time highly detrimental to their interests. In this city the experience has been that these temporary places result in quite a loss to a number of smaller theatres. I would like to have an expression of your opinion on this matter."

Mr. Brylawski has raised a question that merits consideration. Here is a picture theatre that has built up a substantial patronage in its locality. It represents a permanent investment and is doing business the year around.

There happens to be a vacant lot next door or around the corner, or across the street; near enough to make it worth while for some "piker" to set up an "airdome" for the few months of the summer and derive a profit from the prestige of the owner of the permanent theatre.

The expense of erecting an "airdome" is comparatively insignificant—a high board fence and a sheet; but the permanent theatre has cost several thousand dollars.

That one of these "airdomes" should be set up along side the permanent house establishes a kind of competition that is decidedly unfair and which should be prevented whenever possible.

It is possible to prevent licensed service being given to one of these "holdup" airdomes, and this is a matter that licensed exchanges should regulate among themselves. No exchange would give service to an "airdome" erected adjacent to a theatre to which it was giving ser-

vice. As a matter of business fairness an exchange should not supply service to an airdome adjacent to a theatre served by another licensed exchange. If the licensed exchange men will consult their mutual interests they will not permit this sort of competition to affect their regular year-around patrons.

The Film Index does not wish to give the impression to its readers that it is opposed to "airdomes" as a general amusement proposition. It is not. The "airdome" is alright in its place; but that place is not up against the wall of a permanent theatre and in competition with it. Picture theatre business in summer is bad enough without having it split up by an "airdome" next door. For small towns and isolated sections that will not support a regular picture theatre the year around the "airdome" is especially attractive and lucrative and should be encouraged. But no licenses should be granted for airdomes within several blocks of a permanent theatre.

## NEW MANCHESTER HOUSE

### Handsome Crown Theatre Opens With Pictures and Vaudeville—Cost \$30,000.

The Crown theatre, Manchester, N. H.'s latest playhouse addition to the vaudeville and moving picture ranks had its initial opening on Monday, Feb. 7. The management claim for it, and their claim would seem to be substantiated by facts, that it is fireproof and the best ventilated theatre in the state. It is, likewise, considering its size, one of the prettiest and most costly. When the last chair shall have been put in next week, and all furnishings and decorative effects made complete, what you can see, both inside and out, will express in terms material the sum of \$30,000 or over.

From its elevated facade of pressed brick to the heating and lighting arrangement and interior furnishings, the little theatre is a gem. The facade is elevated about three feet above the main portion of the building, which rises to a height of about twenty-five feet. The theatre is solidly constructed, with six exits, all leading directly into the street, two of these being in the rear. The aisles are opposite the exits.

The interior presents a pretty scene, in tan color, which adorns the walls, and embossed metal of white and green as a ceiling, which is very striking, after the application of paint and the exposition of the painter's art.

The proscenium arch is 20 feet high and 24 feet wide, and the stage has a depth of 22 feet, which gives room for staging a play. The drop curtain is a thing of beauty, the creation of O. L. Story, of Boston. Its picture is the termination of a lovers' quarrel, and the effort of a third party to effect a reconciliation, hence the title, "The Peacemaker."

The dressing rooms are light and airy and have the conveniences of hot and cold water.

The theatre seats are of mission green, and the folding doors in the rear will be covered with Nile green leather, giving the interior a restful tone. The gallery has a seating capacity of 150, while the body of the theatre will accommodate 750 more, giving a total capacity of 900 people at ten cents a head. The orchestra of five pieces will be a union orchestra, which ought to tickle organized labor in this city.

Mr. Eugene Couture and Mr. A. L. Couture are the managers of the new theatre.

## LIBERTY THEATRE OPENS

Liberty Theatre, situated at Liberty and Stone Streets, in the East New York District of Brooklyn, N. Y., was opened Monday, February 7. The new house has been leased for a term of years by the Moving Picture Company of America, which owns and operates a string of picture and vaudeville theatres under the general management of William Gane.

This new theatre is without doubt the most handsomely decorated picture theatre in Brooklyn. The building is of steel frame and stone. The interior pillars and bases are of onyx. Luxurious opera chairs in leather afford a seating capacity of 2,200. The floor of the auditorium and lobby is heavily carpeted to deaden the sound.

The Liberty is managed locally by James Pozner. Daily changes of program are announced, with one show in the afternoon and two in the evening. The performances consist of four reels of pictures and eight vaudeville acts. The admission is ten, twenty and thirty cents.





MELIES STOCK COMPANY AT SAN ANTONIO, TEX.

The factory of George Melies, at 204 East 8th street, New York City, is a bee-hive of industry these days as they have begun to develop and print the negatives made by the Melies Stock Company in San Antonio, Texas.

For several weeks the Melies company has not been releasing films due to the fact that officers of that firm were not satisfied with their output. Accordingly a larger and better company was formed and sent to San Antonio under the direction of Mr. Paul Melies.

This company, which left New York by boat on December 29, 1909, and which has been engaged ever since in the producing of motion pictures, is composed of the following: Mr. Paul Melies, manager and director; Mr. Hector Dion, producer; Miss Eleanor Blanchard, Miss G. Larins, Miss Gabrielle le Duc, Mrs. W. Paley, Mr. Charles Anderson, Mr. Harry Knowles, Mr. F. Ford, Mr. Peck, Mr. William Paley, cameraman; Mr. H. Seller, scenic artist. Two more actors, a leading man and a character man are on the way to join the company. Several Mexicans, not members of the company, have

also been hired for rough riders work at San Antonio.

Instead of lodging at some hotel or boarding house the company has rented a place which it has called "Star Film Ranch," which includes a large house and ample acreage. A cook and a housemaid look after the comforts of the actors and actresses. A pianola affords entertainment in the evening.

Mr. Gaston Melies, the New York representative, sends each week to San Antonio, a print of every negative made by the company. This is done not only for their amusement, but to enable the director to point out any bad spots in the work. The members of the company have become very popular in San Antonio. It has been arranged to give a moving picture exhibition soon at the Hot Wells Hotel, the largest hostelry in the city where all members of the company will appear complimentary, and where the Melies pictures will be shown.

Interior scenes are made on an outdoor stage close to the house as may be seen in the accompanying photograph.

The Melies Company has been supplied with a number of scenarios from the pen of a well

known theatrical writer. He is familiar with Texas topography, having been in that section in advance of theatrical attractions; and so his dramas and comedies have been written with an eye to utilizing the best that Texas could afford. A feature picture will be a correct representation of the Alamo insurrection, famous in history, taken on the very ground where it took place. Many of the old houses which played an important part in the "defense of Alamo" are the scenes of this picture.

Among other pictures which Mr. Melies has produced and will release soon are: "Branding a Thief," "A Race for a Bride," "The Seal of the Church," "The Pale Face Princess" and "Changing the Cook." Two of these are comedies, and the others dramas of southwestern life. There will also be released "An Indian Tragedy" and "A Texas Belle," both strong dramas, the date of which release will be announced later.

Indications point toward some pictures from the Melies company that will make the public sit up and take notice. The company is scheduled to remain three months longer at San Antonio.

#### A ST. LOUIS PICTURE PALACE.

Plans have been drawn for what will be one of the finest vaudeville and motion picture theatres in St. Louis, and contracts will be let within the next few weeks for its erection at the northeast corner of Etzel and Clara avenues. The theatre will have something that very few of the smaller theatres have—a stage constructed in accordance with the new theatre building laws of the city. The stage will measure 35 feet across the front and be 12 feet deep. The entire building will cost about \$25,000.

Widmann & Walsh are the architects for the

building, and have designed a theatre that in comparison to many designs for similar theatres exceeds them in dignity. It will be constructed wholly of brick, steel and cut stone, thoroughly fireproofed. Occupying, as it does, a peculiarly shaped lot, the theatre will conform to the shape, making the interior lobby heart-shaped, measuring about 12x30 feet. There will be nine exits to the theatre, placed conveniently. The theatre will seat 700 people.

The lot measures 106x75 feet. The owner of the lot is Plaza Realty and Amusement Company, which will build and operate the theatre. Joseph Townsend will manage the property. The theatre will be opened shortly after June 1.

The location is excellent for a high-class motion-picture theatre. In accordance with the restrictions on the property, the building will be placed 20 feet back from the sidewalk line on the two streets.

The Chicago Board of Health, with Dr. Evans as presiding officer, is deeply interested in the educational films collected by George Kleine. "The Fly Pest," the remarkable reel produced by Urban-Eclipse, has captured the members to a man and it is their expressed purpose to have it exhibited as widely as possible before summer approaches. Since Mr. Kleine has decided on making this film a theatre release, Dr. Evans is convinced a great good will be accomplished.



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## CHICAGO LETTER

(Continued from page 1.)

cago, is desirous of having it known that his firm has had no interest in it since May 15, 1909. On that date, Mr. Aiken states, A. J. Clapham of San Francisco purchased the stock of the Western Theatre Film Service Co. from F. C. Aiken, A. C. Roebuck and S. S. Hutchinson. Mr. Aiken considers it an unfortunate oversight that a change of the title of the firm was not enjoined in the transfer, as it may lead some to think that the San Francisco firm was in some way connected with the Chicago house. However, there is little to fear, on that score, as the high reputation enjoyed by the Theatre Film Service of Chicago is sufficient guaranty against any rumor that may arise.

### A Tortuous Deal.

On two of the vaults in the I. P. & P. Co.'s offices is pasted a typewritten notice to the effect that the goods in those vaults are mortgaged to Messrs. Simon & Sleeper and in the custody of a Mr. Strook. The notices are so pasted that they practically seal both vaults. Mr. Simon is a brother-in-law of Magerstadt, former treasurer of the company, and Sleeper is a brother-in-law of J. J. Murdock. That deal must have been fearfully and wonderfully effected, judging from these surface indications. The third vault contains goods to which Jas. B. Carragien has access.

### Popular John Rock Busy As a Bee.

John Rock, representative of the Vitagraph Company, has been doing considerable hustling the last few days and has succeeded in placing the special release film, "The Paris Flood," with all the Chicago exchanges. This film was received in Chicago Tuesday morning, Feb. 15, and quite a number of prominent theaters showed it on that date. The photography of this feature film is especially fine and the views of the partially submerged city convey a vivid impression of the calamity. The Seine is viewed as it passes under bridges, touching the curves of the spans, and magnificent buildings are shown completely isolated by the rising waters. The historic Eifel tower is seen with its base under water, and many of the other famous show and beauty spots of Paris are seen as they suffer from the flood. The Vitagraph's Parisian contingent made the negative of this absorbing picture, and its early appearance for exhibition shows not only up-to-date enterprise, but really wonderful expedition on the part of the New York factory, where the positives were printed.

I had the pleasure of seeing two other fine reels run off in the Vitagraph studio—"The Soul of Venice," to be released Feb. 26, and the last reel of the "Life of Moses" series. The latter is a truly magnificent depiction of the closing incidents in the life of the great law-maker, and the massiveness of the production tends to enhance the solemnity created by the dignified acting of the principals. One can truthfully say that the photography in this film is perfect. "The Soul of Venice" is a pretty story of great heart interest and will please well, because it ends so happily. It fairly teems with interior views of great splendor. The stately

wedding scene in St. Marks, Rome, holds one with the grip of a great painting and is a veritable triumph of photography.

### Film Coating and Washing.

I passed an interesting afternoon last week at the plant of the National Waterproofing Film Co., at 4200 West Adams street, where the president of the company, W. A. Daniels, was kind enough to show me the machinery for the coating of film and another ingenious machine for washing film. It is not the purpose to describe these just now, as that will probably be done in an article, in a later issue, with photographic illustrations. It is due, however, to state that the plant which this company has built, at a cost of over \$30,000, impressed me as convincing evidence of the confidence of the promoters in the final outcome of their undertaking.

It is due, too, to state that I was soon impressed by the practicability and serviceability of the coating process, and of the washing process, for films. Anything that works and stands for better appearing pictures on the screen is to be commended, and, from what I saw, and am able to judge, of these processes, it appeared as if not only better appearing pictures would result, but that the serviceability of a film would be prolonged thereby. But, of course, men of such wide experience in their line, as our film manufacturers are, should be the best judges in this matter and the film-coating process lies with them. Tests are being made by a large manufacturer and if the coating proves satisfactory and of real benefit to the film, the near future may witness the adoption of the coating process. The washing of films and the utilization of the washing machine by exchanges altogether depends on the action of the manufacturers.

### Beautiful Fronts for M. P. Theatres.

Every reader of last issue (Feb. 19) of The Film Index must have been struck by the beautiful front of the new Princess Theatre of Milwaukee, as illustrated on page 3. The front and all the chaste interior decorations of the Princess were designed and put in by the Decorators Supply Co., of Chicago, whose work commends itself and them, wherever seen.

At the present time the company is putting in a new front and interior for the Crescent Theatre, at 7128 Commercial Ave., South Chicago, and is also extending the Ashland, on West Madison street, near Ashland avenue. The Decorators Supply Co. has also just secured the contract for a first-class new picture house at 3916 Lincoln avenue.

### Rockford's Leading M. P. Theatre.

Chas. S. Gilbert, manager of the Star Theatre, Rockford, Ill., paid a visit to the Standard Film Exchange last week. Mr. Gilbert reports brisk business at his theatre, which has a patronage covering all classes. The capacity is 800 and the performance consists solely of high-class pictures and singing specialties, with illustrated songs. The orchestra is small, but the piano, first violin and drum are played by clever people who make the instrumental music a feature.

Friday night, every week, is "Amateur" night, when vocal aspirants of local fame are given a

chance to test their merits. These numbers are frequently received with mirth and much applause, which is always a mark of doubtful approval to the would-be star.

### Clean Your Song Slides.

Roy Honeck, of the Chicago Song Slide Exchange, advises that operators, before using a slide, should clean it with wood alcohol and cheesecloth. Rubbing the slide with a dry rag after the alcohol has evaporated, will remove all cloudiness and will insure a perfectly clear picture. Grease stains tend to destroy or greatly impair the coloring effects and they are easily removed as described. Water should not be used, as it fails to remove oil or grease stain and, besides, it does remove the firm's label and the binding strip. If managers would instruct operators to clean the slides as soon as received, they will be gratified over the increased beauty and clearness of the pictures. Mr. Honeck states that at the low price at which his firm consigns sets, it is prohibitive for the firm to devote time and labor to the cleaning of slides.

### Pictures and Good Music For Him.

H. H. Noyes, proprietor of the Vandette Theatre, Valparaiso, Ind., visited the Theatre Film Service last week and contracted for a still more expensive service than he has been using. He is the third oldest customers on the firm's booking list, having been on it for over three years. Manager Noyes does not use vaudeville in his house, believing strongly in moving pictures of the best brand and in special musical and singing acts. He is a great stickler for fine orchestral music. The Vandette numbers among its patrons the best people in Valparaiso, and can boast of a fine business.

### Hines Praises Curtainline.

Chicago's champion nickelodeon manager Geo. H. Hines, says of curtainline: "I would not be without curtainline. It is the finest preparation for a curtain that I ever knew." Mr. Hines uses the highest class service possible paying just as much as does the Orpheum, and he is a stickler for clear pictures. His word about curtainline have, therefore, great weight. He paints his curtain twice a year with this preparation, and the Orpheum management paints theirs every 60 days in order to give depth and clearness to the pictures.

### New Examining Board for M. P. Operators.

The examining board for moving picture operators was reorganized Thursday, Feb. 10, Dr. Evans, chairman of the Board of Health, being appointed a member. It is understood that a higher standard of efficiency and knowledge will be required of applicants, and that the new board will begin active duties about March 1.

### Chicago Film Brevities.

Frank Beal, one of the Selig producers, left for Old Mexico last week, accompanied by camera squad and principals for field work. The party will be gone for 30 days.

Lee Mitchell, formerly in charge of the booking program for the Standard Film Exchange, is now connected with the American Film Service in the same capacity.



# THEATRES

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**Cleveland, O.**

### PRESIDENT TAFT VIEWS AVIATION FILMS. Essanay's "Aviation at Los Angeles," With Other Aviation Films Shown to President, Vice-President, Cabinet and Con- gressmen.

On Monday, February 14, President Taft, Vice-President Sherman, the President's cabinet and about two hundred Congressmen, with representatives of nearly every aero club in America, viewed the three aviation films recently released by members of the Motion Picture Patents Company. These films were the Essanay Company's "Aviation Meet At Los Angeles," Edison's "Wright Brothers at Fort Meyer, Va.," and the aviation contest at Rheims, France. The Essanay's film, which was shown at this private exhibition two days before its regular release, was supplied upon the personal request of President Taft and Speaker Cannon. The exhibition was interesting and the President said some very good things about the pictures, as well as the compliments tendered the various aero clubs for the magnificent exploits pictured in the films.

The Aero Club of Washington, who are working hard to obtain the next big international aviation contest for Washington, are responsible for the exhibition. Mr. Henry Wadsworth, one of Washington's wealthiest citizens, and also an aeroplane enthusiast, offered the use of his private residence for the exhibition. The proposition was put before the President and his Cabinet and Speaker Cannon, who all expressed themselves desirous of attending the exhibition. Both the President and Speaker Cannon expressed their desire to see the Essanay film, picturing the recent aviation meet at Los Angeles. Mr. Thomas Armat and Mr. A. Brylawski, two prominent moving picture men of Washington, communicated with the Essanay Company to find if it were possible to obtain the film, as the date for the exhibition was set two days before the regular release of the Essanay film. The consent of the Patents Company to show this film was obtained and the main difficulty removed.

The exhibition took place in Mr. Henry Wadsworth's private residence. About three hundred persons were present. In the Edison film of the Wright Brothers' experiments at Fort Meyer, Va., both President Taft and Speaker Cannon were shown. Both the President and the Speaker were interested and laughed heartily when the others applauded.

Mr. Courtland Field Bishop, President of the Aero Club of America, lectured on the Essanay film. Mr. Bishop's lecture was highly entertaining, as he described the workings of the various machines of Paulhan, Beachey, Curtiss, Hamilton, Knabenshue and others, which are pictured in the film in close-up views and in flight. Following the film exhibition Mr. Bishop urged the various members of the aero clubs to work hard to obtain the next big international meet for Washington.

This exhibition is momentous to the Washington and District of Columbia exhibitors of moving pictures because of the recent Senate bill which urges a Sunday closing law, which, if it passes, means the closing of all moving picture theaters in the District of Columbia on Sundays. It is thought, too, that if the bill passes the Sunday closing disease may be felt with effect in all of the states. It has been desired that the members of Congress be shown the educational value of the moving picture as set forth in the aviation films, when it is thought that they will look more favorably upon the moving picture theater as a legitimate, clean, and not a demoralizing Sunday amusement.

It is believed that the recent Washington exhibition of aviation motion pictures has won both points, for which it was intended, the next big aviation meet will probably be held in Washington and Sunday closing bill for the District of Columbia will not go through.

### ESSANAY NOTES.

The Essanay's Saturday releases of Western and high class dramatic films continue very popular with the exhibitors. One enterprising Western exhibitor, Glen D. Hurst, of the Isis

theatre, Reno, Nevada, tells of some methods he has of stimulating the interest of the public in the films shown in his theatre. Mr. Hurst was formerly a newspaper man and not only knows what the people like in the way of film subjects, but knows how to get space in the Reno papers. He writes splendid articles on the moving picture business and gets considerable space in advertising any special feature film which he may show during the week. An article on "Making Moving Pictures in the West," preceded some of the Essanay's Western films. "Now," writes Mr. Hurst, "when I advertise such films as 'His Reformation,' 'The Best Man Wins,' and 'The Cowboy and the Squaw,' I always show to packed houses." Another scheme of creating interest adopted by Mr. Hurst is a scenario contest. Three prizes are offered for the three best scenarios and the winners will probably see their productions on the screen. The Essanay producers will act as judges in this contest and if the stories are available to them will produce them.

### PREACHERS TALKING ABOUT PICTURES.

During the past three weeks the moving picture shows in Detroit have furnished a talking point from the pulpits of the local churches, the clergy arguing that the Sunday performances at the nickelodeons proved too enlivening entertainment to the "children" present. As a result of this there has been a considerable demand for suitable religious subjects and on Sundays the film exchanges present a church-like aspect, the conversation of the exhibitors bearing largely upon Biblical pictures. The National-Vaudeville Film Co., the only licensed exchange in Michigan, with their large assortment of appropriate films, are filling the demands of the exhibitors to the satisfaction of all concerned.

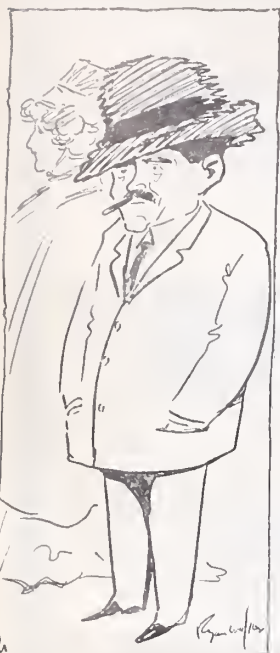
The attack in general however has not been entirely upon the class of films being exhibited, but the existing conditions in the nickelodeons. However, after a careful police inspection, a satisfactory report was made which proved conclusively to the ever-present critics that their attacks were entirely without foundation.



# MOTION PICTURES OF PICTURE MEN

## Caught by the Film Index Artist at the F. S. A. Convention

This Series of High Class Caricatures Should Have Appeared Two Weeks Before, But Were Crowded Out by More Important Matter. "Better Late Than Never," May Fit Some Things, But We Can't Believe That These Are Any Better Now Than They Were at First. Please Don't Shoot



PA AND MA ROCK



"POP" LUBIN



J. STUART BLACKTON



JAS. B. CLARK

Two different persons seldom see a given object from the same point of view, and differences of opinion make horse races, also libel suits. We mention this latter contingency in view of the possibility that our artist's opinion of some people may be construed as defamation of character regarding which we desire to say in advance that we refuse to be held responsible for what he may have thought of anyone. We also would observe that he is not responsible, either; and there you are. Take his impression of President Gilligham, for example; there is a difference of opinion as to whether the artist was thinking of a bartender or a statesman. Here the artist has attempted to sidestep the former impression by labeling the cocktail shaker in Gilligham's hands "megaphone." Take it from us that the designation is correct. Long hours and strenuous efforts as presiding officer of the convention weakened the voice of the gentlemen so that he found it necessary to employ the megaphone to get his voice over the banquet table. Otherwise he was in fine fettle and performed the exacting duties of toastmaster with becoming grace.

Yes, this is "Pop" Lubin; how did you guess it? Some have suggested that it was a map of the Great Sahara Desert, the fringe representing the belt of vegetation along the coast line. This impression is a base callumny. The proper explanation for the lack of a proper thatch on the roof of the "Grand Old Man" of the picture business is given by "Pop" himself. He declares that when a boy he feared it was going to be red, so pulled it out, an act which he declares he has never regretted. The benevolent countenance of "Pop" was one of the "features" of the meeting. Having shifted the cares of business upon the shoulders of two husky sons-in-law he proposes to get all the good things in life that are left to him. He missed very little that was passed around at the meeting.

Speaking of the sons-in-law, here is an impression of one of them—Ferd W. Singhi. Though still a

young man, he has acquired a knowledge of the motion picture business that promises to cut quite a figure in the future of the Lubin Manufacturing Company. Pleasantly alert, a keen business man, he is well equipped to guide the destinies of the big Lubin picture producing plant. He also gives promise of becoming as good an entertainer as his daddy-in-law. There are also evidences of a well-developed artistic temperament here—observe the chapau. It is distinctly "Singhi."

Probably the most bright and scintillating star of the convention was the delegate from New Orleans, suh—Colonel J. E. Pearce, suh. Those were moments of sheer delight when one was permitted to bask in the effulgence of his glorious ties and brilliance of his carboniferous adornment. Our artist gives but a faint conception of the sartorial elegance of the Colonel, and far be it from us to attempt an adequate description; our Underwood is not equal to the task. Seriously, though, Colonel Pearce was all kinds of a good fellow, despite the neckties he bought in Pittsburgh on his way up; and if the F. S. A. convention goes to N'Orleans in 1911 the delegates will at last learn the true meaning of "Southern Hospitality." (By way of explanation, that "Colonel" business was won by yeoman service on the staff of the Grand Marshal during the reception given to President Taft at N'Orleans.)

Mention of President Taft reminds one of Colonel Roosevelt, and that brings us to Melchoir of Columbus, Ohio, who bears a certain dental resemblance to the famous Colonel when he smiles. At other times Melchoir is the silent man, given much to introspection or schemes intended to improve the service of the Ohio Film Exchange. This is no easy matter when one is pocketed in Ohio's State capital between the big fellows of Pittsburgh, Cincinnati and Cleveland. Melchoir declares, however, that they have nothing on him, and that all the trunk lines run to Columbus.

Mention of Cleveland recalls a gentleman of high brow and expansive smile—Emanuel Mandelbaum, of the Lake Shore Film & Supply Company. The benevolence of "Manny" is equalled only by his tenacity of purpose, which latter attribute is exemplified in the growth of his exchange business. Good business ability, coupled with a showman's instincts, are forces that tell in the motion picture business. The fellow who has them is bound to get ahead in the race.

Speaking of Pittsburgh millionaires recalls at once J. B. Clark, whose sphinx-like countenance our artist has so well delineated. If you were to accuse Clark of possessing the millions commonly supposed to belong to every Pittsburger, he would enter an indignant denial; nevertheless, if silence is golden he should be a Croesus. It will be remembered that Clark was president of the F. S. A. when the Patents Company exploded its bomb under the fabric of that organization about a year ago. It is said that Clark never even batted an eyelash when the explosion occurred. "Mr. Rajah's" reference to a prize fight, which the artist has injected into this sketch, really refers to Clark's partner, Mr. Rowland.

Who buys the most wine with the least effort? "Pop" Rock. You might not recognize him from this effort of the artist, but there is the fuzzy-wuzzy head-piece and the never somnolent cigar, and there, also, is "Mamma" Rock, the handsomest woman at the convention. It was impossible for the artist to take one without the other, for "Pop" is a good judge of wine and—, so keeps both quite within his reach at conventions. We begin to suspect that one of the chief attractions of the meetings of the F. S. A. is the princely entertaining of "Papa" Rock. It never fails to happen that something is doing when he is about.

Heard about that boy? You couldn't have helped it. Carl Th. Goldenberg was supposed to be at the convention to tell about the excellence of the Pathe



"MANNY" MANDELBAUM



"ANDY" GILLIGHAM



FERD SINGHI



J. E. WILLIS







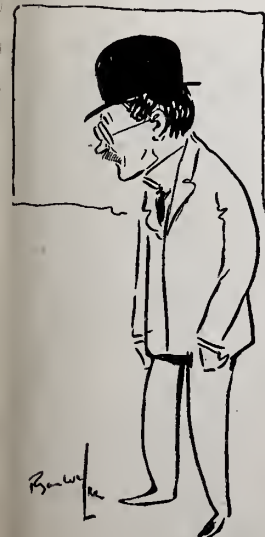
FRANK HOWARD

CARL GOLDENBERG

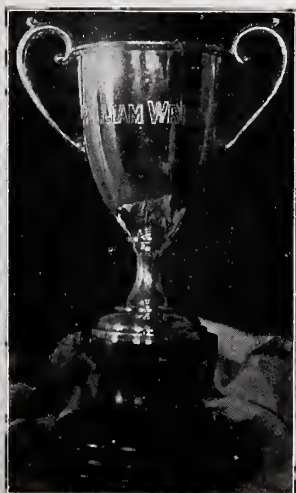
Professional Projecting Machine, but when ever he nailed a delegate up in the corner of the room where the Pathe machine was on exhibit, it was a very different story he told. It soon became noised about the corridors of the hotel that the finest first-run motion picture known about the Pathe New York office was one Carl Theodore, Jr. Our artist caught the idea all right, but we admit that the happy papa has cause of action against us on the likeness of himself. Too late to make a change; he'll have to stand for it.

When is Wright Wright? Always. That's the strange thing about that Kalem fellow—he's always Wright—if you're careful how you spell it. But, for all that, he has a winning way with him that has made him immensely popular with the exchange men. When he was out in Chicago Mr. Wright put a few things across that showed the Western exchange men how to get their money. He also interested them in the good points concerning Kalem films. When he was called to a field of wider usefulness at the home office the Western contingent handed him a farewell dinner and a loving cup. Here is a good impression of Wright and an engraving of the cup; both good likenesses.

Bill Steiner, the white-haired boy. That's as near as our artist could get to Bill. Also, notice that glad hand and that expressive smile. "The youngest old man in the film business" is the way Bill likes to see it in print. He's not a centenarian by any means, but when it comes to talking about "I remember when," he can give even "Pop" Lubin a hard chase. It has been said that there are more automobiles than anything else in the exchange business. Steiner has one, too, but it's not for "joy riding"; nothing like that in Steiner's make-up. He claims to be the first exchange man to put on an auto-service for the collection of films after the show. Has a night force on the rewind and everything is in readiness for distribution in the morning.



BILL WRIGHT AND THAT CUP



Any time that you happen into the Imperial Exchange, of Twenty-eighth Street, New York, you will find Steiner back of the counter passing out the pictures. That's how he did it.

Aht for Aht's sake—that's the motto of J. Stuart Blackton, whom our artist has caught here in one of his most expressive poses. He really posed for this sketch, you know—just like a moving picture. Then he went through the motions of sketching himself, but we refused to print that sketch because it was a distinct libel upon his partner, A. E. Smith. Mr. Blackton is a sketchist himself, and it was remarkable how kindly he took to the importunities of our artist. He was familiar with the sensation of "having your picture took," and was kind and gentle; never so much as wiggled an ear. There are a multitude of thoughts whirling about under the "fuzzy-wuzzy" lid which our artist was unable to catch at one brief sitting—numerous scenarios of incomparable motion pictures, motor yachts, automobiles and a summer home that is a dream, located on the Connecticut shore of Long Island Sound. There is an indication of a happy disposition in the upward slant of the lines about the mouth which the facts do not belie. Good aptimist to know is Blackton.

This is not a picture of Charlie Murphy, the Tammany Hall boss, but of A. D. Flintom, of the Yale Film Exchange, Kansas City, Mo., in one of his most thoughtful moods. It is suspected that he is trying to think of what remaining "tank town," if any, in his territory, that has not yet had the Johnson-Ketchell fight pictures. Flintom is one of those fine big fellows of whom a woman would say "one feels so secure what he is about." No, no; nothing like that. Mrs. Flintom usually accompanies him when he attends F. S. A. meetings. O, yes; he can tell a good story and can talk when on his feet in a way that convinces. Our artist has somewhat exaggerated his judicial mien; you must not always believe all that an artist would have you believe about folks.

The Alderman of the Fortieth Ward as he will appear when he takes office—otherwise J. E. Willis, of the Kleine Optical Company, New York. If Mrs. Willis sees this it will be all off with that artist of ours; but it only goes to show what those fellows will do to a fat man when they get a chance. We saw the artist when he drew this sketch and tried to caution him, but Willis was just negotiating the breast of a guiney hen, which gastatorial exertion suggested this awful libel upon a really good and inoffensive citizen.

The Man Who Owns New England—Howard of Boston, the man who, next to Tom Lawson, knows the game of high finance—as applied to the motion picture business. Already he is engaged in numerous picture ventures that are raking in the coin on the Lawson principle of "getting a little money from a lot of people." We distinctly disprove the artist's reference to "heatherbloom" in connection with Howard. Mr. Howard's favorite pastime is motoring. He is now on his way to New Orleans—by motor—and will return by way of Palm Beach. With him is Pop Rock, who was bound to have a shy at the Florida East Coast, even though the F. S. A. would not go there. In motion picture circles of New England no one tries to pull anything off without first seeing Howard about it, and he is about as picture-wise as they have them.

Who said there was no money in the film business? Just a look at Robert Lieber, of Indianapolis, treas-



BILL STEINER

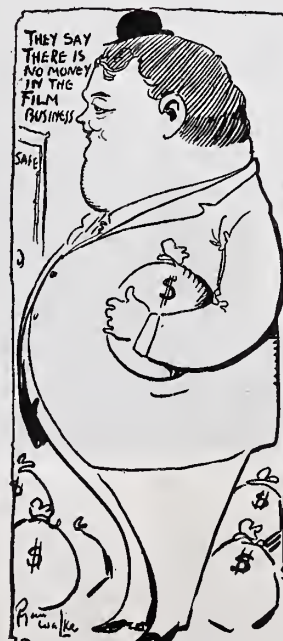


COL. PEARCE

urer of the F. S. A., suggests large consignments of real coin. You can see that this is true from the impression the artist got when he took a good look at Lieber. It is all film money, too. This Lieber is another of the good natured, laugh-and-grow-fat fellows of the trade, as you may surmise. He has an abiding belief in the future of the motion picture business, and is endowed with lots of good notions about the business, together with a Ciceronean ability to tell it to others. You see, Lieber was a business man before he became a motion picture man, and he is just applying a bit of business diplomacy here and there for the betterment of the motion picture business. More power to Lieber.

Here is a choice bit that we have been saving for the finale of this "scald." No need to tell you that it is a clever likeness of Secretary Miles just about to address the "visiting firemen" on the subject of paying their dues. That seductive smile is the curve that gets the money every time. Where would the F. S. A. be if it were not for the indefatigable efforts of its secretary? He has a way with him of making the Exchange Man feel that his presence at the convention is the most desirable, also that a small contribution in the form of dues is most acceptable—and they come across both ways. In the quiet magnificence of his sartorial adornment Secretary Miles has them all put to sleep—a fact that is slightly discernable from our artist's conception of the subject.

But why dally with this matter longer; wise or otherwise, there has been enough said. We hope to escape future punishment for our shortcomings; for our sins of omission and commission, therefore let us not add more to the burden of our woes.



ROBT. LIEBLER.

MELCHOIR, OF COLUMBUS,  
THE MAN WHO LOOKS  
LIKE ROOSEVELT.

SEC'Y MILES.



# PATHE FILM D'ART

**A Stirring Life Drama by the Russian Film d'Art Company---"Ouchard, the Merchant"---Release of February 25**

"Ouchard, the Merchant," is a strong dramatic piece played by our new Russian stock company of the leading actors from Moscow, under the direction of the stage manager from our theatre at Vincennes. The scenes were photographed in Moscow and the picture play is adapted from an old folk-song. Seldom have we been able to present a more intensely interesting film and the spectators' interest never flags from beginning to end.

Marcha, a beautiful peasant girl, is the

from mouth to mouth that Ouchard, the wealthy merchant, is coming to show his wares. Selling, however, in such surroundings soon tires Ouchard, who would rather make love, dance and drink than work, and so many pretty girls entice him away from his goods into the circle of the dance. Seeing Marcha, the merchant tries to embrace her, but is repulsed by the old mother to whom the honor of the family is still dear. The offer of money has no effect upon the old woman but to bring a look of scorn to her wrinkled face. Marcha's father, however, who has drunk all the wine for which he can



daughter of a disreputable old drunkard whose sole object in life seems to be to get enough to drink. In the first scene we see Marcha begging her mother to take her to the village fair, and after considerable entreaty the old woman consents and accompanied by her husband and

pay and is in search of more money to buy still more wine, overhears the offer of money for the mere relaxation of parental vigilance and he strikes a bargain with Ouchard in which his daughter is the chattel. Frightened, the simple villagers run away and soon poor Marcha is left alone with the terrible man who tries again



daughter she leads the way to the fair grounds. Here we see the peasant girls and the stalwart sons of Russia dancing the quaint country dances and Marcha dances the best and seems to take the greatest delight in the rhythmic motions. She embodies all the grace and beauty of perfect youth in her movements. Soon there comes an interruption. A wagon is seen approaching and the word is passed

and again to get her to drink enough of the native wine to stupefy her, but she resists until, having led her protesting to his hut, he makes her drink the insidious liquor by means of threats. In a moment the wine has its effect. The senses are dulled and the caresses of Ouchard are less abhorrent—indeed almost welcome.

In the meantime Marcha's father has spent all he had in wine and is thrown out of the

tavern where he has at last become unwelcome because he has no more money, and has wandered home. His wife is sitting alone awaiting in forlorn despair the return of her beautiful daughter. The father falls in a drunken stupor on the floor of the rude but ornate hut and thus the night is passed.

In the next scene we see Marcha with her head bowed on her arms, stupefied by the wine she has taken. Her long black hair hangs in two lustrous braids across her shoulders and Ouchard, who realized its value, steals behind her and feigning a caress, cuts her hair off short. In Russia it is considered a disgrace for a young woman to have short hair, and so the poor girl starts to her feet in dismay, but Ouchard, who now has what he wants, thrusts the unhappy girl out into the road. Homeward the miserable girl drags her leaden feet and after stumbling across the prostrate body of her drunken and oblivious father, she scatters the few pieces of money Ouchard has given her over the floor and casting herself at her mother's feet sobs out the story of her experience. The patient mother caresses the bowed head, but nothing can assuage poor Marcha's grief, for with her as with us "a woman's crowning glory is her hair."

## NEW CASINO OPENS.

**High-Class Vaudeville and Picture Theatre at Washington, D. C.**

The new Casino Theatre, 7th and F streets northwest, Washington, D. C., was formally opened Feb. 1, and if the attendance at the initial performance and the enthusiastic appreciation of the first-night audience may be taken as a criterion, the enterprise will be one of the most successful of its kind inaugurated in the National Capital. Long before the hour of 8, when the doors were due to open, a great crowd assembled in front of the theatre and when the curtain rose every seat in the house was taken, scores were packed into every available foot of standing room and hundreds, unable to gain admission were turned away.

The new playhouse has a large seating capacity and its interior arrangement is well calculated to give the maximum of comfort and convenience to the patrons. There are six entrances to the building and fourteen exits. The house is fire-proof. The interior decorations have been carried out on an elaborate scale, the color scheme being in pink and cream. The stage is large enough to accommodate elaborate setting.

At the opening performance the heads of all aisles and the boxes were decorated with floral pieces, the gifts of many local friends of Manager Mayer. Boxholders at the opening performance included Eldridge Jordan, president of the Merchants and Mechanics' Bank; Benjamin Held and party, A. C. Mayer, the manager of the house; B. Stanley Simmons, the architect who prepared the plans for the theatre; M. G. McCormick, vice-president of the Merchants and Mechanics' Bank, and Julius I. Peyser, most of whom are associated on the board of directors of the new amusement enterprise.

Continuous vaudeville and pictures will compose the program.

## TO OPERATE IN CANADA.

Montreal is to share in the operations of The Mark-Brock Enterprises, Limited, an organization of New York and Montreal people, which will operate picture and vaudeville entertainments in Canada.

For the moment the Montreal plans are under cover, but it is known that a summer show will be operated and will offer opposition to the parks. Ottawa, Kingston, London, Hamilton and Winnipeg will with Montreal form the Canadian side of the chain in conjunction with houses in Buffalo, Detroit, Cleveland and Pittsburgh, the organization being able to offer twenty weeks time for summer shows.

The incorporators of the Canadian company are Henry Brock and Mitchell Mark, of New York; Jacob A. Jacobs, S. Friedman and George S. McLeish, of Montreal. The latter will act as the local manager of the organization. Mr. Brock has been in Montreal this week completing details, and left to-day for Ottawa. In Ottawa he recently purchased property near the Bennet theatre building on Sparks street.



# MANUFACTURERS' BULLETINS

Advance Descriptions  
of Licensed Subjects

## CALENDAR OF THE WEEK'S LICENSED RELEASES

**MONDAY, FEB. 21, 1910.—4 REELS.**

**BIOGRAPH**—His Last Burglary, dramatic, 995.  
**LUBIN**—The New Marshal of Gila Creek, comedy, 815.

**PATHE**—The Gunby's Sojourn in the Country, comedy, 344.

A Corsican's Revenge, dramatic, 626.

**SELIG**—Saved From the Tide, dramatic, 1,000.

**TUESDAY, FEB. 22, 1910.—3 REELS.**

**EDISON**—A Victim of Bridge, dramatic, 990.

**GAUMONT (Kleine)**—His Fears Confirmed, dramatic, 481.

Doped, dramatic, 491.

**VITAGRAPH**—Paid in Full, dramatic, 930.

**WEDNESDAY, FEB. 23, 1910.—4 REELS.**

**ESSANAY**—The Winning of Father, comedy 508.

O, So Sick, comedy, 479.

**KALEM**—The Miser's Child, dramatic, 940.

**PATHE**—The Lamp Post Inspector, comedy, 886.

**URBAN-ECLIPSE (Kleine)**—A Family Outing, comedy, 498.

The Buried Secret, dramatic, 476.

**THURSDAY, FEB. 24, 1910.—3 REELS.**

**BIOGRAPH**—Taming a Husband, comedy, 986.

**LUBIN**—The District Attorney, dramatic, 875.

**SELIG**—Back Among the Old Folks, comedy, 1,000.

**FRIDAY, FEB. 25, 1910.—4 REELS.**

**EDISON**—Lost and Regained, dramatic, 445.

That Girl of Dixon's, melodrama, 475.

**KALEM**—The Indian Scout's Vengeance, dramatic, 940.

**PATHE**—Ouchard, the Merchant, dramatic, 756.

The Harrys Brothers, acrobatic, 220.

**VITAGRAPH**—The Lesson by the Sea, dramatic, 963.

**SATURDAY, FEB. 26, 1910.—4 REELS.**

**ESSANAY**—The Mexican's Faith, drama, 925.

**GAUMONT**—Blue Fishing Nets, industrial, 230.

The Legend of King Midas, dramatic, 654.

**PATHE**—Granny's Birthday, comedy, 653.

In the Gulf of Salerno, scenic, 377.

**VITAGRAPH**—The Soul of Venice, dramatic, 950.

### BIOGRAPH CO.

"HIS LAST BURGLARY."—The Scottish poet, Robert Pollock, called children "Living jewels dropped unstained from heaven," and this esteem is backed by Scriptural evidence, for the Saviour came to us as a child. He ever specialized the child. He taught that a little child should lead them. And so it is; the tiny hand of the baby has even been the propelling force of the universe. Never was this more vividly portrayed than in this Biograph subject. William Standish, a young inventor, like many of his ilk, has spent time, money and energy in perfecting a machine which the engineers to whom he had submitted it are slow in deciding upon, during which time he and his little family of a wife and infant child are in poverty's clutches. Starvation stares them in the face. The baby gives them the most concern, and after a desperate mental struggle, they decide to leave it clandestinely in the minister's care. To this end they go to the minister's house at night, and being the dead of winter, haven't the heart to leave it on the stoop, so Standish climbs through the window and leaves it in the sitting-room on an arm-chair. In the neighborhood there lives a professional burglar, whose wife we see bending over an empty cradle mourning the loss of her child. The burglar, despite his calling, is moved by his wife's sorrow, and leaves the house dejectedly on an expedition. The open window in the minister's home looks rather inviting, Standish in his hurried exit neglected to close it, so he enters and begins to explore the place. The cooing of the baby startles him, and after reading the note, Standish had left, an idea strikes him. Why not take the baby. Truly, it is a new kind of loot, but it may mean happiness for his wife. This thought decides him, so he rushes to his home with the child. The bereft wife is raised to the very zenith of joy at its appearance, and the burglar himself becomes regenerated, declaring he is through with his past life, and will now live

worthily of the blessing God has bestowed. To this end he goes to seek honest employment. Meanwhile, there has been a change in the conditions of the parents of the baby. On their return home they find a letter accepting the invention upon a \$5,000 yearly royalty, enclosing a check in payment of the first quarter. Thus has fortune smiled and they hurry back to reclaim their child. Of course, the minister doesn't know anything about it. The whole affair is plunged into absolute mystery, and the poor mother, when taken to the comfortable home their new fortune provides, is seriously ill from her mind-wrecking grief. Now, it happens that the burglar has become the coachman of the doctor who is attending her, and so learns the identity of the foundling. His heart touched by the suffering of the poor woman, he hastens home, dons his burglar attire, steals into the woman's room, and lays the baby beside her while she sleeps. This act not only restores the suffering woman, but it has softened his hitherto hard and indifferent heart, making for all time, a real man of him.

"TAMING A HUSBAND."—The poor wife in this biograph story felt the truth of those lines of Longfellow: "Why have I been born with all these warm affections, these ardent longings, if they lead only to sorrow and disappointment. How empty, how desolate the world seems about me! Why has Heaven given me these affections, only to fall and fade?" Lady Margaret loved her husband with youthful impetuosity and, while he deeply loved her, still so engrossed was he with social and business matters that he was often guilty of seeming indifference. She believed that his love had grown cold, and in desperation confides her fears to her best friend, Lady Clarissa, inviting her to visit and advise her. Lady Clarissa arrives and at once hits upon a plan. She dresses herself in male attire, and assumes the role of a lover, sure that will tame Margaret's husband and bring him to his sense of duty. Clarissa as a young gallant makes quite an impression upon the male companions of the husband and finds her position at times rather embarrassing, especially when invited to join their drinking and smoking feasts. Hence she realizes she will put her scheme into operation at once. To this end she blatantly flirts with Lady Margaret. Several times they are apparently surprised together by the husband. But as it is during the entertainment of a house full of guests, he has small chance of resenting the insult. However, he finally catches the young unknown on his knees before his wife. This is too much and a challenge is the outcome. Seconds are selected and the time set. The seconds for the masquerading Clarissa tries to persuade their "man" from meeting his adversary, stating that the other man has such an advantage over him, he being such a big fellow. This has no effect as Clarissa exclaims: "I will fight him, sir, though he were as tall as a tower." The seconds leave despairing for their friend, as it seems suicidal. They return again with another plea and find their "man" in the arms of the wife. This enrages them, and having witnessed his perfidy, refuse to act, reasoning that the field of honor is too good; he should be slain on the spot. They convey to the husband their impression and the cause of it, which throws him into a frenzy of fury. Into the house they go with swords in hand bent on instantly despatching the vile wretch. Lady Clarissa sees them coming and locks the door, which she realizes will prove but a slight obstruction to the raging husband, so she, frightened, dons her conventional habiliments, and when the door yields to their battering, in rushes the husband to learn the truth of the situation and appreciate the guilt of his own negligence.

### EDISON MANUFACTURING CO.

"A VICTIM OF BRIDGE."—This latest story from the pen of Edward W. Townsend, is a far cry from "Little Sister," and indeed is of an entirely different tone from any of his previous pictures. Its characters belong supposedly to that mysterious circle made famous by Ward McAllister as New York's "Four Hundred." The action reproduces the customs of what is supposed to be America's most exclusive society, and affords opportunity for displaying some of the most exquisite gowns that motion pictures have ever shown. In fact, the films should prove a veritable fashion plate and appeal to womankind all over the world. The story is simple, but strongly dramatic.

The victim of bridge is the young wife of a well-to-do Wall Street man, whose passion for this particular form of whist has piled up losses of which she dares not tell him. In the hope of recouping these disasters she plays again and again, and unfortunately falls in with a man and wife whose card playing is, to say the least far too skillful for her. On a night when these people have made an especially strong demand for the payment of some unusually heavy losses in the afternoon's play, her husband comes home with a little gift, a bottle of peculiar, imported perfume of which she is especially fond. She has previously sent the maid out to pawn the last of her jewelry, the lack of which she feels will not be noticed by her husband,

and, while dressing for dinner, she is horrified to find that the sum which she has counted on from this source is a long way from sufficient to make the payment which she has promised that evening. Her despair and excitement are extreme. Before she can devise any way out of the trouble her husband comes and reminds her that she has been a long time at her toilet, and that the dinner hour is very near. To please him, she has the maid put some of the new perfume on her handkerchief just as they are leaving the room.

When dinner is over, the same polite card sharps suggest another cosy little game, which she is only too glad to join in the hope of getting back some of the money she has lost. Her husband warns her



against the rival players, but she is blind to everything but her own urgent need; and when she again loses she is driven almost to desperation by the hint which is dropped by the male half of this couple, to the effect that a certain society paper will be apt to make mention of the sensational losses of a certain young matron at bridge, unless she pays up at once. This threat brings from her a renewed promise of an immediate settlement, though she has no clear idea of how it can be arranged. In the music room, a little later, while the other guests are drowning their hostess' performance at the piano with chatter, the young wife discovers that a valuable diamond pin on the shoulder of the lady at the piano is loose and about to fall. Her first impulse to tell her hostess is suppressed by a thought, and though she is horrified at it, she lets it take possession of her.

Pretending to pat her hostess on the shoulder, she covers the loosened pin with her handkerchief and takes it away. Of course the loss is discovered before many minutes, but no one but a maid in the house is suspected. An officer is sent for to take the maid into custody. In the excitement the husband of our little victim of bridge takes up the hostess' fan and, bending close to her shoulder, begins to fan her, at the same time expressing his sympathy. At that moment a familiar odor is wafted toward him. He bends closer and discovers that it is the same perfume he has given his wife. Then noting that the hostess has dropped her handkerchief, he lifts it and finds a different perfume there. As he has known more of his little wife's losses than she suspects, he takes in the situation instantly and, while the officer is questioning the maid, he crosses quietly and holds out his hand in wordless demand to his wife. Hesitating but a moment after one look into his eyes, she places her handkerchief containing the jewels in his hand. There is a tense, dramatic moment, while we wonder what the man will do. For love's sweet sake he seizes an opportunity and slips the jewel into a crevice in a nearby chair. During the search which the officer makes, the jewel is found, and, amid congratulations, the maid is forgiven and the officer sent away.

When they return to their own home in the evening, the two young people face the problem which cannot be evaded. To the young wife's plea for forgiveness the husband cannot respond, for even her promise to forego the fatal cards and never play bridge again is only a partial indication that she has character which may prove foundation for a fresh beginning. Failing to move her husband, she believes that life is over for them together. Heartbroken and remorseful, she sits and writes a confession to the hostess of the evening, taking all the blame upon herself. Then, picking up her things, she prepares to go her separate way. The young husband watches her and, as she turns to





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A Western drama with a wholesome moral. How a girl's mercy extended to a Mexican blackguard is later abundantly returned when the Mexican saves the girl's life. An absorbing story, cleverly portrayed. (Length, approx. 925 feet.)

**ESSANAY COMEDIES ARE POPULAR EVERYWHERE. DO YOU GET THEM?**

Release of Wednesday, February 23

## "Oh, So Sick!"

John didn't want to visit his mother-in-law and played sick. When you see this film you will agree that this was a mistake. (Length, approx. 479 feet.)

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go, he picks up the note and realizes what it means. His wife is past the stage of thoughtless childhood, and has reached a point where she can do what seems right, even though disgrace follow in its wake. Here surely is real character and real worth. He stops her and, when their eyes meet, tears up her confession and folds her in his protecting embrace.

The especially chosen cast which presents the story will reflect new credit on the Edison Production Department, and should advance the standing of Edison films several notches in the estimation and good will of audience and managers. It should be counted one of the most beautiful art films of the season.

### "LOST AND REGAINED."

"When sweet memory fails all joy is past.

The future hopes are too dim, too vast.

The present plucks its flowers on the way

And memory is left to gather them for yea."

The poet's phrases of fancy seem almost too light a material to found a strong dramatic story upon. Nevertheless, in "Lost and Regained," the latest Edi-



son motion picture, we find a vital story woven around this central idea, which is both scientifically correct as well as intensely interesting. When we come to consider life as a whole we invariably find that it is the small, almost insignificant things that cause the greatest tragedies. A sunken road, and the fate of an emperor is changed; a friendly greeting at a reception, and Poland is destroyed; in the neighing of a horse a man is made king. And so it is with individuals. A word, a look, a false step, and one's whole course of life is changed. This fact is shown in "Lost and Regained." A single plank, turned aside but for a few moments—that is all; yet it both causes a man to lose his memory and also saves his life. The story in brief runs as follows:

A happy sailor is shown enjoying the pleasures of

home life with his wife and child, when suddenly he is recalled to his ship. In the course of his path to the pier he passes over a drawbridge, which is being repaired, and from which a workman has removed a guard rail in order to pass through with a wheelbarrow. The sailor, seeing no obstacle in his way, walks into the opening and plunges headlong into the water, striking his head on the rocks.

The workman, hearing the splash, instantly jumps to his rescue and brings him ashore. The sailor is taken to a hospital and on his recovery, a few weeks later, it is discovered that the blow on his head has destroyed all memory of the past. Meanwhile, his



wife and child learn through the papers that the ship on which they believed the husband and father had sailed has been wrecked at sea, and that all on board were lost. When the sailor leaves the hospital he has no recollection of his loved ones, and wanders idly around from place to place. Passing along a street one day he sees a house on fire, and immediately goes to the rescue of its inmates. He saves from the flames a child, who proves to be his own. But this fact is denied him until a falling beam, striking him upon the head, removes the clot of blood from the brain and revives his memory of the past. It is not until he regains consciousness at the hospital, however, that the father recognizes and clasps his loved ones as his own.

There are some thrilling moments in this film and the action is well sustained throughout the story, which is clearly told and capably acted. It is a strong dramatic subject.

"THAT GIRL OF DIXON'S."—This story is another taken amid the scenes of the cotton industry in the South. It is consequently full of the interest which comes from reality, and in which the ordinary stage setting is lacking. It is a story of low life, although

a Southern aristocrat and his family figure prominently in it, and, while drink is not the main theme, the story contains a strong temperance lesson intermingled with a love interest which tends to strengthen it.

The little heroine is the daughter of Dixon, a foreman of one of the big cotton compresses, the mighty workings of which are shown in the picture. We see



her, early in the picture, showing her fear and repulsion for the black bottle, which spells so much tragedy these days. A child in years, she takes a child's way of ridding herself of the object of her dislike by surreptitiously removing the bottle when her father seems to be taking too much of its contents. Then follows a scene in which the father recovers the bottle. In his drunken fury he forgets himself, and would abuse the child who is trying her very hardest to save him from himself.

Here the young hero of the story comes upon the scene. In passing Dixon's house he sees the small tragedy which is taking place at the gateway and interferes. He is successful in protecting the little



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girl, but arouses the sullen anger of the chronically inebriated father. When he reports the occurrence to his own father, Dixon is sent for and discharged. This, added to the incident of the morning, furnishes fuel to an intense drunken hatred in the man's breast. He works himself into a passion over the incident and decides to administer a thrashing to the youth, even though he is the son of his employer. He sends a note by a small colored boy, which, purporting to come from the girl, asks the young man to come to the compress and protect her again from the beating which she fears as a result of the day's happenings. The boy says nothing to his father, but goes at once to the cotton compress.

Men are leaving for the night, and the place is almost deserted. As the young fellow, looking for the girl, approaches the great machine, he is confronted by Dixon. An altercation ensues, in the course of which the youth is felled by a blow on the head from a piece of wood which Dixon picks up from the floor. The sight of the boy lying senseless at his feet increases his fury, and his befuddled brain conceives the awful idea of sending the boy into eternity by placing him on the compress, whose mighty jaws compress hundreds of pounds of cotton into a thin wedge, and starting the machine. This he does and runs away, and we see the great bed move upward with its human freight until it almost touches the upper platen. Fortunately, "That Girl of Dixon's" has seen the youth enter the compress house, and, her suspicions aroused because it is after quitting time, has followed him. She arrives just in the nick of time, too, when another two inches of pressure would have killed the boy. Dashing forward, she reverses the lever and the machine slowly returns to its first position.

The boy's father shows his gratitude by giving the girl a chance in life—a change to get away from her present surroundings and build up a new future; and the last scene of the picture contains a brief suggestion of one way in which the future probably worked out. Besides the verisimilitude of the scenic environments, the acting in the piece is of an exceptionally high order and carries the thrill of reality. The story is cumulative in interest and builds up strongly from the start to his happy denouement. "That Girl of Dixon's" will make new friends both for the players and for the Edison Company, beyond a doubt.

**ESSANAY FILM MFG. CO.**

"O, SO SICK."—Mrs. Watt receives a message from the president of the Zulu Missionary Society, of which she is a member, that she and Mr. Watt are invited to attend an important meeting of the society that afternoon. Dr. Moon, the missionary, just lately

returned from his work in the field, is to lecture on "How to Reach the Savage Heart," there are to be other prominent speakers, and Mrs. Watt is in quite a flurry of expectation. But Watt looks gloomy. "O, hang the Zulus!" he exclaims.

"John Watt!" from his better half. "You shall attend that meeting this afternoon and don't try to worm out of it." Watt immediately sets his brain working and finally concocts a most plausible excuse. He pleads sick and when the hour arrives for their departure he is moaning and writhing in utter agony, while his wife departs for the meeting, not a little skeptical as to the genuineness of her husband's suffering. Immediately after she leaves Watt cracks his heels together, jumps into his coat and hat and goes out to hunt up "the boys."

An hour later find four or five of them gathered about the Watt dining table, smoking, drinking, and playing poker. They are in the midst of it when the bell rings and Mrs. Watt asks to be admitted. She has missed her train.

In a quandary Watt turns to his friends, wondering how to get rid of them. A lucky thought strikes him. He hunts up a number of old frock coats, and battered silk hats and presses his friends into service as "physicians." When Mrs. Watt is admitted she finds the four doctors around John's bedside, all very apprehensive about poor John's condition. One prescribes cod liver oil and sends Mrs. Watt out to the medicine chest to fetch it.

It is then that Mrs. Watt discovers the trick when she finds the poker chips, syphon bottle and the real duds of the "physicians." Immediately she routs out the surprised M. D.'s and prepares to give John the medicine as prescribed by "Dr. Sawbones." "One pint bottle of cod liver oil every three hours."

It is needless to say that John was cured and that he will attend the next society's meeting without a murmur.

The acting in this little comedy is exceedingly droll and will bring the house down if it isn't laughter proof.

"THE WINNING OF FATHER."—Johnny Armstrong, a young college graduate (and by the way, that you may not be confused, let us say that Johnny is a most admirable and manly young chap and you'll like him) is in love with pretty Peggy Pettibone. Peggy also loves Johnny and the only obstacle in the way of a thoroughly happy union is father, a crabbed old gentleman who has no faith in his daughter's choice.

Their attempts to meet and spoon are invariably frustrated by Pettibone, until both are thoroughly exasperated and plan to elope.

On the night, as had been previously planned, John-

ny climbs up a rather shaky ladder to assist his lady fair to the ground, but when he enters her room some commotion is made and old Hiram Pettibone, dozing in his easy chair in the library, awakens. Surmising that the noise has come from Peggy's chambers, he calls the butler and the two hurry up stairs to locate the trouble. Peggy has heard them coming and has thrust young Armstrong into the closet. She is unable to conceal the fact that she has prepared for a long journey, and when her father enters she is unable to find an excuse for being dressed for traveling.

A noise from the closet attracts the old gentleman. "Aha, so the impudent young rascal is in there, hey?" the old man exclaims triumphantly, and to the butler, "James, call the police."

It might be well to mention that the elder Pettibone is a most diminutive man and no match for the athletic Johnny who is endeavoring to push his way out of the closet, while the little old fellow makes heroic resistance. But Johnny gets out and after some argument with his reluctant prospective father-in-law, thrusts him bodily into the closet.

The police arrive and Armstrong indicates the closed closet door. Pettibone is dragged out and carried down into the library, but the young man interferes here and tells the police to release their prisoner.

The old man, puffing and snorting, is finally calmed and seated in his easy chair, shaking his head, thoroughly defeated. And it is with a very little further coaxing that he is persuaded to give his blessing to his daughter and the athletic John. The picture ends with a pretty little tableau.

"THE MEXICAN'S FAITH."—Tony Perez, a Mexican cowpuncher, is driven from the ranch where he is employed for some misdemeanor or other, and after vainly endeavoring to find work turns into the gate of Dan Farman's ranch, "The Mesquite," and applies for a job. His hard luck story rings true and old Dan, who is of a charitable turn, puts the Mexican to work.

Alice Farman, the daughter and "flower of the ranch," is in love with Nat Michaels, the ranch foreman. Perez, who has seen Alice from time to time, becomes deeply infatuated with the girl, and one day when he encounters her alone, he voices his passionate love. The girl shakes her head and scorns him. Perez then insults the girl and attempts to kiss her. A darkey servant, who has been near sees this and running to the bunkhouse, summons a number of cowboys.

Alice, raging with indignation, tells them that the Mexican had insulted her. The mounted cowboys ask where Perez has gone and when she indicates that he has run to his cabin, they ride off in that direc-



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tion, telling her they will attend to the "dirty greaser."

An hour later they return, with the despairing Mexican their prisoner. He is lashed to a hitching post, while one of the cowboys summons Alice. The Mexican is sentenced to a fearful horsewhipping and Alice is invited to administer the lashes. But she revolts against this brutal treatment. The Mexican begs for mercy and finally she forces the cowboys to release him. Perez is immediately reformed and becomes a most faithful and valuable servant.

Several weeks elapse and Dick Chalmers, an Easterner, arrives at the ranch. He falls in love with Alice, but each proposal he makes is refused by Alice. The girl, at last, is forced to confess to her fiancée of the annoying attentions paid her by Chalmers, and Michaels, very indignant, tells her that he will make short work of the Easterner if he persists in his insults toward her.

Chalmers, who is black "clean through, resolves to have Alice at any price. He engages a Mexican greaser to help him and together they kidnap the girl and carry her to a deserted cabin. Tony Perez, however, has followed them to the cabin and overpowering the Mexican, who is acting sentinel at the door, rushes into the shack in time to spare Alice from any further indignities at the hands of Chalmers.

Perez's knife flashes and would have made quick work of Chalmers had Alice not interfered. Tony understands and draws back, slipping the knife into its sheath. Then Chalmers, realizing his narrow escape, hastily rises and slinks out of the cabin. Tony sinks to his knee and kisses the girl's hand. He has kept the faith.

#### GAUMONT.

(George Kleine.)

"BLUE FISHING NETS"—The Fisherfolk of Brittany, on the northwest coast of France recently made an important discovery.

They found that, owing to the blue color of the sea, the herrings, cod, haddocks, whiting and mackerel could easily see and avoid the regular dark brown deep-sea nets in general use all over the world.

Accordingly, they tried the experiment of dyeing their nets blue, like the water. Their most sanguine expectations were completely eclipsed. The catches of fish doubled and trebled in number and the wealth of the fishermen increased in proportion.

The present film shows the whole industry as it is to-day. The picturesque fishing fleet weighing anchor at sunrise, most beautiful cloud and sea effects being visible as they depart for the shoals where the fish abound, catching the finny tribes and returning in

triumph with the spoils gathered in by the new "Blue Fishing Nets."

"THE LEGEND OF KING MIDAS."—Midas was king of Phrygia during the days of prosperity in Ancient Greece.

He posed as a great authority on music and offered a prize to the individual who should, in his own estimation, qualify as the greatest musician in the land. The Gods were represented in the contest by Apollo and Pan.

King Midas awarded the palm of victory to Pan, with whom he was very friendly.

Apollo, the real God of Music, was much affronted and disgusted and, to manifest his ire, he caused donkey's ears to grow on King Midas' head. The King was greatly mortified and ashamed of his asinine appearance, so in order to conceal his ears, he wore a peculiar shaped cap which he never took off in public.

However, the royal barber had to be let into the secret after he had pledged himself not to reveal it to anyone. The joke proved too good for the barber to keep to himself. Accordingly, he went out in the country and after scratching holes in the ground, he whispered into them, "Midas, King Midas, has donkey's ears." Then he filled in the holes and went away feeling much relieved after having unburdened himself of his secret.

Now, it happened that bulrushes and reeds grew up on the spot where the barber had whispered his secret, and as the wind blew softly through their foliage, the leaves and stems rustled together, whispering "Midas, King Midas, has donkey's ears."

Passersby overheard it and spread the news all over the world until the moving picture man came along and chronicled on a film the legend of "King Midas."

"HIS FEARS CONFIRMED."—Pierrot needs money, so he adopts the profession of moving picture photographer.

He has a beautiful wife, named Columbine, of whom he is exceedingly jealous and not without reason, as the film clearly shows. It happened that as Pierrot and Columbine were quarreling one day, Harlequin chanced to pay them a visit and reconciled them to each other.

Pierrot, wanting to go out on business, and not liking to turn Harlequin out, feels very mistrustful. After thinking the matter over, he goes out, gets his moving picture camera, places the lens against the keyhole and turns the crank.

He then, upon developing the picture sees "His Fears Confirmed."

"DUPED."—A dealer in old curios and bric-a-brac

is looking over his stock. He cannot help noting that he is continually buying more, but selling very little. A bright idea strikes him. He writes a note on a piece of scrap paper in which he states that, not wishing to leave his money to his heirs, he has put it all in the plaster statues adorning his office. Then he places the note inside a valuable old book on which he then pastes a ticket with a very low selling price.

He sets the book in the window in a prominent place and soon a wealthy customer comes in and buys it. Not long after the same customer returns and asks the price of the statues. The dealer tells him that they are very old and worth a lot of money, having cost him a great deal originally. The customer does not care. He says he wants them regardless of price. The dealer, accordingly, sells them for a good sum of money and even helps to deliver them.

After the customer has paid for the statues and is left alone with them in his house, he gets an axe and proceeds to demolish them one after another. Finding nothing in them, he becomes raving mad and rushes out of the house and breaks all the statues he can find. The police arrest him and at the police station he smashes the bust of the Goddess of Liberty.

He is thrown into a cell and falls into a fit on the floor. He breaks his head in the fall and out of the crack in his cranium crawls a big spotted spider. This has the effect of restoring him to his senses and he makes a solemn vow that he will never be "duped" again.

#### URBAN-ECLIPSE.

(George Kleine.)

"A FAMILY OUTING."—Mr. Bowser, taking advantage of special summer excursion rates, purchases two railroad tickets for a seaside resort and thereby greatly delights Mrs. B.

Hastily gathering together such articles of apparel as they will need during a few days' outing, and packing them in a very dilapidated steamer trunk, the Bowsers depart in great joy, anticipating a most delightful trip. We next see them at the railroad station of the seaside town, where, failing to come to terms with an expressman, they proceed to carry their trunk between them while searching for a hotel. The manager of the first one they apply at, not according them the hearty welcome they expected, the Bowsers proceed further. At the next hotel the rates are too high. Finally, they take a room at a cheap lodging house, where they find the bed too small, so Mrs. B. camps out on the floor. Further there is no water in the pitcher.



However, forgetting these minor grievances, they go down to the seashore; and, donning their bathing costumes, they enter the water, after causing much amusement by their comical appearance. A camera fiend, endeavoring to take a snap-shot of them, gets caught by a huge wave which trips him up and carries off his camera, but this is eventually rescued.

While the Bowers are having all these exciting experiences, a couple of burglars have entered their home and made a clean sweep of everything of value or use. The worthy couple return to their home and find little left but the bare walls. Then Mrs. B. lets loose the vials of her wrath on the head of her unfortunate husband, holding him entirely responsible for all the troubles which visited them during a "Family Outing."

"THE BURIED SECRET."—Quality in a dramatic film is the one great essential, and we may safely say that the "Buried Secret" surpasses most of the dramatic subjects we have yet seen, including the products of all manufacturers. The scene opens in a richly appointed drawing room with a ballroom leading off from it, wherein several couples in full dress are seen waltzing and chatting merrily. The strains of the military band prove seductive and soon the drawing room is deserted, save for Arthur Fitzgerald and beautiful Mabel Duncan, the belle of the ball, who is also making her debut on this occasion. They are very much in love and no sooner are they left to themselves than Arthur proposes and is accepted. He gives Mabel a note, which she hastily conceals in the bosom of her dress, as they diplomatically rejoin the crowd of dancers. Next day Mabel receives a letter from Arthur in which he tells her that her father has denied him her hand—that she must marry the man chosen for her by her parents and that he, Arthur, is leaving for abroad and will never see her again. The poor girl is prostrated with grief.

Nevertheless, she dutifully obeys her parents' commands and marries a wealthy gentleman, who is old enough to be her father. Next, she is seen in an arm chair in the drawing room of her husband's house, buried in mournful recollections of past happiness. She sees (in a vision) her husband, searching a drawer of her writing table and finding the collection of old love letters which Arthur had written to her before the cup of joy had been dashed from her lips. She also sees Arthur proposing to her and awakes with a start in a very feverish and nervous condition. She takes the package of love letters from their hiding place and throws them into the fire. Then her husband enters, notices her feverish condition, and calls in a physician.

The doctor makes a hasty examination and tells the husband that his wife has developed consumption and is fast dying. Mabel overhears this and, of course, her condition rapidly become worse. Her husband, in the meantime, suspects that there must be a secret love affair at the bottom of it all, so he makes a search in the very drawer from which his wife had recently removed and destroyed Arthur's love letters. The end comes soon after this and Mabel passes away with Arthur's name on her lips, while in the ashes of the stove crumble the burnt love letters, constituting the "Buried Secret."

#### KALEM COMPANY.

"THE MISER'S CHILD."—Scene 1. From the door of the miserable hovel where he lives with his daughter comes the old miser. He calls impatiently for his daughter. She comes running from the rear of the cabin. Giving her the basket, he tells her to go for some corn-meal. As he turns away she asks him for some money. Snarling with rage he glances cautiously about, then, with trembling fingers, slowly draws forth a bag of coin. Reluctantly he gives her a single coin. But she holds out her hand for more. Snarling and protesting he finally gives her another coin and orders her away.

Scene 2. After returning to his hovel, the miser brings out all of his hoard of money. With it spread out before him on the table, he is gloating over it when he abruptly stops. Rising, he crosses to the window, he peers cautiously out. Satisfied no one is near, he returns to his gold. Suddenly he stops. With trembling fingers he throws a bag over his pile of money and, grasping his stick, starts for the door. As he opens it he comes face to face with Nell returning from her errand. His look of fear gives way to one of diabolical rage. Cursing her for spying on him he aims a blow at her. She flees in terror.

Scene 3. This is the hut down by the seashore where Jack, the young fisher lad, keeps his nets and boats. Around the corner of the hut comes Jack himself, followed by two of his helpers, carrying the day's catch. Scarcely has Jack seated himself when Nell comes running in. She has come to him for protection. Crying bitterly, she tells of her father's treatment. Jack's arms are around her and soon tells her he will be her protector.

Scene 4. Jack has decided to leave his home to seek his fortune. The time has come to bid farewell to his widow mother. At the gate they stop. He gives her one last, long kiss of farewell and starts slowly down the path. The little mother, now left entirely alone, drops her head on the gate and weeps silently. When Jack reaches Nell's home, he finds her busy hoeing in the little garden plot near the hovel. Tiptoeing softly he reaches her side. With a startled cry she drops her hoe. She inquires

where he is going. Jack tells her. At this Nell bursts into tears and throws herself into his arms. As Jack is trying to comfort her the old miser crosses the garden. Jack steps forward and holds out his hand in farewell. The miser stops, glares at him, and with a muttered curse passes on. Jack returns to Nell. Taking her in his arms, he tells her that some day he will return and claim her for his wife.

Scene 5. After Jack's departure, things went on the same for Nell, except that her father grew more and more strange and abusive. We find her standing on the shore, gazing sadly out upon the distant sea. Somewhere on its broad bosom is Jack. With a last long look she turns, and, with downcast head, moves slowly back toward her home. Here the miser, satisfied that Nell is away has taken his hoard of money from its hiding place, just as Nell approaches. With lagging step she mounts to the porch and turns the knob of the door. It refuses to open. But as Nell throws her weight against it the catch gives way and she enters the house. By this time the old miser has all his money spread out. As he picks up one of the bags, Nell stands behind him. The old man slowly turns his head, their eyes meet. With a maniacal shriek of terror the miser turns to his treasure. In frenzied haste he thrusts handfuls of coins into his pockets, then spreads his arms over the bags to hide them from Nell's eyes. Finally, he seizes his stick and as she flees in mortal terror he follows her. In a few steps he overtakes her, and, grasping her by the throat, begins to choke her.

Along the road, leading by Nell's home, we see Neil Franklin and his mother. Suddenly they stop. The sound of Nell's screams reach their ears. Franklin dashes away followed by his mother.

Poor Nell's resistance to the insane strength of her father is growing weaker and weaker when Franklin grabs the miser and throws him to the ground, but the excitement of the last few moments has been too great. Clawing at his heart and gasping for breath he falls to the ground. A quiver runs over his body and he lies lifeless. As Franklin realizes the miser is dead and remembers the gold pieces, a sinister thought enters his mind. He quickly enters the hovel. The mother lifts Nell from the ground. At sight of her dead father Nell falls fainting across his body. Franklin returns from the cabin with a bag of gold in his hand. By this time two of the neighboring fishermen arrive. Franklin tells them what has happened. One of the fishermen sees the gold and asks what is to become of it. With a quick glance at his mother, Franklin steps forward and tells them he and his mother will take care of Nell and see that she receives the money.

Scene 6. After her father's death, the Franklins had themselves appointed Nell's guardians and took her to live with them in the city. Not one of her old neighbors has been able to see her since. But Jack's mother kept herself informed about Nell's whereabouts. We see her now dressed in her best dress setting out to carry a message to Nell from Jack. Arriving at the beautiful city mansion where Nell now lives with the Franklins, she rings the bell, then waits humbly at the doorstep for an answer. A pompous butler comes from the house, and in answer to inquiry for Nell tells her it is impossible for Miss Nell to see anyone. At sight of the letter he calls Mrs. Franklin. At this moment Franklin comes from the house. Jack's mother hands him the letter. Franklin's face darkens with anger. He roughly orders Jack's mother away.

Scene 7. Out in the garden sits Nell absorbed in a book. Franklin approaches and seats himself beside her. After a quick glance about to see no one is near, Franklin tells Nell of his desire to make her his wife. Nell rises to her feet and falteringly tells him of her love and promise to Jack. As she walks away he looks after her with clenched fist and angry scowl.

Scene 8. The next day as Nell is sitting out on the verandah Franklin and his mother approach. Franklin holds in his hand the envelope Jack's mother delivered the day before. He gives it to Nell. At the sight of the longed for letter from Jack, Nell utters a cry of joy. Nell slowly reads the cruel message they have substituted for Jack's loving letter. With a cry of anguish she struggles to her feet then walks away to hide her suffering.

Out to a lonely bluff Nell has come. Now she reads the heartless letter again and dropping to her knees weeps silently. Across the grass comes the treacherous Mrs. Franklin. She smiles knowingly, then lifts up the weeping girl and pretends to comfort her.

Scene 9. Six months have passed. During this time Franklin and his mother have been assiduous in their endeavors to help Nell forget Jack. As Mrs. Franklin is seated on the porch Nell comes out of the house. She is pale and quiet. Mrs. Franklin calls Nell to her and tells her of Franklin's love for her. Mrs. Franklin hears her son approaching and leaves Nell alone. Franklin after a few words of greeting renews his suit and Nell finally consents to become his bride.

Scene 10. Jack has arrived home only a few hours before the time set for the wedding. Up to the finely decorated mansion he goes and demands to see Nell. The butler refuses him admittance. As he tries to push his way in, Franklin comes down the step closely followed by his mother. For a moment the men stare at each other. Jack repeats his demand. As Franklin is ordering the butler to eject

Jack, Nell comes from the house. One moment she hesitates then rushes into Jack's arms. Mrs. Franklin pulls her away and tells her Jack is a married man. Nell asks Jack if that is so. He denies it indignantly. Franklin accuses him of lying. Jack steps forward with drawn fist, when Nell stops him. Franklin, confident of final victory tells Nell she must decide between them. Slowly Nell turns first to Franklin then to Jack. A moment's hesitation and with a glad cry of "Jack", she is folded safe in his arms. She has made her decision for Jack, the boyhood sweetheart of other days, to whom her heart has always been true.

"THE INDIAN SCOUT'S VENGEANCE."—Scene 1. The unusual tranquility of Dew Drop Inn is disturbed on this particular day by a drunken Mexican, who has absorbed more "Red Eye" than he can conveniently carry. He manages, with some difficulty, to mount his horse with the assistance of a couple of friendly cowboys and starts in a zig-zag course for his "dobe." The Scout drops in for a friendly chat with the boys. They are soon interrupted by a familiar "Hello, thar" from without. Promptly responding to the call they find its author, a grizzled settler, perched upon the driver's seat of a "Prairie Schooner" drawn by four horses and containing his wife and two daughters, Leonie, aged 16, and Winnie, aged 10. He inquires the way to Silver Gulch and is directed by the Scout, who eagerly offers to guide them to their destination, inspired by a pair of large, brown eyes, shaded by the broad brim of Leonie's hat.

Scene 2. The drunken Mexican gets off his horse and lights a cigarette, and on attempting to mount again falls and injures himself.

The settlers have taken the same route guided by the Scout, who discovers the Mexican. They go to his assistance and restore him to consciousness. Owing to his weakened condition they insist on his traveling with them until he is better able to care for himself.

Scene 3. Here we see them in camp. The bright eyes of Leonie have played havoc with the Scout's heart. He reluctantly leaves her to secure some game for dinner. The Mexican has recovered by this time and has also fallen a victim to Leonie's charms. She rejects his offer to accompany her to the spring for water, for she fears and distrusts him. He swears to have her by fair means or foul, and quietly takes his horse.

Scene 4. He follows her and renews his attentions, which are promptly spurned. Undaunted he seizes and attempts to embrace her, but is thwarted in his designs by the Scout, who administers a sound thrashing. The Mexican swears vengeance and hastens to.

Scene 5. The Indian camp, where he is well known. He plans with the Indians to raid the settler's camp and abduct Leonie, promising them that they will find plenty of fire-water as well as loot there.

Scene 6. The Indians, led by the Mexican, depart on their murderous mission.

Scene 7. The peaceable settlers go about their work utterly oblivious of the danger that threatens them, until they are startled by the shots and the yells of the charging Indians.

Scene 8. The cowboys lounging lazily about the Dew Drop Inn hear the sound of battle and hasten to the rescue.

Scene 9. The Scout and the father battle bravely against great odds. Even Leonie does her share of the fighting. The Scout realizing that death is near for all of them, places Leonie on his horse and bids her ride for her life. She gallops madly away with the Mexican in close pursuit. The father, mother and little Winnie are killed and the Scout himself is captured, but just as the Indians are about to burn him at the stake, the cowboys appear and drive them off. The Scout swears to wipe out the remainder of the band single handed against the protest of the cowboys, whom he tells to remain and bury the dead.

Scene 10. The villainous Mexican succeeds in capturing Leonie and then joins the remainder of the Indian band.

Scene 11. The Scout arrives within sight of the band and prepares to execute his oath.

Scene 12. The Indians and the Mexican with the girl are riding through the woods, when suddenly they discover that the Scout is in ambush on the hillside. They scatter, but not before the Scout has sent one of them to his last account.

Scene 13. Two of the Indians have managed to get to the rear of the Scout and dismounting they try to catch him unawares. But he hears them coming, and with his trusty rifle, shoots one, then as the other attacks him he manages to finish him also after a short and sharp struggle. Then securing his horse he starts on the trail of the others.

Scene 14. He manages to make a detour and get in advance of the Mexican and the remaining Indians. Hiding behind a tree he gets the best Indian and then rushes forward and seizes the Mexican's horse by the bridle.

Scene 15. The Scout tears Leonie from the grasp of the enraged Mexican, then jumping up behind him a terrific battle ensues with the Scout the victor.

Scene 16. Faithful to their promise to the Scout, the three cowboys bury the dead and are placing the last spadeful of earth on the mound as he returns with Leonie, who throws herself prone upon the grave and gives full vent to her grief. The



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Scout draws her quietly away and as they gaze into each others tear-dimmed eyes, Leonie realizes that though she has lost all her dear ones, she is not alone.

#### LUBIN MFG. CO.

"THE NEW MARSHAL AT GILA CREEK."—The new United States Marshal found his work cut out for him on assuming office, for Four Flush Pete had been running things at Gila Creek pretty much to suit himself and his evil associates. Just to go and arrest Pete would not do for none could be found to prefer charges against him, and so the Marshal resorts to strategy and in the guise of a down east farmer makes his appearance on the scene. Like the Indians, the Westerners respect the feeble-



minded and the loud laughter of the supposed farmer leads to the belief that he is not of sound mind. He takes advantage of this belief to save the life of Paul Raynor, a young prospector, who has incurred Pete's enmity by interfering when Pete attempts to steal a kiss from Ellie Cooper, the daughter of another prospector. Pete seeks to kill Paul, but is prevented upon two occasions by the intervention of the Marshal. A third time Paul is seized and carried off to the mountain retreat of Pete's gang. Ellie follows him there and is herself seized and bound. But the Marshal appears on the scene. The gang is unarmed, weapons having been laid aside in fancied security, and the four are covered by their own guns in the hands of the Marshal and Paul. Seeing them safely in the lockup, the new Marshal has a shave and haircut and the barber-justice marries Ellie to Paul. A charming story briskly told with a vein of comedy running through the narrative.

"THE DISTRICT ATTORNEY."—A rattling good political story, told so simply that the theme is easily followed and the incidents succeed each other rapidly to a strong and pleasing climax. The Boss has made a protegee of James Fellows, a brilliant young lawyer. Fellows is in love with Emily, the Boss's daughter, and the Boss figures that with the District Attorney a member of his family, the opportunities for graft



will be largely increased. The Gang wins the election as a matter of course, and the Boss approves Jim's engagement to Emily. But in office the young District Attorney determines to live up to his oath. He will not promise immunity to some influential gamblers who are willing to pay handsomely for the privilege and they take an appeal to the Boss. The Boss tries to "fix" things, but finds the young official inflexible, and he leads Emily to believe that her sweetheart is in the wrong. The engagement is broken and the Attorney keeps up his fight against crime. Two years later his record carries the Independent party to success and the Boss, defeated, deserted by his henchmen and on the point of exposure, is stricken down. Emily gains an inkling of the truth and confesses her error to Jim. He quickly comes to her. Again the Boss seeks to intervene, but this time in vain. Special engagements for this production make it one of the best acted picture plays seen in a long time and the scenic investiture equals the acting: a feature film although not especially advertised as such.

#### PATHE FRERES.

"THE GUNBY'S SOJOURN IN THE COUNTRY."—The Gunbys are enjoying their day in the country, when Mrs. Gunby, on seeing a beautiful cool-looking little brook, decides to take a swim; whereupon some mischievous lads steal her clothes, and bedeck with same a horse whom they find quietly grazing in a nearby field. When they have the animal dressed up to their liking, they let him out of the field, and he goes galloping down the village street, causing a regular stampede among the villagers. The substantial-looking owner of the stolen garments, cutting a no less ridiculous figure in her bathing suit as she hurries wildly after the fast disappearing animal, only adds to the excitement and fun. When the terrified animal finally seeks his stable, his bewildered owner, on seeing the fat panting woman in her ridiculous bathing suit hastening after him, rushes to the door and chases her off with his broom.

"A CORSICAN'S REVENGE."—Celia and George are lovers whose families are divided by the bitterest of feuds; their parents, therefore, absolutely refuse to allow the young couple to wed. His native place becoming unbearable, the young lover now that all hope of being united to his loved one has vanished, decides to go far away from his home and seek his fortune in other lands; but before doing so he is determined to see Celia to bid her a long farewell. We see him, therefore, standing in the shadow outside the girl's window one night hoping to see her and clasp her in his arms once more before he leaves. But the girl's brother discovers him there and pursues him as he attempts to flee, until finally a bloody duel takes place in which both men drop mortally wounded. The girl's brother manages to drag himself to his home, where he tells his sister that he has killed her lover. Forgetting all else but the love she bears the unfortunate George, the girl flies to her lover whom she finds dying by the seashore. She quickly administers a cordial which restores the young man to consciousness. But just as he opened his eyes and recognizes her, the young girl's father



makes his appearance, and, wild with rage on beholding the son of his enemy, immediately fires on him Celia seeing that he means to kill her lover, throws herself in front of the latter and her father's bullet, therefore, pierces her to the heart.

"THE LAMP POST INSPECTOR."—And it came to pass that one Mr. Lambert, a man of means, who spent most of his time in riotous living on the "q. t.," decided to spend some of his fleeting moments and equally fleet dollars in company with two charming though somewhat gay young ladies of his acquaintance and a friend—the Commissioner of Public Works.

Figuratively and actually, however, there stands a big obstacle in his primrose path—to wit: his portly and suspicious Mrs. Lambert. When the commissioner calls on Lambert that evening to accompany him on his round of pleasure, Mrs. L. refuses to allow her husband to go out until the worthy servant of the public dopes out a foxy scheme and writes his friend Lambert a commission as "Inspector of Lamp Posts," with hours on duty from 7 p. m. to 2 a. m. Mrs. Lambert is overjoyed. So, indeed, is Mr. Lambert—the mere fact that such a job never has existed being considered of no importance to him and being an unknown fact to her. With his better half's blessing he departs on his arduous duties with his benefactor, and, after circumspectly leaving the house, these two representatives of the municipality cut a double shuffle on the sidewalk and beat it for the cafe where the two ladies aforementioned are impatiently waiting. After a week of unalloyed pleasure, Mrs. Lambert unexpectedly announces that she is going to accompany her dear beloved spouse and does it. Down the street they march, Mrs. L. reminding her thoughtless husband at every lamppost about his inspection. Finally a brilliant idea flashes across Mr. L.'s mental vision, and he proposes that as there are so many lamp posts he will go one way and his wife another. His wife being tired, agrees, and while she staggers wearily away on duty bent he scampers off to join his friends. Poor Mrs. Lambert is accosted by some rude young men and being athletic resents their rudeness, landing finally in jail. Mr. Lambert makes the acquaintance of a long lean, wicked bottle of wine and leaving the cafe and his dignity behind he, too, runs afoul the police, wind-

ing up in the same cell as his wife, who thinks he has come to rescue her. She is saved from disillusionment by the timely arrival of the Commissioner whose word is sufficient to release them both.



Nevertheless, Mrs. Lambert has had sufficient and compels her hubby to resign on the plea that the work is too strenuous.

"OUCHARD THE MERCHANT."—We have never presented a more dramatic film than this. Played by our new Film d'Art Stock Company of the leading actors of Moscow, and photographed in Russia. Full description on another page.

THE HARRYS, BROTHERS.—A good picture of fine acrobats who do more and better stunts than any usually seen on the stage or in the circus. Their marvellous dexterity, suppleness and energy places them in the foremost ranks of acrobats for the whole world. Their exhibition must be seen to be appreciated as no description can adequately convey the wonderful skill with which they do their amazing feats. Code word, "Larghetto."

"GRANNY'S BIRTHDAY."—Gertrude gets a note from the kind-hearted old rector reminding her that it is her mother's birthday and not to forget to send the old lady some little offering of love. The dutiful Gertrude quickly prepares a nice basketful of good things for Granny and quickly dispatches her pretty daughter Birdie to deliver the dainties. As the latter is on her way her pretty face attracts the susceptible Mr. Gray, who stands on his veranda admiring the landscape and he decides to have a little fun with the unsophisticated country girl. Jumping on his wheel therefore, he follows her and catching up with her draws her into conversation, but when he tries to kiss her she timidly tells him she must hurry along as she is on her way to her Grandmother's, who lives at the opening of the woods. Mr. Gray then sees more fun ahead if he can only manage to reach Grandma's before the girl. Speeding along therefore on his wheel he arrives at the cottage and sends a note into Grandma signed by the rector telling her to come to the rectory at once. The old lady loses no time in obeying the clergyman's request and is soon seen leaving the house. Gray now that the old lady is gone dresses up in her clothes and awaits her granddaughter. He hugs and kisses the young girl most affectionately when she arrives with her basket. The little one is sorry to see that Grandma has a severe toothache and is compelled to have her face all bound up. While Gray is having all this fun his wife has been invited to go automobiling by her cousin who has always been one of her most devoted admirers and for whom her husband consequently has no use. Unfortunately the machine breaks down and they are obliged to seek refuge in the nearest cottage, which happens to be the one where Gray is playing Grandma. The automobiling couple enter and ask the old lady for some food. Gray on recognizing his wife and her companion can hardly contain himself and still he is obliged to keep up appearances and prepare some lunch for them and wait on them while they sit down to enjoy it. At the height of his sufferings the real Grandmother returns with the clergyman and then a mixup takes place that is beyond description. Needless to say that Gray is the one that gets the worst of it, he has not even spunk enough left, after being berated by his wife, to inquire how SHE happened to be motoring with her cousin in his absence.

"IN THE GULF OF SALERNO."—On the sunny shores of the Major and Minor bays, close neighbors of the Bay of Naples, we see a fine old castle, which is the home of the poor and friendless; also a panoramic view of the town of Amalfi, and the convent of the Capuchins with its beautifully terraced grounds. The film ends with some sketches taken of the passers by in the town of Positana.

#### SELIG POLYSCOPE CO.

"SAVED FROM THE TIDE."—At the opening of our story we find before us a meeting of a Board of Trustees in a little village hall. The meeting has been called for the purpose of appointing a new school teacher. Dick Burley has just been discharged owing to the rough and uncouth manner of his treatment of the pupils. In spite of this he is seeking





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re-appointment, and much to his chagrin, young Tom Burton is elected in his stead. Furious with rage at this humiliation, Burley determines to be revenged on his successful rival. We use the term "successful" advisedly, for not only has Tom secured the position of village school teacher, but he has won the heart of Gertie Wiggins, the prettiest girl in the vicinity, and of whom Burley was much enamored.

Now, on one occasion, Burley, a bit under the influence of liquor, makes some slighting remark about the girl who has turned from him to his rival. The two men almost come to blows, but are happily interrupted by the women present; and thus we see their enmity grow.

Eventually, Tom is enticed down to the beach. His mother and sweetheart plead with him not to endanger himself by going, but he, in the strong pride of his young manhood, shows them the insulting note he has received, and leaves them.

As the scene changes we see the two rivals in a fierce hand to hand fight, the ocean surf rolling in at their very feet. Tom is finally victorious, but as he rises from the prostrate form of his enemy, one of the latter's friends, Ralph Matthews, strikes him an ugly blow on the head with a heavy piece of timber which renders him unconscious.

At once the entire party of men are horror stricken for they believe him dead. They know not what to do, until Burley, more reckless than the rest, suggests that they place him where the tide, on rising, will carry him out to sea, thus effacing any evidences of their guilt.

The suggestion is acted upon and we see the helpless victim with the waves gradually creeping towards him.

In the meantime, our heroine, Gertie, frenzied at the long absence of her young lover, tells the Marshall and others of her fear of foul treatment. A search is begun, and Matthews is caught, and upon being threatened, confesses as to where Tom is, but claims that the blow was accidental. It is no wonder that upon the hearing of this Gertie leaps on a horse and starts a mad chase in search of her future husband. But she is not alone in the rescue, for soon we see four friends of the unfortunate (who is fast being submerged), driving a team at break-neck speed in hopes of reaching him in time.

**TWENTY MINUTES LATER.**—The tide and undertow have turned the man over and over, when Providence intervenes and Gertie vaulting from her horse drags Tom to safety as her friends rush upon the scene. Shortly after Burley and his rough companions are tried for the dastardly deed they have committed, and much to our satisfaction we see them led from the court room, manacled, as Tom, happy and contented, embraces his mother and sweetheart.

**"BACK AMONG THE OLD FOLKS."**—Can you picture a quaint little home on the hillside, heavy hanging orchards, a deep rolling meadow, the old spring just down the path so dear to our childhood, as a fitting theme for a pastoral idyl? Such was the home of Jonathan Temple, a sturdy old farmer, whose happiest moments were spent at the family fireside, with his devoted wife and son Richard.

On an adjoining farm lived Nellie Morgan, just a plain little country girl, but all good, with a heart as pure as gold. Dick loved Nellie and Jonathan Temple was happy in their friendship.

Time came when the son was sent to complete his education in a big city, his almost daily letters to his parents and to Nell were food for their happiness and seemed to shed rays of pleasure here and there in their lonesome wait on the little farm for the son and sweetheart's return. Days and weeks rolled on and finally Dick's letters were not so regular and no one but the poor mother and Nell will ever know the silent heartaches their absence caused.

Dick longed for a chance to hear the din of the exchange, the noise of the ticker was music to his ear, the maddened crowd fighting for the almighty dollar, carried him away. At the end of three years, Dick Temple, young, stalwart and handsome, was a central figure in the pit. Just at this time there was noticed a strong undercurrent in wheat, no one seemed to be sure of the real source. This brought the bulls and bears into the pit in a struggle for supremacy. The fight waxed warm and a panic alone could save the day.

Up and up went wheat, the little cereal went higher and higher. In their maddening death struggle, the bulls were fighting the bears to last ditch, for a corner was eminent and that meant ruin and destruction to thousands. The unloading began with a wild stampede, hundreds, thousands and millions of bushels, whose margin could not be met, were unloaded. The corner was made, and Dick, stood rigid and firm, not a muscle moved, the day was his,—a million won.

Extras were out heralding the new King of the Pit, a new life had opened to Dick and he forgot the little farm and Nell, but had found a city girl.

In the meantime the papers had found their way to his boyhood home and they plan to surprise Dick with a visit, and accordingly prepare for the trip and Nell is to complete the party. Upon their arrival, they find Dick so enrapt in his new life, that they are only a second consideration and they go back to the country home.

That evening, when the new king of finance calls upon his city sweetheart, he finds that he has a rival in the person of John Wilson. They quarrel and both leave the house. Shortly after Wilson is found dead outside the home and the detectives

arrest Dick. In the court it is proven that they had quarrelled and Dick had threatened his life and in a long drawn out trial, Dick was found guilty. The broken hearted mother and father, with bowed heads, heard the verdict, and take poor confiding Nell to their hearts.

The little country home does not seem the same. There is still a vacant chair, a heavy clinging cloud that only bids them hope and wait. A year passes slowly by, when seated by the fireside, the father reads in the paper that his son was innocent, that the guilty person had confessed and that night, the little homestead on the hillside was one of happiness and the mother's eyes wet with tears of joy, fell into slumber, muttering a fervent prayer to the Giver of all things. She was happy, she knew her boy could not be guilty, as the cruel law had adjudged him, and the morning found them on their way to bring back to their hearts the boy they had never forsaken.

Poor Nell was left behind. She neither slept nor ate, there was a gnawing at her heart that knew no rest. Two days later, just as dawn has come and the sun was pouring out the great rays of light upon the bleak old world, Jonathan Steel, together with the mother and son, came back to the starting point, to begin life all over again. Nell was there, that was all that was needed to change the gloomy past to a bright sunshine.

Constant, true little Nell could not speak, only her clasp in the arms of Dick asked and answered everything to her. It seemed a new world as Richard only whispered: "I'm back among the old folks at home."

### VITAGRAPH COMPANY.

**"PAID IN FULL."**—A young officer of the French army, while crossing the Libyan Desert with a detachment of soldiers, is lost in a typhoon. He staggers on blindly through the storm of wind and sand until maddened and famished. Hope gone, he falls exhausted into an Arab's tent pitched in an oasis. The Arab, with the assistance of his wife, nurses the young officer back to life and strength.

Secretly, the young Frenchman makes love to the Arab's wife and, winning her affections, he induces her, during the absence of her husband, to run away with him. After taking a large amount of money belonging to her husband, they flee to Algiers, where, with the stolen money, they live in comparative luxury.

The Arab returns to his tent and finds it deserted, divines the cause and immediately makes up his mind to go in pursuit of the fugitives.

While living in Algiers with the Arabian woman, the French officer receives a telegram announcing



the death in Paris of a wealthy uncle, who has left him a large fortune. He decides to leave his mistress and go at once to Paris. The Arabian woman pleads with him to take her. He reviles and deserts her. Realizing her wretched condition, with the desperation of a woman scorned, she takes poison. Just as she is reeling and falling from its effects, her husband stealthily enters a window and catches her in his arms, where she expires after he forgives her. He swears to pay in full the ingratitude and villainy of the Frenchman. True to his word, he follows him to Paris and like a Nemesis from place to place to Monte Carlo, where, face to face on a lonely path overlooking the rocky steeps of Monaco Bay, he calls to account the object of his vengeance and, in the fury of his wrath, throws him over the stone wall to the crags below, where he is dashed to death.

**"THE LESSON BY THE SEA."**—While spending her summer at a seashore resort, a pretty young woman is thrown into the society of two popular and dashing young fellows with whom, during her husband's absence, she innocently and thoughtlessly takes strolls and frolics along the rock bound coast. One day, while they are far out upon some rocks during the ebb of the sea, unconscious of time or tide, they find when it is time to return homeward that the water has risen and they are unable to reach the mainland.

One of the young fellows volunteers to carry the young woman safely to the shore. As there is no alternative, she reluctantly accepts his offer, and while he is carrying her through the water, his companion, who carries a camera, takes a "snap-shot" of

the young woman in the young man's arms heedless of her protests.

Sometime after this adventure, the young fellows, trying their luck in a game of chance, lose their money and "go broke." Financially embarrassed, at their wit's ends, they decide to use the "snap-shot" of the young woman as a means of blackmail



in order to recoup their fortunes. They send her a letter threatening to tell her husband of her escapade unless she gives them a certain amount of "hush money."

Upon receipt of this letter, the young woman realizes how foolish and indiscreet she has been. Fearful of consequences, she excitedly lays the letter on the table, searches in her pocket book, and, as a last resort, determines to give her jewels to still the voice of scandal. Just as she is in the act of putting her determination into effect, her husband enters the room, notices her excitement and discovers the blackmailing letter. He is surprised and shocked to think that his wife had so foolishly compromised herself. She explains to him and confesses how unwise she had been.



Her husband at once decides upon action. He tells her that he will disguise himself in her storm coat, take the jewels and meet her traducers at the time and place appointed in the letter. The young men are awaiting the coming of their victim, and, as the husband approaches in his disguise, come forward, and one of them is taking the jewels from his hand when he quickly throws off the cloak and administers to each of the two rascals a severe drubbing, from which they are glad to escape with their lives. The husband returns home and tells his wife what he did. She humbly begs forgiveness for her thoughtless indiscretion, which he readily grants, satisfied that she will never forget the lesson by the sea.

**"THE SOUL OF VENICE."**—A Pretty Love Story of Venice in the Sixteenth Century, with Picturesque and Historical Interest.—A Venetian nobleman has made up his mind that his daughter must marry the man of his choice, who is a wealthy prince. The daughter is in love with a Venetian poet and musician, and, while she appears to be submissive to her father's wishes, evidently has a mind of her own, which she displays in the beginning of the story in an interview with her father, who angrily leaves the room. No sooner has he gone than the minstrel lover appears at the window and enters, clasps his sweetheart to his breast and tries to induce her to elope with him.

They hear footsteps approaching, and the young poet hastily leaves by the window through which he entered. Her father and the Prince make their appearance. The Prince advances to caress the girl and she shrinks from him. Her father insists upon her betrothal at once and reluctantly she exits on the arm of her fiancé. At the betrothal feast, while everybody else is happy, she sits sad and listless until her lover, the musician, enters and takes his place assigned for the musicians. While singing and playing upon his harp, his soul goes out to her and hers to him until, overcome with emotion, she is led from the hall and the guests are dismissed.

The young lover crosses the bridge of the Grand Canal, while the guests enter their gondolas for their homes. When all is quiet, the lover returns playing and singing softly beneath the window of his beloved, who appears at the lattice listening to his ardent pleadings to come to him. She cannot resist and hur-



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ries from the house enveloped in cloak and veil. As they are entering a gondola, her father, with the affianced Prince, come suddenly upon them, and, while the girl is seized by her father, the lover struggles with the Prince until he is arrested and cast into prison by the officers, who are attracted by the disturbance.

Again the father, in the presence of the Prince, insists upon his daughter's marriage, and, at the same time apologizing to the Prince for her stubbornness and opposition. Rather than marry against her own soul's desire, she decides to become a nun and appeals to the Abbess of the convent, where her father finds her and takes her home with him.

The lover is languishing in prison when he receives word that the Doge, or ruler, of Venice, has offered a prize for the best poetical composition which will best express the soul or thought of Venice. The poet at once becomes absorbed in thought and passes into the realms of fancy and dreams of the festival of Neptune, and in the vision a beautiful girl, like a swaying reed, wafted by gentle zephyrs dances in rhythmic motion before him, while he plays sweet music on his lute. Awakening from his sleep, he finds his harp beside him and at once composes the inspiration of his dream.

The day of the contest for the Doge's prize has arrived, and, surrounded by his staff and courtiers, among whom is the nobleman and his daughter, the ruler of Venice is ready to listen to the contestants and pass upon their efforts. One after another of the competitors play and sing until the young poet is brought before the assemblage in his prison chains. Aflame with the fire of his genius, he inspires all present with the spirit of his theme and wins the prize. The Doge orders the chains removed from the young man's feet and gives him his freedom. To the Doge's prize is added another of far greater value. The father of his sweetheart congratulates him and gives him his daughter in marriage.

### KALEM JOTTINGS.

Bill Wright is still hustling.

The Kalem Co. has secured the services of a band of real Indians and a company of genuine cowboys to pose in their feature Indian pictures.

The Southern Stock Co. now operating in Florida is producing a high class lot of pictures that will be placed on the market later on.

Ever progressing, the Kalem Co. has had William Wright call on the exhibitors in Greater New York and learn from first hand just what class of pictures the exhibitors and their patrons seem to want. The trade can look for some big money getters in the near future.

Here's the real thing; recently one of the Kalem producers while glancing through a history of Connecticut ran across an incident of the Pequot War which struck him as good material for a picture. Here it is: In the year 1633 Capt. Stone, on a voyage from Maine to Virginia put into the mouth of the Connecticut river and was there killed by a roving band of Pequot Indians under Chief Sassacus who had just raided a settlers cabin which they burned to the ground after picking off all its defenders with the exception of a man and woman who managed to escape to the mouth of the river where Capt. Stone's schooner lay at anchor. Through the bravery of Capt. Stone and his crew the fugitives were saved and the Indians driven off although Capt. Stone was killed during the fight.

"Strike while the iron is hot," is the motto of this producer. He therefore immediately started on a trip to Connecticut where he was

successful in locating a log cabin with the proper surroundings and an old schooner laying at anchor in a nearby river that just fitted the story.

The next day Kalem's Indians and their northern stock was on the ground making a picture which by the way will be released March 2d, and is entitled "The Treachery of the Pequots."

### "VITAGRAPH NOTES."

The Vitagraph Company is doing some great things nowadays. In the fire scene for the great production, "The Feud," to be issued in the near future, so much realism was given to it by the burning of a barn purchased for the purpose, it brought hundreds of persons from far and near intent upon witnessing the burning or lending a hand in extinguishing the flames and rescuing the poultry and live stock from the blaze.

Their services were not needed, however, for the Vitagraph's fire brigade was on hand with fire extinguishers. When the flames were at their height and the picture had been taken, they easily put out the fire amid cheers and shouts of the assembled crowd who could hardly believe that it was not in earnest instead of a feature in a moving picture play.

In connection with this event, something happened which was not in the play. It was the real thing this time. The lubricating oil of one of the big automobiles used to convey the actors from place to place, was ignited by a spark from the carburetor and again the fire brigade showed its efficiency by getting busy with the extinguishers and saving the machine without damage.

One of the Vitagraph's accommodating neighbors, and there are many of these, loaned his house for the scene of the Doctor's home in the drama, "On The Border Line." A sign—"Dr. Bell," was placed in one of the front windows to carry out the doctor idea. After the picture was taken, the sign was forgotten and left in the window. About two o'clock the next morning, the occupant of the house was aroused by the vigorous and prolonged ringing of the door bell. He stuck his head out of an upper window and asked the disturber of his slumbers what the trouble was.

"Trouble? It's a double trouble, Doctor. Twins!" said the caller, "and we want you to come around to the house as quick as you can." The accommodating neighbor said: "I'm not a Doctor."

What's the sign doing in your window then?" was the reply.

"Cuss, devil, d—n old boy! or words to that effect, said the tenant, "That was left there by the moving picture people." The window went down with a bang and the sign was removed.

Through a coincidence, the Edison and Vitagraph Companies announce for release on March 4th, "At the Eleventh Hour," two entirely different stories. Out of courtesy to the Edison Company, the Vitagraph Company's release for March 4, has been changed to, "On the Border Line."

The activity and enterprise of the Vitagraph Company indicates a number of great surprises in its forth-coming releases; for the benefit of those who are on the look-out for up-to-date

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and advanced attractions, there are some choice "Head-liners" now under way with appropriate and taking advertising matter for exhibitors who wish to increase and please their patronage. The Vitagraph bulletin issued twice a month is a sure guide to business success. Keep it on your desks and keep posted yourselves.

The presentation of facts is always convincing. "The Victims of Fate" which the Vitagraph Company will release in the near future is founded upon a fact, an actual occurrence in North Carolina and reported in the press throughout the world. It is a drama of the strongest and most convincing character, pulsating with truths stronger than fiction, teaching a moral which will be a lasting impression on the minds of all who see it.

As usual the Vitagraph Company is ahead of the procession with pictures of current happenings and events by placing before the public, scenes and incidents of the Paris flood, bringing directly before us one of the most disastrous calamities in the history of the French Metropolis by the overflow of the river Seine.

The great interest which has been aroused by Strauss "Elektra" has prompted the Vitagraph Company to prepare in moving pictures a different version of this thrilling tragedy, a creation unequalled in elegance of scenic and histrionic art, calling into play the authorized details as suggested by Homer's "Iliad" and other works of Grecian literature and record. This will give to the public within a few weeks, a clear, concise and comprehensive performance of the universally talked of "Elektra."

Through the acquisition of much larger facilities and properties, the Vitagraph Company is enabled to keep pace with the increased demand for its output. They have already extended their operations to "Pastures" new from which we can expect some delightful and remarkable originations. Keep your eye on the "V" and avoid the "Double +."

### Sales Manager Pelzer On Trip.

Sales Manager John Pelzer, of the Edison Company, left the factory on February 17 on a tour which carried him to Chicago, Cleveland, Toledo, Columbus, Cincinnati, Detroit, Milwaukee, Pittsburg, Baltimore, Philadelphia and Washington, in each of which cities he visited dealers and exchanges and arranged for a later visit of F. H. Stewart, the company's traveling representative and a demonstration of the New Edison Model "B." Mr. Stewart was gratifyingly successful in his New York State demonstrations, as a result of which the Edison Company have made some very important installations. Mr. Stewart left for the West on February 19.

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# EDISON FILMS

Release of March 1

### RANSON'S FOLLY

Preferred for Edison production by the author, Richard Harding Davis. A thrilling story of the prank of a "devil may-care" officer, who disguises as "Red Rider" the outlaw, holds up a stage-coach, of the real "Red Rider's" attack on the paymaster's wagon, of its defence and the death of the driver, of Lieut. Ranson's arrest and vindication by the suicide of the outlaw. An absorbing story of a Western military post, splendidly acted and staged. The big film of the year.

No. 6595. Code, VESTIDO. App. length, 1,000 ft.

Releases of March 4

### AT THE ELEVENTH HOUR

An intensely dramatic story of a father's love, a son's ingratitude and crime, and a mistaken identity which forced the father to apparently condemn his own son to death by refusing, as Governor of the state, to relieve his sentence. Terribly realistic in its unfolding and interpretation. Marvelously photographed.

No. 6596. Code, VESTIDURA. App. length, 800 ft.

### THE MAN UNDER THE BED

Uproarious comedy. An absent-minded man wanders into an old maid's room in a hotel during her absence and leaves his shoes sticking out from under the bed. The fun follows fast and furious.

No. 6597. Code, VESTIFICOS. App. length, 200 ft.

Release of March 8

### THE RIGHT DECISION (Dramatic.)

No. 6598. CODE, VESTIFLUAM App. length, 600 ft.

### MY MILLINER'S BILL (Comedy.)

No. 6599. CODE, VESTIGABAS. App. length, 400 ft.

Releases of March 11

### HIS FIRST VALENTINE

No. 6600. CODE, VESTIGABIT. App. length, 770 ft.

### LOVE DROPS (Comedy.)

No. 6601. CODE, VESTIGASOR. App. length, 230 ft.

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"I'll Make a Ring Around Rosie"  
"Tis Tough When Issie Rosenstein Loves Genevieve Malone"  
"The Little Cottage on the Hillside"  
"I'm Afraid of You"  
"What's the Matter With Father?"  
"Old Doctor Brown"  
"Good-Bye, Peter. Good-Bye, Paul"

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## RECENT SLIDE RELEASES

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"I AM LONGING FOR TO-MORROW WHEN I THINK OF YESTERDAY."—A love ballad with lyrics by Arthur Longbrake, set to music by Ed. Edwards; published by the Jos. Morris Co., New York. The slides for this song do great credit to the firm of Scott & Van Altena. By the judicious selection of background and clever posing of the models, it is not difficult to believe that in their making there is an artist behind the camera.

"RED CLOVER."—An Indian love song written by Theodore Morse, published by the Theodore Morse Music Co., New York. The slides contain many beautiful Indian scenes posed for by the accredited handsomest man in New York. The set is something out of the ordinary run of song slides.

"WHEN A FELLOW HAS A SWEETHEART LIFE'S A SONG."—Which convinces you that the adversities of this world are as naught if "Dearie," sticks with you through thick and thin. Here's a song for the sentimental. Are you sentimental?

"I LOVE MY WIFE, BUT, OH, HER FAMILY"—Jeff T. Brannen's latest song hit. A cleverly written song, telling of the young man, who, having married a girl with a large and following family, decides that if ever he wed again, why—an orphan girl for his. This set of slides cannot be too highly spoken of. The humor of the song is rivaled only by the slides, which affords situations which would cause the most pessimistic of us to roar. The best comedy set of the week.

"MY LOVE IS GREATER THAN THE WORLD."—Love ballad by Fred Helf, words by A. J. Lamb, published by the Fred Helf Co. A set of beautifully colored slides, posed for by two extremely well-appearing artists. There is such a thing as action in a song slide—something more than mere posing. Look at this set and see how it speaks.

"BETSY ROSS."—Published by the Fred Helf Co. A patriotic song, with slides posed for in Colonial costume and with old Colonial and rural surroundings.

"EVERY GIRL I GET THE OTHER FELLOW STEALS."—Published by Rob White, Chicago. A comic song comprising the walls of a young man who has the ability to "find" but not to keep members of the gentler sex. A sad story only too true to life, and comically illustrated in real Scott & Van Altena manner.

"I DIDN'T MEAN TO MAKE YOU CRY."—Another boy-and-girl song, published by Leo Feist, New York. These songs have never failed to "take" in theatres largely patronized by women and children. The selection is particularly appealing and can be classified best as "cute." Vividly colored slides with a goodly number of novelty effects make this set one to be greatly desired.

"THE WRECK OF THE GOOD SHIP LOVE."—Published by Jos. W. Stern & Co. A pretty little song by S. R. Henry with humorous illustrations at a sea

shore in and about the good ship Love. This is one of the "cute" little musical pieces that is bound to please everyone.

The Henry B. Ingram Co., Inc., New York.

"IF I KNEW WHY YOU DECEIVED ME."—Song by E. J. Burdick and E. J. Washbon. Published by Burdick, Lockport, N. Y. Posed by Steve Lake and Gladys Wells. A pretty song well written with magnificent pictures.

"TWILIGHT DOWN IN DIXIE."—Song by Emmet Gilmore and William J. O'Gorman. Published by The Atlas Music House, New York. Posed by Miss Gertrude Dubois and Harry Grant. Mr. O'Gorman is a representative of the best among ballad writers. His songs are clean, sweet and with a heart feeling so rarely found among the ballad writers of to-day. He writes songs, not "slush!" This song and set of pictures will go right to the hearts of the audience and is on a theme ever old, but always new.

"I'LL BE WITH YOU IN THE GOLDEN SUMMER TIME."—Song by Lew Bonner and J. J. Bachman. Posed by Miss Teenie Ostrander and Jack Freileweh. Published by the Seminary Music Co., New York. A pretty love ballad and a handsome set of slides. After all "Love's the theme that makes the wheels go round." This song is bound to be a favorite.

"HOW'D YOU LIKE TO HAVE ME FOR A SWEETHEART."—Song by Howard King and Raymond White. Posed by Miss Ostrander and Phil Gentry. Published by Koninsky Brothers, Troy, New York. A grand shout of a song; depicting a love smitten swain who wants the girl to give the other fellows the frozen mit. Good song and good graphic pictures.

"NELLY WAS A LADY; OR, MY SWEET VIRGINIA BRIDE."—Song by Stephen Foster, illustrations by Copeland. Published by Pond, New York, or any reprint catalogue. One of the great bard's sweetest and most touching songs.

"THE OLD FOLKS AT HOME."—Song by Stephen Foster. Illustrations by Copeland. For the first time a fine set of illustrations have been made for this old song "Way Down Upon de Swanee Ribber," and experience proves that they are not unappreciated.

"MASSAS'S IN DE COLD, COLD, GROUND."—Another of Stephen Foster's masterpieces. Like Loves Old Sweet Song, Footsteps May Falter, Weary Grow the Way, yet we can hear them at the close of day, and in the dusk where fell the firelights gleam, slowly they weave themselves into our dream. That's what Stephen Foster's songs do, and with the accompaniment of Copeland's inimitable illustrations they will live and flourish forever. Music at any music store. Mr. Ingram announces that he will bring out in the near future illustrations for several of Frank Howard's, Will S. Hays' and Will S. Thompson's famous ballads of days gone by. Among them will be Annie Lisle, who "Down 'neath the weeping willows, where bright sunbeams smile, shading o'er the murmuring waters dwelt sweet Annie Lisle," also "The Lone Grave by the Sea," "I Sigh to Rest Me," from Verdi's Il Trovatore and many other gems.

### Novelty Puzzlettes.

RELEASE OF JAN. 3.—CITIES OF THE UNITED STATES.—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

RELEASE OF JAN. 10.—STATES OF THE UNITED STATES.—Representing in puzzle form the States of the United States. Second set of a series of puzzle slides designed to increase box-office receipts.

RELEASE OF JAN. 17.—POPULAR FLOWERS.—Puzzles of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and explanatory slides and answer slides.

"THE STARS AND STRIPES ARE NAILED TO THE OLD NORTH POLE."—Patriotic song; published by the Pemberton Publishing Company, New York. Slides consist of scenes at North Pole, with many feature slides, especially designed for the song which make the set an extraordinary one.

RELEASE OF JANUARY 24.—GIRLS' NAMES.—Here's a chance for those who have a large acquaintance with the weaker sex to show how much they know.

RELEASE OF JANUARY 31.—LETTERS OF THE ALPHABET.—Sounds dry, but is really one of the most interesting of the series.

De Witt C. Wheeler.

"I'LL MAKE A RING AROUND ROSIE."—By Jerome and Schwartz. Published by Jerome H. Remick & Co., a pretty song written around the game of childhood days, but in this case the Ring Around Rosie is a wedding ring on Rosie's finger. Wheeler has taken full advantage of the lyrics and produced a set of slides which for posing and scenery cannot be equalled.

"FLIPPITY FLOP AND AWAY SHE GOES."—Words by Junie McCree, who to-day is second to none as a lyric writer. Music by Albert Von Tilzer, who composed "Teasing." 'Nuff said. A kissing song, posed in Wheeler's characteristic style. The theme is unique and the lyrics lend themselves to some clever poses which have been fully grasped by the illustrator. The song is so catchy that when sung with slides the audience will go wild.

"SUNBEAM."—Words by Harry Williams, music by Egbert Van Alstyne. Published by J. H. Remick & Co. Undoubtedly the best set of slides ever produced, illustrating the best song out this season. The pictorial effects in this set of slides are beyond criticism. The Grand Canal of Venice is graphically portrayed, and no one except with the facilities of the Wheeler Co. could have produced this masterpiece. The slides must be seen to be appreciated, as a description fails to convey their beauty.

"TIE YOUR LITTLE BULL OUTSIDE."—Words and music by James Brockman. Published by M. Witmark & Sons. A comedy song, illustrated with silhouettes in a novel manner with Wheeler's usual originality. The song is excellent, and the slides will keep an audience in roars of laughter from start to finish.

"THE GIRL BEHIND THE COUNTER IS THE GIRL I LOVE."—Words by M. H. Rosenfeld and Ballard MacDonald. Music by Leon Berg. Published by Jos. W. Sterns & Co. A genuine novelty in song writing, and Wheeler has made a set of slides, some of which were posed in one of the large department stores, which for lighting effects and photography will add to his already assured reputation.

"THE MOONLIGHT, THE ROSE AND YOU."—Words by Chas. E. Baer. Music by Johann C. Schmid. A beautiful set of lyrics set to a melody which once



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P. S.—Don't forget that we also make professional drums, bells, tube-phones, etc., in fact everything for the up-to-date drummer.

heard will be remembered. The situations have been aptly portrayed by the slide maker, and the set contains the usual number of beautiful moon-light effects, which can always be expected from this house.

"HER NAME IS MARY DONOHUE."—By Jerome & Schwartz, whose name as song writers is pre-eminent. Published by Jerome H. Remick & Co. Posed in typical Irish costumes with surroundings which are absolutely true to nature. The set contains several novel features which are always found in Wheeler's slides.

### Excelsior Slide Co.

"I'LL MAKE A RING AROUND ROSIE."—Words and music by Jerome & Swartz. Published by Remick & Co. This is positively the biggest song hit of this spring season and the slides are so perfect and beautifully colored, that they will be difficult to be duplicated by any other maker. It is a very catchy and easy song, advisable for all singers to get, if they are looking for an instantaneous hit.

"IT'S TOUGH WHEN IZZY ROSENSTEIN LOVES GENEVIE MALONE."—This is a song, written by the same writers that created the biggest hit of the century, "I Wish I Had a Girl," "Enough Said," in reference to this song, and it is published by one of the biggest, Will Rossiter, Chicago.

"I'M AFRAID OF YOU."—Also published by Jerome H. Remick & Co., catchy, snappy and full of life, and will bewitch the audience, and will not fail to produce the "Glad Hand."

"THAT YIDDISH RAG."—Written and published by the world renowned Harry Von Tilzer, and if you want to see your audience, laugh and cry, scream and jump at the same time, get it.

### LAEMMLE SUED AGAIN

Suit has been instituted by the Patents Company, in the United States Courts for the Southern District of New York, against the Independent Moving Picture Company of America for infringement of Patent No. 707934, granted to Woodville Latham and covering the so-called Latham Loop, which device is used in all cameras which infringe the Edison patent.

Suit on this same patent was brought in Chicago against the Viascope Company and, apparently, this company has been unable to find any good defense against the patent, for, although the attorneys for the Patents Company had been urging them to come forward with their defenses, they have so far failed to do so.

This patent is an unusually strong one, no one before Mr. Latham apparently having been confronted with the problem of taking film intermittently from a large roll. The Patents Company has been endeavoring to find a defendant who will stand up and fight this patent, and this will furnish a fine opportunity for Mr. Laemmle to show some of his prowess in that direction. It may be that after his attorneys look into the matter, even Mr. Laemmle's courage may fail him.

### KALEM BUYS PICTURE FARM.

Some time ago Frank J. Marion of the Kalem Company declared that one of his great ambitions was to establish a "picture farm." He explained that he did not hope to grow pictures by the usual agricultural methods, but that he wanted to own a bit of ground where the company's people could have all the advantages of natural scenic effects without trespassing upon somebody's back yard. Last Thursday the Kalem Company bought a 500-acre tract within a very few minutes' ride from New York city, which affords all that a picture man desires in the way of scenery. There are precipitous cliffs, roaring mountain torrents, green fields, forests, sylvan glades, etc., etc., suitable for any sort of picture imaginable. The Kalem Indian stock company, which has been working over in the wilds of the Orange Mountains of New Jersey, will take possession of the Kalem Farm at once and a fine crop of home-grown pictures will soon be ready for the market.

### EDISON NOTES.

On March 1, Richard Harding Davis will present for the edification of admirers of the silent drama his first contribution to Edison films, a tabloid dramatization of his splendid story of Western military life, "Ranson's Folly." In its pictorial form are said to be graphically shown the main scenes of this absorbing drama—the "fake" hold-up of the stage coach by Lieut. Ranson, disguised as "Red Rider" the outlaw; the real hold-up of the paymaster's carriage by the real "Red Rider"; the fight between the paymaster and the stage robber, and the startling denouement of the story in Lieut. Ranson's quarters where he is detained for the murder of the paymaster's driver. Staged and acted in the capable manner which distinguishes Edison dramatic productions "Ranson's Folly" will no doubt command the undisputed interest of exhibitors and public during the week of March 1 and ought to be classed as one of the most notable productions that have ever left the Edison studio.

### "The Eleventh Hour."

In "The Eleventh Hour," which will be released on March 4, the Edison Company have committed to the film a story that offers exceptional opportunities for dramatic realization. A fond but stern father finds that his only boy has wandered from the path of virtue and through evil associations has become a gambler and drunkard. Shocked and heartbroken at the revelation, he has nothing but compassion for his son until he surprises him in the act of robbing the safe. His sympathy then turns to anger and, further excited by the son's insolent conduct when discovered, he drives him from his sight forever. Five years pass, during which the father's anger and resentment have been softened, and he anxiously seeks for news of his son but in vain. The boy has disappeared as completely as if the earth had opened up and swallowed him. The father meanwhile has been elevated to the high office of Governor of his native state. Seated in his office one day he is handed a telegram from the penitentiary warden informing him of the discovery that a young man who is sentenced to hang at 11 o'clock of that day is wearing clothes which identify him as the Governor's son, and asking instructions as to what course he shall pursue. The Governor's first instinct, prompted by paternal love, is to reprieve the execution and he signs an order to that effect but, struck with a sense of his duty as a state official, he snatches the note from his secretary's hand before he can reach the door and tears it to pieces. Deaf to his secretary's pleading, he sends in its place the court message "Let the law take its course," locks the door and sits down to live through the awful quarter of an hour which will elapse before the execution takes place. In that short time he suffers untold torments as memory summons to his vision the scene in which he and the boy's mother, now dead, with arms about each other stand at their boy's tiny crib and with eyes which are soft with parental love gaze upon their first born. The picture fades from his gaze and a vision of the mother, his beloved wife, comes to him to plead for their boy's life. He is unable to resist this appeal and, starting to his feet, is about to summon the secretary when another vision intervenes between him and the door—a vision of Justice, sword in

hand and with scales evenly balanced. A moment he stares and then, staggering to the window, he casts the key out in to the street. The hands of the clock creep slowly toward the awful "Eleventh Hour." As the clock strikes another vision appears to him—the death chamber showing his boy, surrounded by clergymen and officials, being led to execution. As the black cap is about to be adjusted over the boy's head the Governor pitches forward upon his desk senseless.

Outside there is a commotion as a young man appears, grip in hand, and announces himself to the secretary as the Governor's son, just as a messenger dashes up with a message from the warden stating that a mistake had been made and that the man executed proved to be another. The door is broken down and the Governor regains consciousness to find his son in his arms. This is an intensely thrilling story all the way through. The role of the Governor is a particularly exacting one, calling for dramatic talent of a very high order. This part as well as that of the Governor's secretary are very cleverly acted, and the double exposure scenes in the gubernatorial chamber are extremely well presented. The film cannot fail to be considered an exceedingly strong production.

### "The Man Under the Bed."

The remainder of the reel of March 4 is taken up by "The Man Under the Bed," a ridiculously funny story built around an absent minded Westerner, an old maid and a pair of shoes, which were left under the old maid's bed by the man in question, who had inadvertently wandered into her room and taken off his shoes under the impression that he was in his own room. Suddenly discovering his mistake he beat a hasty retreat, without waiting to get his shoes, which protruded from under the bed in such a position as to look suspiciously as if someone's feet were sticking out. The rest can be imagined. A terrified spinster, a thoroughly alarmed household, perfect bedlam of noises and confusion and finally the capture of the shoes by the owner himself, followed by his capitulation to the wiles of the ancient "maiden." Capitally acted and the film is good for several hearty laughs.

### Old Edison Employee Dead.

One of the oldest and most expert mechanics in the employ of the Edison Company, Wm. Hesse, died on February 14. Mr. Hesse had been associated with the Edison forces for the past twenty-five years and was considered an authority on Kinetoscope manufacture, cameras, printing and perforating machines. He was also one of the oldest operators in the United States having been one of the original Edison employees who were used in the demonstration of the Kinetoscope when it was first placed on the market.

### WILLIAM MORRIS LOSES LICENSES

On account of having displayed an independent "Paris flood" picture in his various houses, William Morris has been deprived of his privilege of securing licensed service for his several houses. The Morris licenses were cancelled by the Motion Picture Patents Co. last week. This action covers all houses in the Morris circuit.





## Advance Film Description

Feb. 20th to 26th  
1910



Feb.  
22d

Gaumont  
One Reel  
977 Feet

"DUPED!" A Great Farce-Drama. Approximate length, 491 feet. An exceedingly clever idea of a proprietor of an Old Curiosity Dealer, whereby he makes a nice roll of money and incidentally an old Collector of Bric-a-Brac gets fooled.

"HIS FEARS CONFIRMED." A Novel Drama. Approximate length, 486 feet. Shows how a Moving Picture Photographer found a new use for his camera. An intensely interesting subject.



## "THE LEGEND OF KING MIDAS"

(Gaumont Colored Drama)  
(See below)

Feb.  
23d

Urban-  
Eclipse  
One Reel  
974 Feet

"A FAMILY OUTING." Roaring Comedy. Approximate length, 498 feet. Mr. and Mrs. Bowser take a trip to the seaside, meeting with all kinds of funny experiences and furnishing much amusement to the crowds. During their absence the burglars get busy in the home.

"THE BURIED SECRET." Sensational Drama. Approximate length, 476 feet. A most absorbing subject of the devoted love of a sweet girl, whose heart is broken by her father when he insists on her marrying the man he had chosen for her, compelling her to reject the one she really loved. A big hit in any theatre.

## "BLUE FISHING NETS"

(Gaumont Scenic-Industrial)  
(See below)



"LEGEND OF KING MIDAS." Richly Colored Farce-Drama. About 754 feet. A gorgeous presentation of the Classic Fable of King Midas, who grew donkey's ears as a punishment for his poor judgment in awarding the palm of merit for musical pre-eminence to the animal-god Pan instead of to Apollo, the god of Music.

"BLUE FISHING NETS." Superb Scenic-Industrial. About 233 feet. The deep-sea fishermen of Brittany recently discovered that by using blue fishing nets, the shoals of herring, mackerel, cod and other fish swam right into them instead of swimming away from the nets, as they always do when the brown ones are used. This spells money for the fishermen!

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# KALEM FILMS

## THE TREACHERY OF THE PEQUOTS

Issue of March 2.

THE TREACHERY OF THE PEQUOTS - Length 610 ft.  
THE COURT JESTER - - - - Length 295 ft.

This KALEM reel for Wednesday, March 2, we regard as one of the strongest attractions ever offered to moving picture theatres—a thrilling Indian production of great historic interest, and a novel and most amusing comedy. In "The Court Jester" we introduce again the wonderfully clever dwarf who made such a hit in "The Little Old Men of the Woods" and his work in the picture is really immense. We have only to whisper that he is at present playing a star part in the biggest of all the big New York theatrical productions, to give you an idea of his calibre. His managers refuse to allow us to use his name.



Issue of March 4. - - - Length 950 feet.

"THE GIRL THIEF" is a tremendously strong romance by our Southern Stock Company, the story of a thief's reformation through the influence of a clergyman's love.

Don't forget our big Indian Sensation for Feb. 25.  
**THE INDIAN SCOUT'S VENGEANCE**

Great posters for both these features made by the  
A. B. C. Co., of Cleveland, Ohio



## KALEM CO., Inc.

Eastman Kodak Building

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Trade Mark.

# BIOGRAPH FILMS



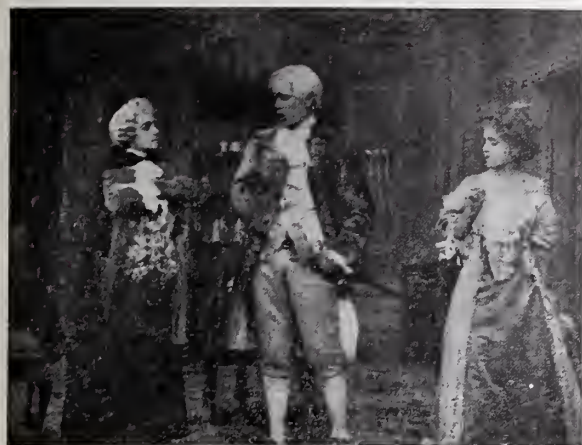
Trade Mark.

Released February 21st, 1910.

## HIS LAST BURGLARY

How a Baby Regenerates Him

The biograph in this subject has produced without doubt, the most unique and consistent story ever presented. A young inventor, while waiting a return on his invention, sees starvation staring the little family of himself, wife and baby in the face. In dire desperation they clandestinely leave the baby in the minister's home, that it at least may be spared their fate. Later the minister's house is entered by a burglar, who has just suffered the loss of his only child. The sight of the foundling induces him to take it home to his wife who is mourning beside the empty cradle. Meanwhile, the father has realized on his patent and goes to reclaim their baby, but, of course, the minister knows nothing of it. The shock almost drives the poor mother insane. The burglar, influenced by the baby's presence, determines to be a man, and engages as a coachman to the doctor who is attending the grief-wrecked mother. Thus he learns the identity of the baby, and in his burglar attire, enters the sick room and places the baby beside her while she sleeps. Approximate length, 995 feet.



HIS LAST BURGLARY

Released February 24th, 1910

## TAMING A HUSBAND, Man's Indifference Cured by Woman's Wit

Lady Margaret feels that her husband's love is growing cold on account of his apparent indifference. He always seems so engrossed with affairs of state. She confides her fears to her dearest friend, Lady Clarissa, begging her to come and advise her. Lady Clarissa and the husband are unknown to each other, never having met. Lady Clarissa arrives, and, dressing in male attire, assumes the role of a lover of Lady Margaret and so make the husband jealous. At first he pays little attention to the affair, but when the unknown young gallant becomes blatant he becomes furious. A duel is imminent, but the defiance of the lover so enrages the husband that he is about to anticipate it, when explanations are made and he realizes his own shortcomings. Approximate length, 986 feet.



TAMING A HUSBAND

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

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# BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street New York City  
 GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

## Last 4 Weeks' Productions of Licensed Film Makers—Feb. 26.

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Feb. 24	Taming a Husband .....	comedy	986
Feb. 21	His Last Burglary .....	dramatic	995
Feb. 17	The Englishman and the Girl .....	comedy	975
Feb. 14	One Night, and Then .....	dramatic	902
Feb. 10	The Duke's Plan .....	dramatic	985
Feb. 7	The Course of True Love .....	dramatic	987
Feb. 3	The Woman from Mellon's .....	comedy	988
Jan. 31	The Cloister's Touch .....	dramatic	993
Jan. 24	The Honor of His Family .....	dramatic	988
Jan. 27	The Last Deal .....	dramatic	991

### EDISON CO.

Feb. 25	Lost and Regained .....	dramatic	445
Feb. 25	That Girl of Dixon's .....	melodrama	475
Feb. 22	A Victim of Bridge .....	dramatic	990
Feb. 18	The Miniature .....	dramatic	725
Feb. 18	A Trip to Mars .....	illusion	265
Feb. 15	The President's Special .....	melodrama	950
Feb. 11	An Equine Hero .....	Educated Horse	725
Feb. 11	A Queen of the Burlesque .....	comedy	260
Feb. 8	The Livingston Case .....	Detective Story	995
Feb. 4	His Just Deserts .....	dramatic	365
Feb. 4	The Surprise Party .....	comedy	365
Feb. 4	The Bad Man from Riley's Gulch .....	comedy	265
Feb. 1	A Japanese Peach Boy .....	Fable	940

### ESSANAY CO.

Feb. 26	The Mexican's Faith .....	Western drama	925
Feb. 23	O, So Sick .....	comedy	479
Feb. 23	The Winning of Father .....	comedy	508
Feb. 19	The Cowboy and the Squaw .....	Western drama	935
Feb. 16	Aviation at Los Angeles .....	educational	600
Feb. 16	Baby's First Tooth .....	comedy	385
Feb. 12	Bitter-Sweet .....	comedy	450
Feb. 12	Western Chivalry .....	comedy	568
Feb. 9	The Price of Fame .....	dramatic	1,000
Feb. 5	Sensational Logging .....	Industrial	1,000
Feb. 2	A Voice from the Fireplace .....	dramatic	486
Feb. 2	The Wrong Man .....	comedy	554

### GAUMONT

Feb. 26	Blue Fishing Nets .....	Industrial	230
Feb. 26	The Legend of King Midas .....	dramatic	654
Feb. 22	His Fears Confirmed .....	dramatic	481
Feb. 22	Duped .....	dramatic	491
Feb. 19	Better than Gold .....	dramatic	577
Feb. 19	The Comedy-graph .....	comedy	338
Feb. 15	The Ghost .....	dramatic	698
Feb. 15	Pastoral Scenes .....	mystery	285

Date.	Subject.	Class.	Length, Feet.
Feb. 12	A Bag Race .....	comedy	197
Feb. 12	The Gambler's Doom .....	dramatic	806
Feb. 1	The Golden Lily .....	dramatic	702

### KALEM CO.

Feb. 25	The Indian Scout's Vengeance .....	dramatic	940
Feb. 23	The Miser's Child .....	dramatic	940
Feb. 18	The Trapper and the Redskins .....	Indian drama	705
Feb. 18	That's What They All Say .....	comedy	222
Feb. 16	The Fisherman's Granddaughter .....	dramatic	950
Feb. 11	The Feud .....	dramatic	925
Feb. 9	The Confederate Spy .....	War Drama	960
Feb. 4	The Little Old Men of the Woods .....	Fairy story	945

### LUBIN MFG. CO.

Feb. 24	The District Attorney .....	dramatic	875
Feb. 21	The New Marshal of Gila Creek .....	comedy	815
Feb. 14	Loving Hearts .....	comedy	500
Feb. 15	The Hand of an Heiress .....	romance	450
Feb. 17	Through Snow to Sunshine .....	scenic	950
Feb. 10	Celestial Vengeance .....	comedy	840
Feb. 7	The Samaritan's Courtship .....	comedy	865
Feb. 3	Sentimental Sam .....	comedy	300
Feb. 3	It Might Have Been .....	comedy	585
Jan. 31	Bill's Boots .....	comedy	300
Jan. 31	Too Much Protection .....	comedy	600
Jan. 27	Marble Quarrying in Tennessee .....	Industrial	500
Jan. 27	The Flirto-Maniac .....	comedy	400

### GEORGE MELIES.

Dec. 15	The Living Doll .....	Christmas Spectacle	1,000
Dec. 8	The Fatal Ball .....	dramatic	1,000
Dec. 1	Fortune Favors the Brave .....	Fairy Story	600
Dec. 1	Seeing Things .....	comedy	400
Nov. 24	The Red Star Inn .....	dramatic	1,000

### PATHE FRERES.

Feb. 26	Granny's Birthday .....	comedy	653
Feb. 26	In the Gulf of Salerno .....	scenic	377
Feb. 25	Ouchard, the Merchant .....	dramatic	756
Feb. 25	The Harrys Brothers .....	acrobatic	220
Feb. 23	The Lamp Post Inspector .....	comedy	886
Feb. 21	The Gunby's Sojourn in the Country .....	comedy	344
Feb. 21	A Corsican's Revenge .....	dramatic	626
Feb. 19	Three Queens and a Jack .....	comedy	650
Feb. 19	Fate Against Him .....	dramatic	344
Feb. 18	The Little Beggars .....	dramatic	311

Date.	Subject.	Class.	Length, Feet.
Feb. 18	The Panicky Picnic .....	comedy	672
Feb. 16	Carmen .....	operatic	900
Feb. 14	Enterprising Clerk .....	comedy	643
Feb. 14	Druidic Remains in Brittany .....	scenic	328
Feb. 12	The Jockey .....	dramatic	840
Feb. 12	The Foot Juggler .....	Acrobatic	157
Feb. 11	The Troubadour .....	Trick Comedy	561
Feb. 11	Before and After .....	comedy	430
Feb. 9	Cora, the Contraband's Daughter .....	dramatic	567
Feb. 9	In Ancient Greece .....	Ballet	410

### SELIG POLYSCOPE CO.

Feb. 24	Back Among the Old Folks .....	comedy-drama	1,000
Feb. 21	Saved from the Tide .....	dramatic	1,000
Feb. 17	Girls of the Range .....	Western drama	1,000
Feb. 14	The Roman .....	dramatic	1,000
Feb. 10	In the Shadow of Old Mt. Shasta .....	dramatic	1,000
Feb. 7	In the Serpent's Power .....	dramatic	1,000
Feb. 3	Politics .....	comedy	1,000
Jan. 31	Shooting an Oil Well .....	Industrial	715
Jan. 27	The Devil, the Servant and the Man .....	dramatic	950
Jan. 24	The Ranch King's Daughter .....	dramatic	700
Jan. 24	An Afternoon Off .....	comedy	300

### URBAN ECLIPSE.

Feb. 23	A Family Outing .....	comedy	498
Feb. 23	The Buried Secret .....	dramatic	476
Feb. 16	The Acrobatic Fly .....	Nature picture	200
Feb. 16	The Blue Swan Inn .....	dramatic	770
Feb. 9	Coals of Fire .....	dramatic	672
Feb. 9	Venetian Isles .....	scenic	263
Feb. 2	Sheltered in the Woods .....	dramatic	806
Feb. 2	The Might of the Waters .....	scenic	167

### VITAGRAPH CO.

Feb. 26	The Soul of Venice .....	dramatic	950
Feb. 25	The Lesson by the Sea .....	dramatic	963
Feb. 22	Paid in Full .....	dramatic	930
Feb. 19	The Promised Land, Part V, Life of Moses .....	Biblical	990
Feb. 18	Muriel's Strategem .....	comedy	655
Feb. 18	A Trip Through England .....	scenic	330
Feb. 15	The Wayside Shrine .....	Easter drama	930
Feb. 12	The Life of Moses, Part IV .....	Biblical	955
Feb. 8	The Passing Shadow .....	dramatic	996
Feb. 5	Twelfth Night .....	Shakespearean Comedy	970
Feb. 1	The Skeleton .....	comedy	440
Feb. 1	Caught in His Own Trap .....	comedy	503
Jan. 29	The Girl and the Judge .....	dramatic	980



# LUBIN FILMS

Released Monday, February 21st



THE NEW MARSHAL AT GILA CREEK

## THE NEW MARSHAL AT GILA CREEK

A Novel Comedy Drama of the West  
that is different from all others.

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SENSATIONAL STORY  
GRIPPING INTEREST

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SPECIALLY ENGAGED CAST OF  
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# The Film Index

VOL. V. No. 10

NEW YORK, MARCH 5, 1910

WHOLE No. 202

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

## Is Carriagiene A Myth? —The Question In Chicago

**St. Louis M. P. Magnate Has Disappeared,  
and Clerks at I. P. & P. Co., Wait in Vain  
for the Ghost to Walk—Many Interesting  
Events Noted by McQuade.**

James S. McQuade.

WHEN writing the introduction to my last letter I had no idea that it would prove so timely when taken in connection with a something which has taken place since it was written. This "something" is revealed in a letter written by the Chicago representative of the Moving Picture World to a prominent licensed Chicago exchange, by whom it was handed to me with the request that the firm's name should not be published in connection. The letter bears the date of Feb. 15, and is evidently one of several similar ones sent out to licensed exchanges. Here it is:

Gentlemen: I don't know if you read the M. P. World and my letters on Chicago. We are fighting the vaudeville and we should be supported in this work, as for every new vaudeville act, an exhibitor puts on, he reduces his pictures either in quantity or quality and the renter is the loser.

I fought this question for over a year and I can show you letters from Pennsylvania, New Jersey, Ohio, Maryland, etc., of exhibitors who have followed my policy and returned to pictures ONLY.

I am trying to do the same work in this section of the country and I have so badly scared certain interests that I am offered advertisements from booking agencies, if I give up my fight against vaudeville.

The Index has openly supported vaudeville and in their issue of February 5th, they highly praise Kane's new New York place, the man who shows moving pictures as a side-line or as a curtain raiser.

If the Exchange do not recognize the fight we are waging for their interest, we will be compelled to accept the support offered us by the booking agencies in accepting their advertisements and you know well that such advertisements in our columns, will decide many exhibitors to go deeper in the vaudeville business.

I do not ask for a half page advertisement, but I believe that the exchanges should support us by giving us a weekly advertisement. I would like to be able to send your advertisement on Wednesday morning to appear in the coming issue.

I remain, gentlemen, very respectfully,

If it were not for the gross inconsistency of some of the statements made in this letter, it would scarcely be worth the space required to publish it. Note, for example: the M. P. World is fighting vaudeville because it believes in pictures; it will be forced not to believe in pictures and to transfer its backing and belief to vaudeville should the licensed exchanges fail to advertise in its pages. How about that tender solicitude and consideration for the exhibitor which the M. P. World has been so lavish in

professing? It looks as if he were reduced to the condition of a shuttlecock. He must be content with pictures or vaudeville just as the M. P. World wills, while the exchange is to reap greater profit or suffer loss by exercise of the same autocratic power. The dominant note of the letter shows that the M. P. World is taking Iajo's advice, "Put money in thy purse," at all hazards.

### Praise For Kalem's Indian Pictures.

F. W. Lynch, Chicago representative of the Kalem Co., received recently the following letter from F. W. Campbell Bros., proprietors of the Majestic Theatres at Spencer and Sullivan, Ind.:

We take this opportunity of dropping you a line about Kalem films. We run all makes of licensed films and we just ran Kalem's "A Pale Face's Wooing" and "The Man and the Girl." They made a hit. Your Indian pictures we note are staged with real Indians. The scenery, beautiful forest scenes, mirror like streams, all go to make an Indian play that looks like the early days in the West. Your Indian plays look the part. Now, Kalem Co., we do wish you would release more Indian pictures like "The Pale Face's Wooing" and like others you have got out in the past. Your lectures are a great help.

Mr. Lynch states that the new issues of Indian pictures by his company are giving great satisfaction throughout the South and West and that an increased demand for them is being made from those sections. He also states that the lobby display frames gotten up by the Kalem Co., are having a good demand from exhibitors.

### Record Mark for Geo. K. Spoor Exchange.

The Geo. K. Spoor Exchange reached high water mark in its volume of business during the week beginning Feb. 14. Manager A. M. Kennedy, with his indefatigable energy and business tact has accomplished this and still greater things are to be expected from him. While he claims that all the credit is due to superior merits of the Essanay product, and modestly keeps in the background, his chief, Geo. K. Spoor, is never backward to render credit where credit is due. Manager Kennedy jubilantly says that the bulk of the new business is from the "independent" forces and he looks for a still greater number of dissatisfied exhibitors from that source in the near future. "Backward the course of independent empire hobbles its weary way," if the parody be permissible.

### Newspaper Cut Will Aid Poster.

John Rock, of the Vitagraph Company here, is receiving quite a number of letters weekly from exhibitors requesting the names and photographs of the leading men and women in certain feature films with the object of having cuts of them appear in local newspapers. Some of these exhibitors are anxious to know if Mr. Rock has the desired cuts on hand.

Here we have a new problem for manufacturers and exchanges. As cuts in quantity can

(Continued on page 6.)

## Educational Movement Among N. Y. Churches

**Prof. Charles Sprague Smith to Demonstrate  
Beauties and Value of Motion Pictures to  
Clergy and Laymen—Educators Enthusiastic  
Regarding Demonstration at Board of  
Education Building.**

ON Thursday evening, February 24, a special program of educational motion pictures was shown in the Church House of the Church of the Messiah, 34th st. and Park ave., New York, before a gathering of clergymen and church workers. Prof. Charles Sprague Smith was in charge of the exhibition and announced that the purpose was to demonstrate the possibilities of pictures for social entertainment and instruction, and to acquaint church workers with the truly excellent qualities of motion pictures and the wide range of subjects included by the manufacturers.

The gathering, he explained, was the first of a series of similar demonstrations that would be given at the various churches of the city in furtherance of the general plan. Mr. Smith explained the work of the National Board of Censors in keeping the character of motion pictures at a high standard, and said that 90 per cent. of all pictures exhibited in the United States bore the approval of that Board.

The subjects shown were: "Caterpillars," "The Fly Pest" and "The Acrobatic Fly," Urban; "Fishing Industry at Gloucester," Edison; "From Egg to Spit," and "The Banks of the Ganges," Pathe; "Pippa Passes," Biograph; "Life of Moses, Part IV.," Vitagraph and "Seaviews," Gaumont.

The educational picture demonstration at the rooms of the New York Board of Education on the evening of Saturday, Feb. 19, was a great success. Fully one hundred persons were present, including Dr. W. H. Maxwell, Superintendent of Schools for Greater New York; Mr. E. M. Winthrop, President of the Board of Education; Dr. G. W. Knox, President of the Union Theological Seminary; Dr. Tildsley, Principal of the DeWitt Clinton High School and Dr. Henry M. Leipziger, Director of the Bureau of Lectures, under the auspices of the Board of Education. There were also a number of district superintendents and principals of schools of New York and nearby cities present.

The National Board of Censors, under whose direction the demonstration was given, was represented by Prof. Charles Sprague Smith, Chairman of the Censorship Committee; John Collier, Secretary and W. C. Storey, Assistant Secretary of the Board. Mr. J. J. Kennedy of the

(Continued on page 5.)



# The Film Index

Published by  
**THE FILMS PUBLISHING CO.**  
 (Incorporated)  
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**JAMES S. McQUADE, Representative**

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## INFORMATION FOR ADVERTISERS

### ADVERTISING RATES

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Half	5½ x 9	42.00
One-Third	3¾ x 9	28.00
Quarter	2½ x 9	21.00
Eighth	1½ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

### SPECIAL NOTICE.

The foregoing schedule of advertising rates is suspended indefinitely from this date. Write for new trial rates; they will interest you.

**CLASSIFIED ADVERTISING**—"For Sale," "Help Wanted," etc., 3c. per word; minimum, \$1.00 one time. "Situations Wanted," not to exceed four lines, 25c. one time. Cash must accompany all orders for classified advertising.

### SPECIAL NOTICE

Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

**REMITTANCES** should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

**MARCH 5, 1910.**

## A USELESS EXPEDIENT.

The attempt of The Show World of Chicago, to compel the motion picture interests of this country to patronize its advertising columns by the blackmail method will never succeed. And not only that, but the right thinking men in the business will withdraw their support of what ever nature from that publication.

There was a time when it was quite the usual thing for the trade paper to publish matter derogatory to those concerns that did not advertise in its columns, with the avowed purpose of compelling them to pay tribute and hush money. But the device is no longer resorted to by reputable, self-respecting publications.

The bare-faced attempt of The Show World to sandbag Pathe Freres is about the worst exhibition of the old-time methods that has come to light in recent years. Concerning the affair "Spectator" in The Dramatic Mirror offers the following comment:

Now that the pictures are as good as they are—good morally and good artistically, and now that this betterment has been widely recognized in and out of the motion picture field, it is amusing, to say the least, to note the sudden zeal and enthusiasm of a certain Western amusement publication that has recently set out to reform the whole blooming shooting match. This virtuous publication has all at once discovered that pictures are being produced that are a horrible menace to the public. For months—nay, since its first appearance in the amusement field, the paper referred to has made a feature of motion picture affairs, but all along during the time when there might have been in reality some little excuse for starting an "uplift" crusade, it kept its eyes closed to the defects of the pictures, the occasional vulgarities and the painful absence of artistic quality. On one occasion it even went so far as to editorially defend the exhibition of an especially brutal and bloody bull-fight picture on the novel ground that the wide public exhibition of the film would enlighten the people, to the end that they would never permit bull-fights in this country.

From one extreme our Western contemporary has now gone to the other. From advocating bull-fight pictures it has turned to widely denouncing in boldface "caps" a few unimportant, isolated cases of questionable taste in picture stories, some of them so long out of print that they are ancient history. With the proverbial zeal of a new convert, if indeed the conversion be sincere, the new crusader sees vice, immorality and crime in distorted proportions. The frivolous and flirting French wife has become, perforce, the unfaithful wife, although the pictures may convey no such assertion. The representation of crime in strong dramatic subjects have become baneful, horrible, and

damnable, regardless of the artistic demands of the subject or the helpful morals that may be drawn from the tales. This is, indeed, "uplift" run mad—so mad that there may be ground for the assertion that has been made that there is an ulterior motive at the bottom of it, although this writer prefers to believe otherwise.

Spectator mentions a notable incident in the erratic career of The Show World—the Bull Fight picture, which it praised so highly. On that occasion it was getting money from the firm that had the inexcusably brutal picture to rent and was trying to earn its hire. How utterly ineffectual the attempt was is a matter of record.

While we do not desire to divert attention from the chief malefactor in the carnival of blackmail, we cannot refrain from calling attention to the letter sent to the exchange men of Chicago, by the representative of another of our esteemed contemporaries. The letter is printed in the Chicago correspondence on another page and is a senile attempt to force those interests to use the pages of the paper which the writer of the letter misrepresents. However anxious the publishers of the Motion Picture World may be to obtain business, we do not believe that they countenance such methods and will expect to hear an unqualified disapproval from them.

There is nothing about the motion picture business so dark or devious that the concerns engaged in it should be subjected to blackmail by publications which owe their existence to the advertising patronage given them by those concerns. The sooner the picture trade papers, which carry sandbags concealed about their persons, get wise to that fact the more prosperous they will be.

## A CRY FROM THE NORTHWEST.

We are in receipt of an item of news from an exhibitor in Oregon, whose name it is thought best to withhold for business reasons, with his comment upon the conditions which, from his point of view, pertain in that territory. This is the news item:

Planning the installation of a first-class moving picture show in every city in the Pacific Northwest, S. Morton Cohn and his associates, of this city, have organized the People's Amusement Company with a capital stock of \$400,000.

The company will operate in the states of Oregon, Washington and Idaho. Already 13 of these 5 and 10-cent entertainment houses, seven of them being located in Portland, have been absorbed by the merger. Details of the organization, including the election of officers and directors, were completed at a meeting of the stockholders yesterday afternoon.

The officers are as follows: President, S. Morton Cohn; vice-president, Fred H. Rothchild; secretary, D. Solis Cohen; directors, S. Morton Cohn, Dr. Holt Wilson, A. Berg, Fred H. Rothchild and D. Solis Cohen.

The company has acquired the following moving picture theatres: Star, Arcade, Oh Joy, Hippodrome, Orpheum (Sixth street), Palace and Bijou, of this city; Lyceum, Alaska and Olympic theatres, of Seattle; Star Theater, of La Grande; Grand Theater, of The Dalles and Star Theater of Caldwell, Idaho.

Is the purpose of the company to operate the theaters it has acquired and to build and equip such new enterprises of this kind as may be brought under its direction and control.

It is announced that one of the main objects of the company will be to guard and scrutinize programmes, not only in the theaters located in the large cities, but in the small towns as well, so that the entertainment at all times will be entirely free from objectionable features.

Mr. Cohn denies that the consolidation which has been effected will encroach upon any of the smaller theaters in any of the various localities in which it will compete for business. The company has secured offices in the Rothchild building.

This is what our informant has to say on the situation arising out of the formation of the aforesaid company:

Editor of The Film Index.

Dear Sir: As a reader and a subscriber of The Film Index, which I think is the best journal published relative to the licensed motion picture business, and also being a licensed exhibitor, I would like to ask you a few questions also to explain the situation in the Pacific Northwest, and ask you what is to become of a lot of us old exhibitors that have been the first to open houses and have used licensed films from the start?

What are we going to do now when the only exchanges in this Pacific Northwest is controlled by one company and said company are buying, and building, houses in every town in this country, and are putting in houses in towns where there is not business enough for the house or houses already there, and running in opposition to their old customers, and are furnishing their own houses with the cream of the licensed films and making the old man take what is left and charging him a big price for same? It is their aim to put

out of business every house that is in their power to do so. If we use licensed films we have to take our service from them.

Now, in my case, I was the first house in my town. I came here and made the picture business a success, and so far have been able to still do the business. I am taking my service from them and they own the other house here. I have a complete record of all films run in both houses and while I pay more per reel than they charge up to their own house, they send a far better service to their own house than I can get. They are going to keep on until I am compelled to quit using licensed films and will have to go over to the Independent for service, or go without any.

You can see by the records of the Patents Co. that lots of exhibitors out here are using Independent films. Why? Because they have been compelled to do so. Now, where we have been defenders of the licensed films, is there not some way that our exchange can be compelled to give us fair treatment, or will we have to lay down like a lamb, and let the only licensed exchange here pick the wool from our backs. Are not we entitled to a square deal?

Here is a condition that is unpleasant to contemplate. Under the code of modern business it is looked upon entirely legitimate to get "What you want when you want it," also, to use every means at hand to help in the getting. Whether all that our correspondent alleges against the Amalgamated Exchange is or is not true, it is unfortunate that that exchange should lay itself open to suspicion and criticism. According to its agreement with the patents company it should treat all exhibitors fairly and provide them with the class of service they demand.

The claim of the writer of the above letter that the exchange is giving its own houses preference in the matter of service is a complaint that will be difficult to establish. It may give such service as it pleases and charge what price it pleases. That is a legitimate proposition. It is also within its rights to charge outside exhibitors what ever price it can compel them to pay for the class of service they require. Having agreed to give a certain service at a price it should deliver the goods. The writer does not make the charge that he does not get what he pays for.

There may be other questions in the case that might make it look different from what it seems upon the ex parte statement of the exhibitor; but no great stretch of imagination is required to understand what might happen to the exhibitors whose businesses were coveted by persons controlling the exchange business in a certain territory.

The big question lies in the feasibility of permitting any person interested in the exhibition business primarily, to engage in, or have any connection with an exchange. This is a question that will have to be met and disposed of some day.

A motion picture exchange should be in position to act for its patrons without prejudice. It will not do this if its principals are engaged in the exhibition business as well. They will always give their own houses the best of the service.

The charge that the Amalgamated is responsible for so many picture theatres going over to the independents in the Northwest can be proved or disproved by the records. The officers of the Patents Company are undoubtedly familiar with the facts and may give them due consideration in whatever course they pursue in the matter of the exchanges.

## SUNDAY SHOWS.

New England is all tore up over the question of Sunday picture shows. In Massachusetts it is up to the mayors of cities to say whether or not the picture theatres may do business on the Sabbath Day. In Connecticut the old "blue laws" seem to settle the question in favor of the Sabbatharians. In towns where the chief magistrates have given permission to the owners of picture theatres to open their places of amusements, there has been a great hurrah on the part of the Sunday observance societies. Brockton, Mass., in particular, is having a shool of a time because its mayor finds the picture theare an innocent form of amusement and has granted one theatre the privilege of opening on Sunday. All sorts of resolutions and denunciations have been directed against that mayor, and the end of the squabble is not in sight.

The agitation has developed some interesting opinions on the subject. Here is one from the Bridgeport Telegram, that is worth reading,

In the interest of common fairness, many people are suggesting that it would be desirable to ascertain



the exact legal status of stereopticon exhibitions in churches on Sundays and also of other entertainments which can hardly be the utmost stretch of imagination be termed religious services. However this may be, it is certain that the task of keeping Sunday as a day of rest and religion is rendered very difficult by the example of churches and other religious institutions. If because people will not attend church or any kind of religious service unless secular attractions are offered them, it is necessary to provide them with Sunday lectures, Sunday novel reading, Sunday dramatic entertainments and Sunday concerts, there seems to be no particular reason why outsiders should not be permitted the same liberty. What is wrong in a theatre or a moving picture show, is not sanctified by taking place in a church, and the law assuredly makes no distinction between clerics and laymen. It is to be hoped our Hartford friends who seem to be hard pressed by a sudden revival of Puritanism will have the courage and public spirit to test this matter in the courts. Rightly or wrongly, the assumption that a church may do with impunity on Sunday the things which any other assemblage of persons is forbidden to attempt gives rise to an immense amount of bitter feeling. If the churches desire the first day of the week to be observed with the old New England strictness, they will do well to live up to their own tenets. If such rigid Sabbatarianism is indeed necessary for mankind, their own failure to observe it does injury to the cause. If the Sabbatarianism aforesaid is too severe a regimen for the churches, it seems desirable to accord outsiders who have no special convictions in the matter a reasonable amount of freedom.

It is pleasing to find a tolerant expression amid the columns of violent abuse that has been directed against the purveyors of a most innocent, not to say instructive pastime as motion pictures. We reproduce in another column a bit of verse that is right to the point and emphasizes a phase of the Sunday amusement question which should be pondered well by the fanatics who worship form and tradition so blindly.

#### ANOTHER GREAT BIBLICAL PICTURE.

With two great productions of the Passion Play as well as the numerous recent releases of excellent biblical subjects to choose from, the Sunday program has come to be considerably less of a prolem than it was a year ago.

This week a future release was shown in the Chicago offices of George Kleine, which, with the Biblical settings and accurate history couples several of the most dramatic and artistic surprises that have been produced during the entire past year of great successes.

"The Fall of Babylon" was dramatized from the 5th chapter of Daniel, and was pronounced by the auditors "an absolutely perfect production."

The statuary, bas-reliefs, draperies, huge vases, arms and armor, canopies, rugs, and other properties, are so perfectly chosen with studied attention to historical truth that we virtually went back through the centuries to 538 years before the birth of Christ.

We saw in perfect sequence of events the entire thrilling story of "Belshazzars Feast" and the "Handwriting on the Wall."

Leonce Perret of the Odeon Theatre, Paris, interpreted the role of Belshazzar in his masterful way.

As the prophet Daniel we were again permitted to see the inimitable French impersonator, Georges Wagne.

While in the gorgeous feast scene, Mademoiselle Napierkowska, of the Opera Comique, introduced one of her famous dances.

The burning of Babylon and Triumph of Cyrus are among the greatest spectacular effects ever staged.

The film will make a most valuable addition to the repertoire of Biblical dramas so much demanded in many localities at present.

#### FOR PENNSYLVANIA EXHIBITORS.

Having established an enviable reputation for first-class lantern slides and song slide service throughout Pennsylvania, the Novelty Slide Company, of New York City, have found it necessary to open a branch office in Scranton, Pa., so as to be in a better position to handle the rapidly increasing trade from that section.

The Scranton office is located in the Real Estate Exchange Building, and is under the capable management of Chas. V. Meinzer, an energetic, experienced moving picture man, who has made many friends by his honest, straightforward way of doing business. This office is well stocked with a large selection of late popular songs, also travelogues, lecturettes and Novelty Puzzettes are on hand for rental. In addition, a complete line of all the Novelty Slide Company's lantern slide products and moving picture specialties are carried in stock. Exhibitors will find Mr. Meinzer always ready and anxious to solve their slide troubles, and all inquiries and orders will receive prompt attention.

## THE PRINCESS OF MANISTIQUE

### Manager McKerring Has Earned Popular Favor Through Careful Management

The Pioneer-Tribune, an enterprising newspaper published at Manistique, Mich., comments favorably upon motion pictures generally, in a secret issue, and takes the opportunity to say a few nice things about the local picture theatre manager, Mr. Harry McKerring. The Film In-



Manager Harry McKerring.

dex reprints the story with engravings of Manager McKerring and a view of the interior of his Princess Theatre:

Moving picture theatres are of recent origin, and the unprecedented success that has attended this method of entertaining the public and the ever growing popularity of this form of amusement, makes

The Princess theatre now owned and managed by Mr. Harry McKerring, was instituted in this city on Sept. 23, 1907, by Messrs. McKerring & Rowley, who came from Owosso, where the present owner conducted a Princess theatre prior to coming here. Their business prospered and within a year they had similar theatres at Norway, Tomahawk and Rapid River. However, during the current year, Mr. McKerring disposed of his outside interests and became the sole owner of the local theatre. The success he has had, may be attributed to his personal popularity, and the excellent service he is giving his patrons.

Mr. McKerring, or Harry as everyone addresses him, is a vocalist of more than ordinary ability and has always responded to the demands made upon him by the various churches in their musical entertainments. His good nature, honesty, and manliness has impressed the community to a remarkable extent. His equipment is the best the market affords. He owns a Pathe machine, considered to be the best manufactured. He patronizes only the licensed manufacturers. He censors every program so that the patrons can rest assured that the entertainment can be witnessed by the children as well as those of maturer years. The illustrated songs are always the very latest, and are sung here simultaneously with the theatres of New York City.

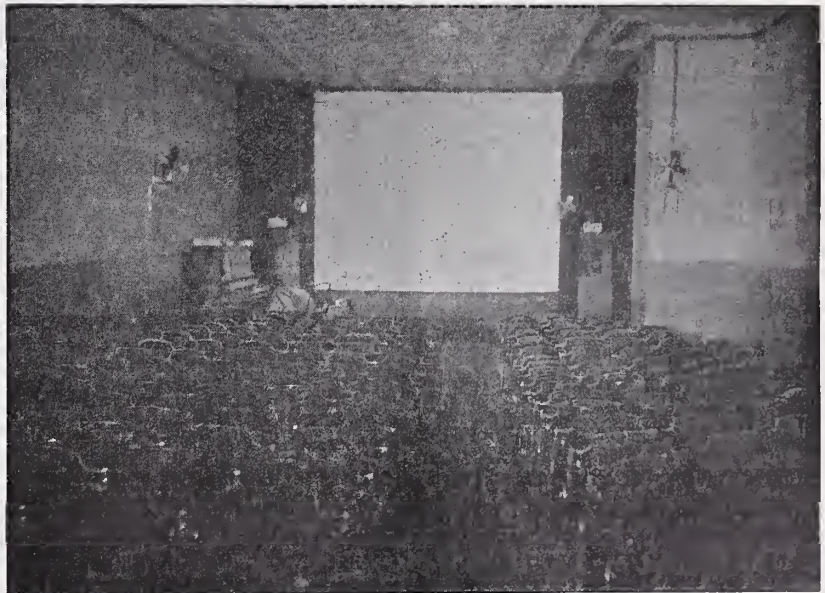
The theatre is located in the Gorsche block, and it has all of the improvements noticeable in the city theatres. It has steel ceilings, elevated floors, opera chairs, electric fans, heated by furnace, and with its cooling and exhaust system it is the best ventilated public building in the city. It has a capacity of 208.

The ticket seller is Mrs. McKerring, one of Owosso's fairest daughters, who became a resident of Manistique during the past summer. The ticket taker is Mr. Earl Barrow. Mr. McKerring is the vocalist and this feature of the daily program always pleases. Miss Elva Baker is the pianist and her work is excellent. The traps and sound effects are in charge of Arthur Erickson. The electrician is Mr. Loy B. Hackett. He is experienced in his line having been an electrician for five years prior to engaging in the role of a picture operator in which he has been continuously employed for the past four years.

Every known appliance known to the business to insure safety to the patrons is installed; and parents have no hesitancy in sending their children to the Saturday matinees for they know that they are safe, are being instructed and entertained, and that they will not witness anything of a demoralizing nature.

#### THE EDUCATIONAL VALUE OF HISTORICAL FILMS.

The historical drama to the theatres presenting knowledge and entertainment through pantomime, has



Interior View of Princess Theatre.

it a safe prediction that its shadow won't grow less. They afford people a cheap and instructive means of entertainment, and the public quickly grasped the situation and by its liberal patronage has made it possible for the phenomenal improvement in the business. From an experimental toy, as it was considered in its inception, the business has grown by leaps and bounds, and at the present time the machines used, the preparation of the films and the taking of the pictures has reached perfection. Every portion of the world is scoured for pictures that may interest the public, and in this manner, the resident of the smallest hamlet is enabled to get in touch with the customs, habits and every day life of other nations, and to witness the best in drama and tragedy. It is safe to say that in time geography will be taught in our public schools by means of the moving picture machine.

become equally as important as the historical novel has become for years in the field of literature.

Better, however, far better, than the average fiction of this type, are the finished and authentic production of the film manufacturers.

Following closely upon the great historical drama, "Civil War," George Kleine announces the release for Saturday, March 5, 1910, of a greater work, both from a dramatic and an educational standpoint.

"The Poet of the Revolution" presents an accurate, artistic, and intensely dramatic, biographical sketch of the most generous, most hopeful, most reckless and most refined youth of the French Revolutionary War of the Seventeenth century, Andre Chenier.

Enacted by stars from the theatres from Paris, staged upon the very ground made sacred by this history, produced in a studied perfection of detail, it bids fair to eclipse all productions of its kind.



## SCORES ANOTHER SUCCESS

### Captain Ament Writes of His New House at Meridian.—How He Wins.

The Film Index is in receipt of a characteristic letter from Captain W. D. Ament, proprietor of the Elite picture theatre at Jackson, Tenn., and a number of amusement ventures, including his latest—the Elite picture theatre at Meridian, Miss. The captain is an old showman and knows his public. How he wins out is best told by himself:

Editor of The Film Index:

Dear Sir—It might be of interest to your readers to announce that I have opened another house in Meridian, Miss. I leased the old Lyric Theatre, where at least half a dozen owners before me have come and gone and left town in a few weeks owing every merchant that would trust them. I have completely remodeled it and renamed it the Elite. Everybody predicted that it would be a failure, but I have produced the first REAL HIGH-CLASS motion picture show that Meridian ever had and have not had a losing day from its opening.

On my opening day I played to two thousand people, with only 210 seating capacity.

One year ago I located in Jackson, Tenn., and bought the last house out of ten that had gone bankrupt. During the year I have run this house I have completely revolutionized the motion picture business in Jackson and have met with success far beyond all expectations. Hundreds of the best people in that city who were never known to attend shows of any kind are my steady patrons.

Although I have very little competition, I am a heavy advertiser and use legitimate methods in conducting my theatres. I use every daily newspaper, 3-sheet posters, 1-sheet cloth banners, dodgers and a big advertising wagon with a loud organ that makes sweet music and wakes them up in all parts of the town. The newspaper men are my friends and great boosters.

I find by close observation in my travels over the country that what the motion picture business needs the most is practical and experienced showmen who have a knowledge of the business. There are too many carpenters, butchers and milkmen in it. Its the softest money for real showmen of any branch of the show business I know of, and I have owned everything in the line of amusements from a side show to a circus, and a picture show to a legitimate opera house. It's only a question of time when the showmen of the country will control this branch of amusements and the chumps will have to take a pick and shovel and go to work. Yours respectfully,

CAPT. W. D. AMENT.

There's the old showman for you; and a fine old veteran he is. He happened to be one of the wise ones and got into the business at the first opportunity. But there is still many good chances for other good showmen to-day, as Captain Ament's experience in Meridian proves. Men who know the amusement business and how to arouse the enthusiasm of the public will always find a good opportunity in the motion picture field.

## MORE LIGHT WANTED

### Detroit Police Investigation of Picture Theatres Reveals Too Much Darkness—Otherwise O. K.

In response to a loud and persistent call from the clergymen of Detroit, Mich., for an investigation of the alleged "horrible conditions" existing in the picture theatres of that city, the Police Department has gone over the ground very thoroughly and made its report. The work was placed in the hands of Detective George Larkins, who devoted ten days to his task. The Detroit Journal summarizes the report as follows:

Detective Larkins' investigation covered the following subjects: Are obscene pictures shown? Are there suggestions of immorality? Anything to incite admiration of youths for law breaking? Conduct of persons inside and outside of theatres; percentage of boys and girls in audiences; ventilation; exits and aisles clear; age of performers? To what degree are theatres lighted while moving pictures are being shown?

The detective found the theatres in fairly good shape upon all of the subjects, with the exception of the last, relative to lights.

He found that more than half of them had their audiences in almost total darkness while moving pictures were being shown. This is a matter strongly objected to by the police because of mischief that may happen while these places are in darkness. Proprietors were ordered to turn on more lights during the exhibition of moving pictures. Many complaints of misconduct while these places were darkened had reached the police. The proprietors expressed themselves as willing to at once comply with the orders of the police.

Detective Larkins said that he found no obscene pictures being shown and heard nothing vulgar in the vaudeville section of the programs. Proprietors as-

sured him that they would endeavor to cut out anything in their pictures or vaudeville acts which might tend to make youths admire law breakers. One theatre which produces shows in which there is much violence, gun shooting, etc., promised to modify the shows as much as possible and to cut out shooting.

The conduct of persons inside and outside of the theatre was very fair, said the detective. He saw no boisterous conduct, but in some cases young fellows were found hanging around outside of the theatres. The proprietors, however, said that they kept youths from loitering about as much as possible.

Detective Larkins says that the percentage of children attending these shows down town is very small but that in the outlying districts it is very large. On Sunday afternoons and evenings fully 75 per cent. of the audiences at these outlying theatres is boys and girls. Many of the children, however, are accompanied by their parents. On Sundays many of the theatres display special religious pictures for the children.

The ventilation in most of the theatres was found to be excellent. In but a couple of places were aisles

and exits found blocked, and the proprietors of these places were warned. None of the theatres had any child performers.

One theatre, the Harmonia, 746 Russell street, had a door between the theatre and a saloon. The officer ordered the proprietor to board up this door. The proprietor, it is said, showed no inclination to carry out the order, and the police will probably ask the mayor to revoke his license.

The foregoing report, The Film Index is advised, has taken the wind out of the sails of the militant opposition. What is most gratifying is the willingness of the managers to light up their houses, upon the suggestion of the police. Its too bad that they did not do so upon their own initiative. Experiments have proved that there is no excuse for a "dark picture theatre." Nor is it necessary to go to the expense of putting in specially prepared curtains, or to paint the screen with special preparations. Just turn on the light.



SELIG'S BIG EASTER RELEASE "WIZARD OF OZ."

Folk lore, legends, myths and fairy tales have followed childhood through the ages, for every healthy youngster has a wholesome and instinctive love for stories fantastic, marvelous and manifestly unreal. The winged fairies of Grimm and Anderson have brought more happiness to childish hearts than all other human creations.

Yet the old-time fairy tale, having served for generations, may not be classed as "historical" in the children's library, for the time has come for a series of newer "wonder tales" in which the stereotyped genie, dwarf and fairy are eliminated, together with

all the horrible and blood-curdling incident devised by their authors to point a fearsome moral to each tale. Modern education includes morality; therefore, the modern child seeks only entertainment in its wonder tales and gladly dispenses with all disagreeable incident.

The Selig Polyscope Company having this thought in mind, the film of "The Wizard of Oz" was produced to please the grown ups and children of to-day. It aspires to being a modernized fairy tale, in which the wonderment and joy are retained and the heart-aches and nightmares are left out.

## LUBIN NOTES.

Unless a decidedly unfavorable change in the weather takes place, the contractors expect to turn the new studio and factory over to the Lubin Manufacturing Company by the middle of March and promise the most perfect picture plant in existence. From twelve to twenty scenes can be erected at once in the spacious all-glass studio, or the whole big floor space may be utilized for a single stupendous picture. Several novel ideas in construction have been originated in the planning of this plant which will greatly facilitate the production of perfect pictures.

The section of the Lubin Stock Company sent South for the Winter has been sending back some notably attractive releases, but now they have gone further afield than Florida, their first stopping place, and are established in the West Indies, the most recent work being even more attractive than the "New Marshall" or "The Ranger and the Girl."

The Mondays and Wednesdays are the Lubin release days and as St. Patrick's day falls on a Thursday this year first run exhibitors will profit

by the release for that day, "The Irish Boy." One of the settings showing a cabin in Ireland is from a famous painting, one of the poses reproducing that painting entire, and the factory scenes later shown were done in an actual machine shop, the heavy equipment of lights reflectors being especially installed for two scenes from the play.

The other week a theatrical company was closed at one of the Philadelphia theatres, the stoppage being not disassociated with a failure to pay salaries that had become chronic. Many of the players were stranded in town with New York only \$2.50 away. One of the company was acquainted with a member of the Lubin Stock Company and learning that extra people were needed communicated the joyous fact to his companions. "Marriage in Haste," as a result, shows more high-priced actors in a mob than any picture ever produced, and the players moved on to New York convinced that there was something in pictures after all. The film is set for release March 7th and is a comedy story of unusual novelty.



## "SCENARIO WRITING FOR MOVING PICTURES."

The writing of scenarios, or manuscripts, for moving pictures has revealed itself to many of our foremost authors and playwrights as a fine art. The newness, but not the popularity of moving pictures, has worn off; they are an establishment for which the demand is greater and the appreciation keener, necessitating a larger, better and more diversified supply.

It is a great accomplishment to produce a good scenario for moving pictures, either drama or comedy, with all its necessary requirements of story, interest, sequence, logic, etc., and its practicability as a working script in the hands of the play director. Out of the two thousand submitted manuscripts received from all parts of the country by the extensive Manuscript Department of the Vitagraph Company of America in four months, about two per cent. were accepted and only four of these were practical working scenarios, the balance of the two per cent. had to be re-written by their own staff.

The producers of moving pictures will welcome the time when only bright and accomplished writers will contribute to their repertoires. There is a widening and increasing field for such contributions, for which the remuneration is not limited; it is only a question of quality, originality and practicability.

In none of the arts are there so many amateurs and poorly equipped aspirants for distinction than in play-writing, persons who are depending up natural ability, chance or accident to make a hit and be recognized, mere junk producing ink slingers.

Here is an almost incredible sample of a would-be writer. Anyone who could be guilty of the following and think he could get away with it, would be a case of cerebral hopelessness:—

Dear Sir—I beg you to read this story from the start to the finish. I hope if you will read it you will like it and if you don't understand it please send a letter saying I should come so I could explain it to you and show you my motions. Hoping to receive your favorably reply, I am, Yours truly,

Not all the literary curiosities are furnished by the illiterate. To illustrate, we quote an idea for a moving picture sent by a college professor:—

"A sick man is sent to a hospital. The doctors decide that an operation must be performed. They remove the man's stomach and place it on a table near the window. A dog jumps in the window and runs away with the stomach. The doctors are at a loss to furnish another stomach. They secure a lamb's stomach and sew it in the patient. After the man gets well, he insists upon getting down on all fours and eating the grass from the lawn, refusing to sit at the table like the rest of the family."

It is incomprehensible that a person who has ever seen a moving picture could conceive that the story would be of any interest or value; it is certain that he has not seen any of the recent productions or else his idea of humor must have been warped with the expansion of his collegiate brain.

As an evidence of what some writers consider an absorbing theme for a play, we reproduce a couple of scenes from the scenario, "The Adventures of an Amateur Photographer."

### Scene 4—"The Disaster."

Hall outside of his room. His mother comes down the hall as though looking for someone and opens the door of his darkened room, spoiling his negatives.

### Scene 5—"He Forgives."

Same room as scenes 1 and 3. His mother tells him how sorry she is and he forgives her, brightening up as he takes his flashlight pistol. After loading it up, he takes his outfit and starts to go out to take some pictures by flash light.

### Scene 6—"A Picture by Flash Light."

Need not be any place in particular. He arranges camera, fire pistol and when smoke clears away he is lying on the ground. Some passersby recognize him and take his home.

### Scene 7—"Never again!"

Same room as scene 1. After being put to bed, he raises his right hand above his head as though to swear: "Never again!"

This goes to show that a great many persons think an incident is a story or a trivial individual experience is a matter of general interest and importance.

This effusion of an active brain entitled, "The Delusive Flea," was submitted as a regular "tickler" and something entirely original:

### Scene 1—"Cause and Effect."

Dog scratching himself and saying: "What's biting me?" Screen, showing enlarged picture of flea.

### Scene 2—"The encounter."

Another dog, different color from scene 1, approaching first dog. Fight between the two dogs. Second dog whips first dog, who runs into house.

### Scene 3—"What's one's loss is another's gain."

First dog looking out of window laughing at second dog scratching himself.

There are three things and only three, primarily necessary to the writing of a good scenario—brains, study and knowledge, enhanced by originality and thought.

## PATHE POINTERS

At the Educational Exhibit held last Saturday evening at the Board of Education at Fifty-ninth street and Park avenue, Dr. Maxwell was loud in his praise of the Pathe pictures. In his estimation the pictures of "Wild Birds in Their Haunts" is little short of marvelous, and he said that if such pictures could be produced and shown to the youngsters in the schools it would mean a much more rapid advance in the studies on which the picture treats.

This same film was shown to the members of the Audubon Societies of America at a private exhibition at the office of Pathe Freres, and was universally pronounced the most wonderful picture of its kind ever produced.

The other three subjects presented by Pathe at the Board of Education were "A Gold Mine of New South Wales," "From the Egg to the Spit" and "Tobacco Culture in Java," excited the admiration and applause of all present. When the members of the Board heard that Pathe Freres alone could and did produce enough educational pictures to fill up an entire course of study in almost any subject they were amazed. President Winthrop asked about the feasibility of showing these various pictures at the recreation centers in the city, and was told that Pathe Freres would be glad to co-operate with him to this end.

The coming release of the next Pathe Film d'Art is to be the story of the "Arrest of the Duchess de Berry." This picture is taken from an historic incident which occurred in the province of La Vendee in 1832, and offers a most dramatic series of scenes to the moving picture producers. The personal characteristics of the persons who are portrayed in a moving picture are most difficult to convey in a sufficiently striking manner to be thoroughly understood by the spectators, as there are no lines to aid the illusion. Mlle. Nelly Corman, who plays the part of the Duchess de Berry, accomplishes this feat with amazing fidelity, and M. Dax, who takes the part of the ignoble Deutz, is equally clever. It may astonish some to know that Mlle. Corman spent weeks in reading all she could find about the Duchess de Berry and her asperations, frivolities and ambitions before she assayed to play the part of this fascinating widow who so nearly overthrew the King of France.

On March the 16th Pathe Freres will release a film which should prove a winner in every American playhouse in the country. Under the title "A Bullfight in Mexico," is shown a fight for life in El Toreo, the famous bull-ring of Mexico City. William Pickett, an Oklahoma cowboy, familiarly known as "the man without fear," fights, without any weapon but his sinewy hands, Bonito, the fiercest and most dreaded Spanish bull in all Mexico. The unprecedented encounter, this immense and terrific struggle between enormous brute strength and fearless skill, occurred before an audience of 25,000 persons, every one of whom was there in the hope that the intrepid American would he ground to pieces on the horns of the infuriated beast.

So wild with chagrin did the spectators become when Pickett for seven minutes and thirty seconds wrestled all over the arena with Bonita unable to even loosen his hold that they threw cushions, bottles and every other available thing into the ring to arouse the bull to greater efforts and, if possible, to injure the fearless man who was putting their famous matadors to shame. In fact, it was a bottle hurled with terrific force which hit Pickett a thundering blow in the side, which finally broke his hold and ended the wonderful struggle. Pickett was saved from death by the narrowest sort of a margin, and the last scene of this most exciting contest shows Pickett, his clothes torn to shreds and the young fellow cowboy whose quick wit saved him from defeat and death at the last moment.

## EDISON RELEASES

### "The Right Decision."

This film, to be released March 8, tells a dramatic story, rather original in theme and, therefore, of more than ordinary interest. The story is preceded by a prologue showing the battle field of Waterloo on the morning after the conflict. A ghoul is seen rifling the pockets of the dead and wounded, among the latter a captain of Napoleon's army, who, regaining consciousness and mistaking the thief for a rescuer, offers to reward him for the succor which is given as a blind. Finding his money gone, the captain writes an acknowledgment of the debt on his cuff, which he presents to the scoundrel. On his deathbed a few years after the captain charges his son to seek out

and reward the possessor of the cuff, whom he has been unable to find. The story of how the son, reduced to poverty, accidentally discovers the thief in his lair, how he overhears him and his confederates plotting against the safety of a beautiful girl, whom he has learned to love from afar, and her aged father, how he is torn between love for the girl and his duty to his parents and how he reaches "The Right Decision" furnishes a film of compelling interest from beginning to end.

The other film on the reel of the 8th is a comedy, "My Milliner's Bill," which was made famous by Rosina Volkes, the well-known actress, some twenty years ago. The Edison Company's production of the playlet has been brought strictly up-to-date, handsomely staged and played by special cast.

"His First Valentine," by Roy Norton, to be released March 11, is full of quaint comedy, stirring dramatic actions and beautiful scenic effects. The difficulties that beset the love-making of "Easy" Miller (a character well known to readers of Mr. Norton's famous short stories), furnishes the theme and comedy up to the dramatic movement of the film and culminate in the robbery of the stage coach, "Easy" Miller's lone battle with the mail robbers on a snow-laden mountain side, his triumphant recovery of the valentine and his terrible struggle in a wounded condition to deliver the precious loke-token to the little school mistress.

"Love Drops" is a short film which completes the reel of the 11th inst. Though short, there are several good laughs in it, and it will be found an excellent "filler-in."

### Edison Company to Produce Michael Strogoff.

The Edison people have made preliminary announcement of their intention to release Michael Strogoff, Jules Verne's renowned story of the heroic and successful combat of the Czar's faithful courier with court intrigue and villainy, and of his thwarting of the plot and the exposure of the conspirators. The many exciting episodes of his perilous missions ought to insure a wonderfully interesting film if, as is promised, the atmosphere of the original story is carefully preserved and the characters selected properly studied and acted.

"Frankenstein," Mrs. Shelley's famous story, will be released by the Edison Company very soon. The possibilities of this weird tale from a dramatic and photographic standpoint are tremendous, and in their development the Edison people have set themselves to a task that will exhaust every resource at their command.

Edward W. Townsend is at work on another film which will be included in the releases for the latter half of March. Judging the film by the character and success of "Little Sister," "Their Social Education," "A Rose of the Tenderloin" and "A Victim of Bridge," we shall expect a production worthy of Mr. Townsend and the Edison Company. The film in question will be dramatic in character.

## EDUCATIONAL MOVEMENT.

(Continued from page 1.)

Biograph Company; Mr. G. H. Scull of the Edison Company; Mr. Samuel Long and Mr. William Wright of the Kalem Company, and H. H. Hoagland, of Pathe Freres, represented the picture men.

Dr. Maxwell called the gathering to order and explained that the purpose of the demonstration was to illustrate the feasibility and the propriety of employing motion pictures in the public schools. Dr. Maxwell read a letter from Mr. Thomas A. Edison, in which the great inventor emphasized the great educational value of motion pictures and predicted the time when they would be used generally for that purpose.

The subjects shown were "Hydraulic Gold Mining in South Africa," Pathe; "From Egg to Spit," Pathe; "Lessons in Chemistry," Urban; "The Fly Pest," Urban; "Fruit Growing in Grand Valley, Colorado, Illustrating the Effects of Irrigation," Edison; "The Fishing Industry at Gloucester, Mass.," Edison; "Tobacco Growing in Java," Pathe; "Wild Birds in Their Haunts," Pathe; "Industries of Southern California," Selig; "Life of Washington," Vitagraph.

The audience was held in almost breathless interest during the entire exhibition by the rare beauty and character of the pictures shown. Frequent bursts of applause greeted the specially fine portions of the pictures. That the demonstration produced a profound impression upon the educators present there can be no doubt. Dr. Maxwell expressed himself as greatly pleased, though he could not talk of the probability of pictures being adopted by the Board of Education as a means of imparting knowledge.

There is every reason to believe that pictures will soon be used in connection with the work of the Bureau of Lectures and at the Recreation Centers. This work is under the direction of Dr. Leipziger, who is most enthusiastic on the subject of pictures.



## CHICAGO LETTER

(Continued from page 1.)

be obtained at a much cheaper rate than a single one, the time may come when it will be possible to furnish live exhibitors with cuts of the leading women and men of all feature films at a merely nominal outlay. The plan, of course, would apply chiefly to exhibitors in the smaller cities and in towns. At any rate the "cut" plan is well worth the consideration of manufacturers. The more money the exhibitor makes, the more able is he to pay for a higher quality service, which means more business for the Exchange man and this, in turn, enables the latter to buy more reels from the manufacturer. Publicity means a great deal in the picture business and a good newspaper cut catches the eye and directs it to the reading notice.

## A Selfmade Circuit Owner.

The original of the accompanying cartoon is the owner of a circuit of nine theatres in Illinois in all of which moving pictures are featured. Several of these have been built by Mr. Thielen and some of them he has purchased and remodeled. These houses are of the better class and have seating capacities varying from 500 to 1,200. Sidney Smith, booking manager of the circuit, is kept busy booking the programs and makes his headquarters at the Geo. K. Spoor



FRANK THIELEN.

Exchange, which furnishes the excellent service to which Mr. Thielen attributes much of his success. As is shown in the cartoon Mr. Thielen started with a capital of \$1.35 several years ago, and now pays one of the largest weekly rentals in the country for his film service.

His theatres are the Star, the Vaudeville and the Coliseum in Aurora; the Temple, Star and Opera House in Elgin; the Majestic and Vaudeville in Kewanee; the Lyric in Ottawa, and the Grand Opera House in Joliet.

## A Hot Air Mystery.

Jas. B. Carragien is still in St. Louis, and three young lady employes in the "offices without a chief" pine wearily over the ghost that cannot be conjured forth. For three weeks they have been waiting—at least two of them have—

for one sensible Miss has got tired of the ennui in the deserted suite and is leisurely passing the time at family quarters awaiting forlornly the ring of the telephone that will announce the glad tidings that James B. has come marching home.

But it is learned from reliable authority that James B. has no intention of marching Chicago-wards until certain matters have been righted by John J., who, it is understood, is charged by James B. with a violation of contract. Until the skein of tangled things is unraveled, it is held by those who know that Carragien has refused to act either as president of the I. P. & P. Co. or owner of its stock. It has been learned, too, that several knotty problems affecting Murdock and the deposed officers of the old I. P. & P. Co. are also on the tapis, concerning which interesting developments are expected shortly.

Perhaps the city records may assist in throwing some light on the "tangle-up" between Carragien and Murdock. A chattel mortgage for \$1,750.00, dated Feb. 4, 1910, and filed Feb. 15 last, given by the I. P. & P. Co. to J. J. Murdock, covering office fixtures, will afford a glimpse at the nature of the deal carried out between Carragien and the former I. P. & P. Co.'s president. James B., is it possible that you have been dealing in hot air all this time?

## A Record-Breaking Film.

It will not often recur in the history of the film industry that a single reel of film will require the chartering of a special train to guarantee its reaching destination on time. This remarkable incident occurred on the night of Feb. 15, when Courtland Field Bishop, president of the Aero Clubs of America, engaged a special train to carry the Essanay film, "Aviation Week at Los Angeles," from Washington, D. C., to New York, in order that the P. L. Waters Exchange might receive it Wednesday morning, Feb. 16, the release date of the picture.

The exhibition, given before the President and other notables in Washington, Tuesday evening, lasted until it was too late to catch the regular night express, and Mr. Bishop solved the difficulty of getting the film in the hands of Mr. Waters on time by dipping heavily into his bank account. There is nothing small about the president of the Aero Clubs of America, just as there seems nothing impossible to the modern ships of the air; and the famous Essanay picture has become historic in more ways than one.

## Don't Pay Your Cashier With Counterfeit Money.

Harry Markham, manager of the Broadway Theatre, 638 Milwaukee avenue, whose license was revoked by the M. P. P. Co. early this month, has gotten himself into a pack of trouble of another kind recently. It happens that the girl cashier of the Broadway was lax in her scrutiny of the coins taken in at the window one day, as, when counting up at night, Mr. Markham discovered a counterfeit dollar. He gave the girl a "calling down" and informed her that the amount would be deducted from her salary at the end of the week.

When pay night came, the cashier found the counterfeit dollar among the money in her envelope, and she indignantly declared that the manager had no right to pay her in part with counterfeit money. He stoutly informed her that he did it knowingly, in order to teach her a lesson on greater carefulness, and that she would be obliged to bear the loss. The girl carried her trouble to her men folks at home and they carried her story to the federal district attorney.

As a sequel, Mr. Markham was hailed before the federal grand jury and he was held by that body last week on the charge of passing counterfeit money, knowing it to be such. It now strikes Markham very forcibly that when endeavoring to teach his cashier a lesson he was unconsciously the means of teaching himself a more severe and serious one. The moral to this story is obvious: don't pay your cashier with counterfeit money.

## Dryness, Mental Concentration and Things.

Ever since the First Ward ball promoters were denied the privilege of dispensing exhilarating beverages at the Coliseum, that resort has been as dry as Sahara. The very walls are cracking from the absence of moisture of any kind.

The truth of this was experienced in full force the other evening by E. L. Parks, of the

Selig Polyscope Co., who accompanied Wm. N. Selig and F. C. Aiken, of the Theatre Film Service, to the scene of the wrestling bout between Zbyszko and Mahmoud. The building was packed and the heat was terrific. Suddenly Mr. Aiken exclaimed to Mr. Parks, "I just feel as if I were going to faint." The words were scarcely uttered when Mr. Aiken collapsed.

A giant policeman in the vicinity picked up Aiken and bore him to the nearest room in the building, while Parks dashed hither and thither for water. Not a drop was to be found and Parks rushed out to a saloon where he got two bottles of beer. Returning he emptied the contents of one on the face and neck of his friend who soon revived sufficiently to drain the other. "Too bad, Parks, that the first had to be wasted," said Aiken, as he looked dolefully at his soiled shirt front.

And where was the "king of picturedom" all this while? When Aiken and Parks returned to their seats, Wm. N. was still engrossed with the struggle on the mat and was utterly oblivious of the fainting fit and their absence. With powers of mental concentration like these is it to be wondered at that the march of the diamond product has always been forward and that no difficulty has been too arduous for it to surmount.

## Luthardt, Secretary of M. P. Operators' Examining Board.

Wm. H. Luthardt, formerly chief clerk of the detective bureau, has assumed his new duties as secretary of the board of examiners of moving picture operators, plumbers, engineers and chauffeurs. A requisition for his certification as head of the eligible list of secretaries was signed recently by Mayor Busse. Secretary Luthardt's salary in his new position will be \$3,000 yearly.

## Foremost Opera Chair Manufacturers.

The A. H. Andrews Co., of Chicago, the largest concern in the U. S. which manufactures opera chairs, when interviewed last week stated that the Spring outlook for their trade is exceptionally promising. Mr. McLaughlin of the advertising department informed me that the Company has just installed the new City Theatre in New York, owned by Sullivan & Krause, with opera chairs; also the new Brandeis Theatre in Omaha, on the Woodruff and Burgess circuit, and the new Casino Theatre in Washington, D. C., built by the Mayer Amusement Co. A contract for chairs was recently signed with the management of the new Orpheum at Duluth, a handsome theatre which will form an extension of the great Orpheum circuit.

It needs only a casual perusal of these notes to be convinced that this great Chicago house is foremost in the ranks of manufacturers who vie to make the seating facilities of a theatre comfortable and enjoyable.

## CHICAGO FILM BREVITIES.

Sherwood and McWilliams opened the Bijou theatre in La Crosse, Wis., to fine business Saturday, Feb. 19. The programs for this theatre will consist of high class pictures, musical acts and illustrated songs. The Theatre Film Service will furnish the films.

Roy Honeck of the Chicago Song Slide Exchange reports a rapidly growing demand for their service at the recently established low rate of 25 cents per week for a complete set, with the latest songs. The firm has been obliged to increase the working force to handle the business.

W. X. MacCollin, manager, and Gordon White, musical director, of the Fairyland Theatre, 1254 Milwaukee avenue, called at The Film Index office last week. Mr. White conducts the snappy orchestra which has contributed largely to the success of the Fairyland by timely and well selected popular programs. Manager MacCollin says that high class pictures are the real thing to draw the crowds and speaks optimistically of the future and with satisfaction of his present business.

The Vitagraph Company has made a fine advance move in preparing for exhibitors of the "Life of Moses" Series a carefully written list of press notices. And if a well selected set of newspaper cuts were made and furnished at cost price to the exhibitors still so much the better. There will be a great demand for this splendid series of pictures for years to come from churches, Y. M. C. A. organizations, societies of all kinds, etc., and illustrations for newspaper notices will be required by all.



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## SCENERY for MOVING PICTURE THEATRES

You need it for vaudeville acts. For full information and prices of a complete set front Tormentos, fancy drapery and one or two leg drops, according to the depth of stage, and back drop representing garden scene. Fill out the following form and mail to us.

	Feet	Feet
Inside Measurements of your Picture Frame,	.....X.....	.....X.....
Size of your Picture Sheet,	.....X.....	.....X.....
Distance from Picture Frame to Back Wall,	.....X.....	.....X.....
Distance from Side Wall to Side Wall, Back of Frame,	.....X.....	.....X.....
Height from Stage Floor to Ceiling,	.....X.....	.....X.....

**TURNER COMPANY** Scenic and Theatric Studio  
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M. P. MEN.—You have to put on Vaudeville Acts or lose money.

## Theatre Film Service means Studied Service

WRITE US FOR PARTICULARS

85 DEARBORN STREET - - CHICAGO, U. S. A.

Frank Koppelberger, manager and owner of the New Majestic Theatre in La Crosse, Wis., was a visitor last week and arranged with F. C. Aiken, president of the Theatre Film Service, for an improved high-class service. The Majestic is reputed to be one of the prettiest theatres in Wisconsin and Manager Koppelberger declares that he is well pleased with business conditions in his city.

R. S. Hopper, manager and owner of the Lyric Theatre, Freeport, Ill., paid a visit to Chicago last week. His chief object was to arrange with I. Van Ronkel, of the American Film Service, so as to get the identical service used by the Orpheum, on State street. This he succeeded in doing, and patrons of the Lyric can look forward to a feast of good things in the moving picture line.

Manager Quinn opened the handsome new theatre, the Trevet, at 63d street and Cottage Grove, Monday evening, February 14. The house is thoroughly modern in its construction and appointments and seats 1,200 people. High-class vaudeville and pictures furnish the entertainment, with the admission at 25 and 50 cents. The Theatre Film Service is furnishing a superior film service. Business was big at the opening and continues so.

The Savoy Theatre, at Flint, Mich., owned by Ike Lewis, has changed hands. Louis F. Sunlin, of Muskegon, Mich., has purchased the house and will put on a first run grade of films.

The American Film Service added the Julian to the other high class theatres on their booking list last week. They now supply the Orpheum, the Comedy, the Wilson Ave., the Lyceum, the Premier, the Gem and the Julian—the finest list of theatres in the city.

### STRAITS OF "INDEPENDENTS" ILLUSTRATED.

Sherwood and McWilliams of the Fairplay Theatre, Madison, Wis., have forwarded me a photograph of their "independent" neighbor, the Grand, a cut of which is shown in connection with this article. Manager Sherwood in his accompanying note writes:

The sore straits in which the exhibitors of "independent" film find themselves, and the tactics resorted to by them in the frantic efforts made to save themselves can be no better shown than by referring to the enclosed photograph (see cut). Two directors of the Grand Theatre Company, for reasons best known to themselves, succeeded in taking away from us the Grand Theatre, after we had made it a "howling success" with licensed film. These two directors are now the managers of the Grand and, after ousting us, they opened it with "independent" film, their service being furnished by the Laemmle Co.

On twenty-seven days' notice we succeeded in securing another building next door, and, after remodeling and furnishing it, we named it the Fair Play and continued with licensed service.

The Grand managers, evidently finding it impossible



GRAND THEATRE, MADISON, WIS.

Showing Manner of Advertising Licensed Pictures to Support "Independent" Service.

to succeed with the kind of junk furnished by the "independents," recently began using about one reel daily of Association film, over nine months old, especially the Biograph. Practically all of this had been already shown twice by us when we ran the Grand, and these men figured, no doubt, that it would be better for them to show an Association film, even for the third time rather than an independent once—not excepting an "Imp."

The photograph speaks for itself and affords silent yet formidable proof of the superiority of the great pictures now put out by licensed manufacturers through the M. P. P. Co. We hope that Carl Laemmle will not feel insulted by having his much heralded "heap big" Imp and the A. B. signs in such close proximity, as shown in the photograph, although the Imp in the centre needs two good A. B. props, one on each side, to hold him up. Long live the "independents" and may they live long enough to see their output improve!

Sherwood and McWilliams are still doing paying business in the Fairplay in Madison and

recently opened two new houses, one in La Crosse, Wis., and the other in Rockford, Ill. High class licensed service is what they bank on and they offer their films straight without any admixture of cheap vaudeville.

### EDISON STOCK COMPANY IN CUBA.

On January 29 a portion of the Edison Stock Company was dispatched to Cuba, equipped with a number of carefully prepared scenarios of stories, the scenes of which are laid in the tropics. No time was lost in getting to work after arriving, and as a result the company will shortly announce the release of the first of these productions. This is the ideal time of the year for outdoor work in the West Indies, the climate being delightfully mild and favorable in every respect.

The company is using Havana as their base of operations because of its picturesque and historic surroundings, and no doubt will produce some interesting films while there.



## TROUBLES OF THE M. P. ACTOR.

An Echo of Vitagraph's Moses Picture that Was Heard In Police Court.

(From the N. Y. Sun.)

One of these nights the tired business man, too tired even for musical comedy, will drop in at a moving picture show, and after watching the gentleman burglar escape by crawling rapidly across the ceiling of a bedroom will be rewarded by seeing the children of Israel march out into the wilderness in the exodus from Egypt. He will see the burning sands of the desert and will witness the sufferings of the Israelites from famine, and the dropping of the manna. It will please the tired man to see how those starving people enjoy that manna, and he will probably be particularly attracted by a medium sized Israelite in the front rank whose method of gathering supplies suggests that he is not unfamiliar with Big Bill Edwards's snow squad. That particular wanderer in the moving picture wilderness is Henry James, late of Mills Hotel No. 1, and it is worth while to learn his views on moving picture Biblical history.

"It's all well enough being an Israelite," said Mr. James, "so long as the man who plays Moses sticks to the text. But this particular Moses didn't. He led us out of the wilderness all right at \$1.50 a day, which was the best kind of manna coming as it did just after the snow shoveling graft was finished and it came on cold. But he had no call to come back and touch every mother's son of an Israelite for 25 cents apiece, and bed money at that for most of us.

"This Moses chap—we knew him at No. 1 as W. V. Wilson, and his right name was Sands—puts up a notice in the mail room saying that fifty men with histrionic talent was wanted to pose for moving pictures of the children of Israel marching in the wilderness. Well, you know the Mills Hotel is full of talent, and Sands, or Moses, as we called him after we got to work, had only to take his pick. The most talented are not always the most successful, you know, and some of the fifty had to dig hard to bring up the ten cents which Moses charged each Israelite.

"Moses said the pay would be \$1.50 per, and he made good all right while we was traveling through the desert. We earned the money all right, too, for the wilderness was down at Brighton Beach, and that's a mighty cold place for bare legged Israelites in January. We had to roll up our trousers so they wouldn't show under the costumes, and the sandals they gave us in place of shoes and the stage paint tan we put on our legs weren't much protection. It reminded me of a song they used to sing about its being 'all right in the summer time,' but mighty uncomfortable in the winter time when one was posing with 'very little clothes and a very red nose.' The red noses were there all right, but the picture company handed out sandwiches and coffee in the waits, and anyway it was a more dignified way to earn \$1.50 than boosting snow under a Dago boss.

"We had a chance to warm up a bit scrambling around that manna scene. When that came along a chap handed each of us Israelites a handful of breakfast food and then climbed up on a roof with some boxes of the chaff and showered it down until the ground was covered. We Israelites do some of our best acting in that scene when we paw at the stuff like starving Cubans and pretend to gather it up and eat it while really munching down the handful we had all the time. It was a dry diet and suggested beer.

"Maybe that's why the manna money, as we called it, gave out so soon after we finished playing that week's engagement with the wilderness company. That's what happened, anyway, and, although most of the Israelites was so stuck up over having trod the boards, to misname those uncommonly cold sands, that they turned up their noses at ordinary jobs they were pretty near all carrying the banner to get bed money, when Moses shows up again and posts another notice.

"The prospect of more manna pleased us and Moses Sands was nearly swamped with applicants. He thinned the ranks sadly when he announced that the ante was now 25 cents, but when he added that the new job with a new picture company was good for six weeks, which would take us nearly to warm weather, we all dug. Fifty of us managed to get the 25 cents together, but it came hard. In fact it came so hard that one of the boys, a new recruit who hadn't served with the Israelites and wasn't so trusting of Moses, called up the picture company Moses had named and asked about the job.

"Meanwhile Moses, who had collected about

\$10, had gone out, and it was just as well, for the things which the children of Israel threatened to do to Moses in the wilderness were feeble joshes compared to what our Moses would have heard had he been present when the doubting one came back and reported that the picture company didn't know Mr. Sands and was not at present in the market for supes.

"Then we started out to find Moses. If he'd been real wise he'd have led himself out of the wilderness of Bleecker street in a hurry, but he'd got the habit that went with the rolled oats manna and we found him in an oasis near by.

"No, there wasn't any particular violence—the police came too soon, but Mr. Moses Sands went to the jug, and several of the most public spirited of us Israelites appearing in Special Sessions he was sentenced last Monday to serve sixty days in the Tombs for getting money under false pretenses.

"That was all very well in the revenge line," concluded Mr. James as he accepted another invitation to drown the memories of the Brighton Beach manna, "but revenge is an empty thing when you're carrying the banner for bed money, and what we Israelites want to know is when we're going to catch another real Moses."

## "A BAD RELEASE."

A number of years ago, at an inter-collegiate contest of oratory given in the Middle West, the oration that won the first prize was called "Tolerance." The orator was especially complimented on the choice of a subject so characteristic of that broad spirit of fair dealing, that it seemed an honest trait of the nation.

Certain occurrences in the moving picture field bring this oration of the Middle West orator sharply to mind. Overzealous and unwise partisans of both the Patent and Independent, are calling each other names, criticizing and roasting each others methods until it has reached the point of personal vilification—in other words making the field of the great industry, a dueling ground upon which you may vindicate (at least to your personal satisfaction), your honor—but perhaps not to the ultimate approval of the real interest in the field.

Look out, gentlemen, you are endangering a great industry, the growing American picture public care only for your pictures and nothing for your quarrels.

But the time is fast coming under such tactics, that they will sit up and take notice, if you force them to, and perhaps conclude that the picture business is getting tiresome since many of the owners or representatives spend a good share of their time, blaspheming each other like fish wives, instead of concentrating their ideas on how to make better pictures.

A persual of that Middle West oration by the band of vilifiers that has lately jeopardized the wonderful possibilities of moving photography, would prove highly beneficial not only to themselves, but to the patient and serious minded men who are laboring to shape the destiny of a great, but by no means secure American industry.

It is not treason to declare to these unwise ones of both the Patent and Independent, that there are good men on both sides—perhaps there are a few bad ones too. But, picture men, you have not got time to undertake the remodeling with mud the mistakes that nature has made. There is a Being up aloft who will attend to that. It is His business, not yours.

If they have wronged you—there is the law. If not, keep quiet and watch your business, develop your best negative (if you can get a good one), and if you have time, for anything else "saw wood"—it is a good old American occupation.

It seems to have been the rule among great American business men, never to become jawsmiths or to have them around the great industries of America. Never reply to scurrilous attacks. Imagine the elongated golf player or York State hills, the man who made himself the American oil king, saying anything vituperative or even unpleasant about his competitor—he lets the other fellow waste his energies in talk—he plays golf—and what happened? He built up an organization of some class, didn't he?

Now if someone would steal his golf stick and inveigh him into the presence of all the picture producers of the country, and they would say to him, "Please be president of our industry," what do you think would be his first move? Why squelch the vituperative jawsmiths and

would there be any danger then of the moving picture business tiring the public?—Never believe it.

If these common scolds of moving photography are not wise enough to see the harm they are doing, and the great trade journals of our industry too busy to bring their tinted pencil into use, let the thoughtful producers treat them not as so many dogs in the manger, but as blind puppies fit only to be drowned. Vituperation won't bring a customer to a picture theatre. It's a bad Film Release.

The Bystander.

## ESSANAY NOTES.

Work is to begin soon on several new big buildings for the Essanay Film Co., storehouses, carpenter and machine shops and a new addition to the photographic department. With the opening of Spring the company will begin work on their grounds, the artificial lake will be completed, while clearings will be made for the erection of gigantic outdoor sets. The Essanay's grounds are especially attractive and occupy several acres.

"An Interrupted Honeymoon," a big full reel comedy, ready for release March 9, is said to be one of the funniest Essanay comedies released in a long time.

The Essanay's studio is to be fitted with double its present artificial lights. The Essanay Company has purchased a number of scenarios which call for gigantic indoor scenes. With the increased lights, it will be possible to produce pictures with settings of enormous proportions.

When the Essanay aviation film, "Aviation at Los Angeles, Cal.," which was shown to President Taft, his Cabinet, and a number of Congressmen, was ready to be shipped on to New York, it was found that no train was leaving Washington in time to arrive in New York on the time previously set. As it was necessary for the film to reach the Waters Film Exchange before noon, Tuesday, Mr. Courtland F. Bishop undertook to deliver the film himself. A special train was made ready and the film delivered to the Waters Exchange, by no less wealthier messenger than Mr. Bishop himself.

The Essanay's "Ranch Girl's Legacy," a Western comedy film, is reported to be the best of this variety since their notable Western comedy, "The Best Man Wins." It is released Saturday, March 5.

The Essanay "Tomahawk" is arousing the interest of the exhibitors who are sending in many little anecdotes and humorous stories for its columns. The latest "Tomahawk" contains the following:

"Thoughtful married couples should have their family quarrels before a moving picture machine, so that when they come to get their divorces the court can discover what happened without being obliged to sift the truth from much conflicting testimony."

"Life is just one darned reel after another!"

"THE MAN ACROSS THE STREET."

Though his name you seldom mention,  
(He's not worth so much attention),  
You can judge him by the way he runs his biz.  
By the class of film he uses,  
The projector he abuses,  
And you swear he'll surely make an awful fiz.  
There's a blondey cashierino  
Chewing gummy gummerino,  
And affirtin' with the doorman all the day;  
There's an usher, who's a rusher,  
And a musical four-flusher  
Who's still playing "Ta Ra Ra Ra Boom De Ay."

But its funny, ain't it Mabel,  
How this fellow's always able  
To keep the crowds acomin' all the time,  
For the "S. R. O." is always  
Hanging in his lobby hallways,  
While a cheerful public's waiting with its dime,  
Maybe, cause he's not reflectin',  
In an attitude dejectin'.

'Bout what's doin' at the "Nickel" or "Elite."  
Just attending to his ownly,  
Letting well enough alone,  
And not knocking you—the man across the street.

The page contains also a "Critic's Corner," which quotes criticisms of the Essanay product.

## STOP THIEF!

A Suitable Reward will be given to party giving any information leading to the recovery of the following property: 1 Powers No. 5, No. 2525; 1 moving picture lense; 1 Stereo. Lense; 4 Reels of film—"A Voice of the Violin," Biograph; "Paris Flood," Vitagraph, and "Twin Brothers," Biograph; "The Little Beggar" and "The Panicky Picnic," Pathe; "A Woman's Strategem," Edison. Address Charles Steiner, Essex Theatre, 133 Essex Street, New York City.



# MANUFACTURERS' BULLETINS

Advance Descriptions  
of Licensed Subjects

## CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, FEB. 28, 1910.—4 REELS.

- BIOGRAPH—The Final Settlement, dramatic, 981.  
LUBIN—The Ranger and the Girl, dramatic, 895.  
PATHE—Joseph Sold by His Brethren, Biblical, 754.  
Mica Mine in the Ullugura Mountains, industrial, 279.  
SELIG—Industries of Southern California, industrial, 1,000.

TUESDAY, MARCH 1, 1910.—3 REELS.

- EDISON—Ranson's Folly, dramatic, 1,000.  
GAUMONT (Kleine)—The Vale of Aude, scenic, 391.  
The Plucky Suitor, dramatic, 555.  
VITAGRAPH—An Eye for an Eye, dramatic.

WEDNESDAY, MARCH 2, 1910.—4 REELS.

- ESSANAY—Rags, Old Iron, comedy, 598.  
The Egg Trust, comedy, 402.  
KALEM—The Treachery of the Peqnots, Indian drama, 610.  
The Court Jester, comedy, 295.  
PATHE—The Violin Maker of Cremona, dramatic 676.  
The Wrestling Match, sports, 250.  
URBAN—Eclipse (Kleine)—From Beyond the Seas, dramatic, 564.  
Baby Bet, child comedy, 433.

THURSDAY, MARCH 3, 1910.—3 REELS.

- BIOGRAPH—The Newlyweds, comedy, 981.  
LUBIN—The Millionaire's Adventure, dramatic, 900.  
SELIG—Samuel of Posen, comedy drama 1,000.

FRIDAY, MARCH 4, 1910.—4 REELS.

- EDISON—At the Eleventh Hour, dramatic, 800.  
The Man Under the Bed, comedy, 200.  
KALEM—The Girl Thief, dramatic, 950.  
PATHE—The Door, comedy, 479.  
Brittany Lassies, comedy, 508.  
VITAGRAPH—On the Border Line, dramatic, 981.

SATURDAY, MARCH 5, 1910.—4 REELS.

- ESSANAY—The Ranch Girl's Legacy, comedy, 825.  
The Ostrich and the Lady, industrial, 175.  
GAUMONT (Kleine)—The Poet of the Revolution, historic, 960.  
PATHE—Pierrot, dramatic, 571.  
A Happy Turn, dramatic 446.  
VITAGRAPH—The Beautiful Snow, comedy, 426.  
The History of a Sardine Sandwich, industrial, 478.

### BIOGRAPH CO.

"THE FINAL SETTLEMENT."—The despicable habit of drink has directly wrecked more lives than any other weakness that flesh is heir to, and so fascinating are its effects that it is almost impossible to resist when once acquired. In this Biograph subject is shown a man who not only surrendered the prosperity and happiness of his future for it, but indirectly cut short that future. Jim and John, two woodsmen, are rivals for the hand of Ruth. John is an honest, unobtrusive fellow, and lets Jim lead in their suit, hence, Jim and Ruth are betrothed. Ruth truly loves Jim, having assumed that John's little attentions were merely expressions of friendship, so John retires. After the betrothal Jim and Ruth are more in each other's company and consequently she learns his true character. She is amazed to find that he is a slave to drink, and realizing her hopes of future happiness with him vain, she dismisses him. She is crushed beyond measure, but is thankful that she escaped before too late. John, learning of the broken engagement, renews his suit and is accepted by Ruth, for she now sees the difference in the two natures. They are married, and we find them five years later happy in their little cabin, a child having

blessed their union. Off John goes for his work in the woods felling timber. Jim has meanwhile become in a measure a renegade. He wiles his time hunting, looting, and in fact, anything that will bring him drink to satisfy his insatiable thirst. He does not know what became of Ruth, nor does he seem to care. It is lunch time in the lumber camp when Jim staggers along to come face to face with John. John good naturedly offers Jim a share of his lunch. This Jim refuses, and, furthermore, picks a quarrel with John, for the meeting has revived the old enmity. Friends interpose, but a challenge to fight later is passed, the meeting to take place the same evening. Jim, appreciating his talent as a sure shot, doesn't worry, but goes along with his friend to see where he can raise money for drink. They come to a cabin and break in, not knowing nor caring who the occupant is. You may imagine his amazement at finding himself in the presence of Ruth, whom he learns for the first time is married to John. He leaves the cabin and at first is elated at the extent of the revenge he is about to wreak, but later realizes what disaster it would work for poor Ruth and her little one. These thoughts arouse his better self, so long benumbed by drink, and he resolves to refuse to fight, for his love for her is stronger than his thirst for revenge. But no. That would not do. To refuse to fight would mean to be driven from the woods as a coward. He must make a sacrifice. Taking the shells from his gun he extracts the bullets, so he meets John on the field of honor with a weapon charged with blank cartridges.

"THE NEWLYWEDS."—Two of the most delectable toys of Cupid are the woman-hater and the man-hater, and the anti-matrimonial clubs are to him roaring farces. He may play with you as a fisherman plays with a trout, but you are hooked eventually. Dick Harcourt was betrothed to little Alice Vance, and it looked as if the villagers would soon hear the tintinnabulation of wedding bells reverberating through the flower-clothed vales of Southern California. The world is bright for Dick, the flowers take on brighter hue, the birds sing sweeter and mental sunshine possesses him, when suddenly he is seized with an ominous convulsion. He asks himself, "Can this be indigestion?" No. Little does he know that it is a premonition of a prank of Cupid, for down the lane we see approaching, Alice. To our question, "Alice, where art thou going, pretty maid?" "To give Dick the mit, sir," she said. This she does, hurling poor Dick from the seventh heaven of delight into the depths of despair by giving back the engagement ring. In the glorious country of oranges he has picked a lemon. At that moment he becomes a woman-hater, and in resentment, joins the anti-marriage club. Meanwhile, a similar tragedy is enacted at the home of Dora Dean, who is cruelly jilted by her sweetheart, Harry. Here, of course, we have the man-hater. They are unknown to each other and by strange coincidence determine upon a little trip to induce forgetfulness. This has not the desired effect, and a home-coming is resolved upon. Ah! Cupid is still busy—that's the trouble, and by fortuity the bruised-hearted couple board the same train. Dora, with her extreme loathing for men, refuses to share a seat with anyone. Dick is seen absent-mindedly sauntering to the station and runs against a child laden with grocery parcels, spilling a bag of rice over the sidewalk. The child in anger throws a handful of the rice at Dick, grains of which repose on his hat brim and shoulders. After paying the damage, he continues on to the railroad station, entering the coach wherein is seated disgruntled Dora. Hers is the only seat with but one occupant, and although she has refused to share it with others, a handsome fellow like Dick has some weight. Another laugh for Cupid. Shortly after the train stops, one of the passengers discovers the grains of rice on Dick's hat brim. A bride and groom—well! Congratulations are in order. Denials useless. On the train there happens to be a member of the anti-marriage club, who telegraphs ahead the news that Dick is a traitor, requesting the club members to be at the station to give him a reception. Oh, such a reception! Headed by a rube band, the members carry signs reading "Another Good Man Gone Wrong," "Marriage is a Good Thing, Nit!" etc. A carriage, to which is hitched a razor-back mule, is waiting. Into the carriage is forced Dora, and on the rail-back of the mule is placed Dick. Through the town they parade towards Dora's home. Two things may be imagined—the consternation of the Dean family on the arrival of this bizarre caravan; also poor Dick's condition after his ride on this animated fence rail. This, however, is not the worst of it, for when Dick calls to apologize for the scene in which he was an unwilling actor, he finds that a wealth of wedding presents have been received by the groomless bride. He is blamed for it all and her intention is to throw them out, but Dick impresses her that such a course would be shameful—Cupid still busy. Well, the presents are not disturbed nor are the address cards reading "To Mr. and Mrs. Richard Harcourt," changed. Cupid lands a knockout.

### EDISON MANUFACTURING COMPANY.

"RANSON'S FOLLY."—Richard Harding Davis stands out in the field of literature as a typical American writer. His stories seem to spring from the very soil of his native land—free, wholesome and big with the bigness that invigorates, uplifts and inspires; thoroughly knowing his subjects, as few writers do, because he has lived them. He has drunk, broken bread and slept with almost every character that welcomes us from between the pages of his books. Being a globe-trotter and one of the greatest war correspondents of the world today, he has a wonderful grip upon human nature and life; and the Edison Company takes great pride in being permitted to present him in his initial bow to the moving picture world in one of his best known Western stories, "Ranson's Folly," which deals with the clang of swords, the shrill notes of the bugle calls and the ring of the horses' hoofs upon the picturesque Western frontier.

Lieut. Ranson has drifted into the American army, not from patriotism nor from necessity, but entirely from the spirit of adventure. After many exciting episodes he finds himself quietly stationed in a frontier fort where things are far too sedate to suit his "devil-may-care" nature. So one evening, midst falling in love with the post trader's daughter and listening to the stories of college pranks by the West Point officers, his eyes chance to fall upon the sign posted: "Reward! \$500 for the capture dead or alive of 'Red Rider,' the Stage-Coach Robber!" Ranson laughingly jests that holding up a stage-coach is a very simple matter, and to prove the fact he lays a wager that upon this very night he himself will hold up the incoming stage with only a pair of shears as a weapon. Taking an oil-skin coat to hide his uniform and a red handkerchief to cover his face, he starts on his lark, as he terms it. Scarcely has he gone before orders are received that Paymaster Patten will be aboard the coach, and a detachment of cavalry is to meet him and escort him in. Now the folly of Ranson takes a serious turn. There is a difference between holding up a stage coach with one or two passengers aboard and one with a Government Paymaster aboard, who always shoots to kill. The officers go forth to do their duty regardless of consequences, but all this has been overheard by the post trader himself, who is no other than the real "Red Rider," the stage-coach robber. He sees his chance and, disguising himself identically the same as Ranson, starts out on his mission. Fate changes things around; the Paymaster misses the stage coach and follows shortly after in a private carriage.

Lieut. Ranson carries out his threat, reaches the stage-coach first, holds it up with a pair of shears and is flirting with the ladies, when he is interrupted by the arrival of the detachment of cavalry. Ranson has succeeded in making his escape unidentified, when suddenly the cavalry hear firing down the road. They arrive just in time to find an overturned carriage, the driver dead and Paymaster Patten defending himself behind the vehicle. The robber is wounded in the hand, but escapes. That night Lieut. Ranson comes gallantly swinging into the officers' quarters, with a gleam of mirth sparkling in his eyes. A toast is proposed, but suddenly interrupted by the entrance of a detachment of soldiers and the sharp order "You are under arrest, Lieut. Ranson, charged with stopping the stage-coach, holding up Paymaster Patten and killing the driver." Ranson is dumbfounded when in a few minutes he finds himself under guard in his own quarters, a prisoner.

Needless to say that by chance it is discovered that two black-coated figures rode forth in the moonlight that night. And when "Red Rider," otherwise the post trader, finds that his daughter is in love with Ranson, the man whom he is trying to condemn, and realizes that his daughter's happiness lies in Ranson's vindication, he reveals the truth to Ranson. In the midst of the exciting scene the old post trader steals from the room. A pistol shot rings out and a tiny curl of smoke steals from above the curtain of the door. Then a moment later the tragedy of "Ranson's Folly" is revealed.

The story has been carefully rearranged to suit the silent drama production, and stands out a clear, strong dramatic story, and one that will prove an exceptionally fine introduction to so famous an author as Mr. Richard Harding Davis.

"THE ELEVENTH HOUR."—The expression "The Eleventh Hour," comes from a very ancient origin, being found probably first in the New Testament in the parable of "The Laborers in the Vineyard," Matthew, xx, 1-16, and has been handed down from generation to generation until it has become universally known as "at the last moment." This title signifies a two-fold meaning in the Edison picture of that name. One, as stated above, "at the last moment," and the other, the actual time at which a condemned man is to be hanged. But before proceeding any further, let us make our readers clear as to what has occurred before "The Eleventh Hour."

It is necessary to go back five years, when we are shown a fond but stern father learning the sad



# KALEM FILMS

## HER SOLDIER SWEETHEART

Issue of March 9.

### "HER SOLDIER SWEETHEART"

Length 985 Feet.

What a great title, and what a great film! We have fairly outdone ourselves in this production. We freely acknowledge it. Here is a headliner which will be talked about as long as the business exists. For *dramatic power, intense heart interest, thrilling situations and magnificent photography* it stands unsurpassed. We wish we could always turn them out as good.

## THE ROBBER BARON

Issue of March 11.

### THE ROBBER BARON

Length 970 feet.

This is the first product of our new New York studio, a film entirely different from any you have ever seen run under the *KALEM* trademark. It is a story of the romantic, swash buckling days of Old England, and while most of the situations are intensely dramatic, there is such a strong view of comedy throughout the story, that a big laugh can be expected in every scene. Don't overlook "THE ROBBER BARON." It is a new and attractive idea.

Great posters for both these features made by the  
A. B. C. Co., of Cleveland, Ohio



**KALEM CO., Inc.**

Eastman Kodak Building

235-237-239 West 23d Street

New York City

You can always get a good price on a long shot—how often does a long shot come through? Better play the favorite—

## The Edison Kinetoscope

You can get motion picture machines that cost less than the Edison at first. But they'll spoil your patronage. You'll have to buy a good machine sooner or later, if you want to stay in business—and you'll have twice as hard a time building up your patronage again. Besides, you're out the price of the cheap machine and the big proportion of your profits you've thrown away on repairs.

Get the best machine first—the Edison. It will outlast any other machine made, requires no outlay for repairs and gives the clear, steady pictures that build up a good patronage and hold it.

Write to-day for full particulars, booklet and copy of the Edison Kinetogram.

## EDISON FILMS

Releases of March 8

### THE RIGHT DECISION

A stirring dramatic film which, after a prologue showing the battlefield of Waterloo and a ghoul rifling the pockets of a wounded French Captain, who mistakes him for a friend, unfolds a remarkable chain of events in which the thief meets his deserts and the Captain's son his future wife. Splendidly acted and photographed.

No. 6598.

CODE, VESTIFLUAM

App. length, 600 ft.

### MY MILLINER'S BILL

A bright little comedy, made famous by Rosina Volkes about twenty years ago. It is built upon a wife's extravagant fondness for hats and her husband's skill as an amateur actor, by which he eventually cures her fault. Replete with humorous situations well brought out.

No. 6599.

CODE, VESTIGABAS.

App. length, 400 ft.

Releases of March 11

### HIS FIRST VALENTINE

Especially arranged by the author, Roy Norton, "Easy" Miller, a brawny young Western prospector, falls in love with the pretty schoolmistris and has a valentine sent her from the city. When it is lost through the robbery of the mail he pursues the robbers and after a thrilling fight secures the valentine, which he delivers, though wounded, and receives his reward. Quaint comedy and intensely dramatic actions mark the film which in every respect is one of the best we have ever seen.

No. 6600.

CODE, VESTIGABIT.

App. length, 770 ft.

### LOVE DROPS

A short but very laughable film which shows the startling effect a box of candy ("Love Drops") purchased from a fortune teller had upon a "grouchy" father. This film will get the big "laughs" wherever it is shown.

No. 6601.

CODE, VESTIGATOR.

App. length, 230 ft.

Releases of March 15

### FRUIT GROWING, GRAND VALLEY, COLORADO (Industrial)

No. 6602.

CODE, VESTIGING.

App. length, 570 ft.

### A MOUNTAIN BLIZZARD (Comedy.)

No. 6603.

CODE, VESTIGIOS

App. length, 425 ft.

Release of March 18

### FRANKENSTEIN (Dramatic.)

No. 6604.

CODE, VESTIGLO.

App. length, 975 ft.

Order Display Posters of these Films from your Exchange  
or the A. B. C. Co., Cleveland, Ohio.

## EDISON MANUFACTURING CO.

Main Office and Factory, 73 LAKESIDE AVE., ORANGE, N. J.  
New York Office, 10 Fifth Ave. Chicago Office, 90 Wabash Ave.

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Geo. Breck,  
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Yale Film Exchange Co.,  
P. L. Waters,  
Lake Shore Film & Supply Co.,  
Chas. A. Calhoun,

70 Turk St.,  
564 Washington St.,  
622 Main St.,  
41 East 21st St.,  
314 Superior Ave., N. E.,  
4th and Green Sts.,

San Francisco  
Boston  
Kansas City  
New York City  
Cleveland  
Philadelphia

Office for United Kingdom: Edison Works, Victoria Road, Willesden, London, N. W., England  
DEALERS IN ALL PRINCIPAL CITIES



truth that his son is not only a drunkard, but that, while under the influence of drink, he has so forgotten his honor as to deem it no disgrace to rob his father's safe. The young man rebels against his father's stern words of reproach and, filled with hot anger, raises his cane to deal his father a blow. This is more than the parental love is willing to stand, and the boy is turned out of the house. Five years pass by, and the father has become the Governor of the State. One morning, while seated at his desk in his private office, the following message is handed him from the warden of the penitentiary:

"I have just discovered that the young man, who is to be hanged at eleven o'clock for murder, has been identified by marks on his clothes, as your son. What shall I do?"

This is an awful blow to the Governor, and all at once the love of the father springs into his heart. He writes out a pardon, but ere the secretary has reached the door, the man sinks away and only the Governor, the representative of the law remains. He tears up the pardon and writes "Let the law take its course." The secretary pleads with him, but he will not listen. What right has he to stop the wheels of justice? His son is guilty and the law says he shall be hanged; and he, the Governor, must uphold the law. The message is sent. Left alone, all the tender chords of a father's love for his boy are being torn asunder. In his mind he sees himself a young man, his arms around the young mother of his boy as they stand smiling down at the tiny crib before them. If he could but shut out the sight and silence the clicking of the clock, which is slowly but surely bringing his boy to the moment of that death from which he has refused to raise a hand to save him!

The agony of it all steals over him as a vision of the mother, the woman he loved, comes to plead for "our boy." She stretches out her arms to him in supplication. He can deny her nothing—those soft, gentle eyes are calling to him. "Yes, he is my boy, no matter what else he is!" The Governor starts for the door, but suddenly stands before him the vision of Justice. The scales are balanced, and the sword is in her hand. The struggle is too great—he is afraid of his own weakness. He locks the door and hurls the key far out of the window. Now he is safe with his duty. Slowly the hands of the clock creep toward that awful "Eleventh Hour." Now he can see the prison wall, the reporters and doctors standing before that little iron door. It opens, and his boy comes forth. How young he is, and death but a few moments away! He sees the boy stagger, shrinking from the awful future. At last the agony is too great and the Governor falls fainting on the table.

Outside a young man appears with a grip in his hand. "May I see the Governor? I am his son." The secretary cannot believe it possible until a messenger rushes in from the penitentiary with the following message:

"Clothes found on condemned prisoner were discovered to have been stolen. He is not your son. I humbly beg your Excellency's pardon. R. P. Holmes Penitentiary Warden."

A few moments later and the door is smashed in, and what an awakening of great joy when the Governor finds his boy, now leading an upright life, clasped in his arms.

The picture will hold an exceedingly strong place in the hearts of all who see it and will rank among the dramatic triumphs of the Edison Company.

"THE MAN UNDER THE BED."—"It is to laugh" is the line that best characterizes the film, "The Man Under the Bed," which is probably one of the most ridiculously funny stories that the Edison Company have yet turned out. The action all takes place in a hotel in which one of the regular boarders is a typical old maid with all the usual eccentricities of an elderly spinster including a horror of masculine intrusion upon the privacy of her room. A Western inventor, deeply absorbed in his book, wanders into her room by mistake, takes off his shoes, puts on his slippers and starts to make himself at home. He suddenly discovers her hat and coat on the door, snatches up his belongings and beats a hasty retreat, leaving the stub of his cigar on the stand and his shoes under the edge of the bed in such a position that they look suspiciously as if some one's feet were sticking out. Of course, when the old maid enters the room she detects the odor of cigar smoke, and her apprehensions are immediately aroused. Looking hastily about the room she discovers what she thinks is "a horrid man," and runs shrieking through the corridors, alarming the entire house. The timid young clerk and chambermaids, responding to her frantic calls, arm themselves with a revolver, brooms, etc., and attempt to dislodge the intruder, maintaining a respectful distance all the time from the man(?) under the bed. How the owner of the shoes comes in at the opportune moment, how he attempts to escape from the threatening weapons of his now almost-heroic captors, how he makes an impression on the old maid's heart and how she calms his perturbation with the butt of his cigar to the amazement of the clerk and chambermaids are better told in the film itself than in words, which do not suggest the uproarious fun of the story.

It is one of the latest in the new line of short comedy films which the Edison Company are issuing, and which are proving so exceptionally popular.

## ESSANAY FILM MFG. CO.

"RAGS, OLD IRON!"—This comedy, on the same reel with "The Egg Trust," is one of the furiously funny subjects which sets your audiences roaring.

Two youngsters, Issy and his brother Willie, are passing a moving picture theater when they are attracted by the loud-voiced "barker" and the picture posters in the lobby. But they have no money, and after loitering about for awhile are chased away by the "barker."

Issy suggests that they hunt up a bunch of rags or old iron and wait for the junkman. So they tie them off to the cellar of their house and emerge shortly with a large bag with a few rags. There are not enough rags, apparently, and Issy suggests that Willie get in the bag to make up the weight. Willie



hesitates for a moment, but finally consents to be sold and crawls into the bag.

Finally, the ragman comes driving up the alley and Issy hails him. The ragman weighs the bundle, throws it upon the wagon and counts the change. Then he mounts his seat and starts to drive away.

Suddenly the bag begins bouncing about on top of the wagon as Willie endeavors to get out. The ragman looks around suspiciously at the bag and at Issy, who is following along behind. But nothing occurs until the ragman clammers off his wagon to weigh up a bundle of rags for a neighbor lady.

The bag rolls off and begins rolling under the wagon. The ragman after it. Finally the ragman is caught in his scales and Issy starts the horse, dragging the frantic ragman down the alley.

A few minutes later the boys meet and enter the picture house. Here they enjoy the antics of two "vaudevillians" and laugh at a funny picture which is shown on the screen. This little comedy within a comedy is a humorous one and a decided novelty.

Finally the boys are put out when they start a "rough-house" and meet up with the ragman again. A lively chase follows, but they elude the ragman and go home, tired but happy.

"THE EGG TRUST."—There is a capital idea in this comedy, which is really more than comedy; it is a keen satire on the trusts, the common people, and the increased cost of food products. Besides the story, there is real food for thought. The price of eggs is always live household gossip and there is not a person who views this film who will not appreciate it.

We will say that the time of the story is a number of years hence. The egg dealers have formed themselves into a powerful combine, controlling every egg laid on earth. They are in a position to set what-



ever price they desire on eggs and of course the price has soared to the very top notch in the food products.

The first scene shows a few farmers gathering the eggs. The scene is the interior of a hen house. But the real producers of our many palatable omelettes do not seem to have received their just dues, as it is a very common, ordinary sort of a hen house and the hens are doing business in the same old-fashioned way. But it is the egg trust, the big combine, who are reaping the benefits.

The next scene shows a scene in a city street. Three big drayage wagons, labeled "Eggs" and load-

ed down with cases of the delectable hen fruit, are seen moving slowly down the street, guarded by U. S. soldiers.

At the storage house another company of soldiers are on hand as the eggs are removed from the wagon and carefully carried into the storage house. A crowd has gathered to watch this interesting sight. Occasionally some one sees an egg and the crowd becomes greatly excited.

In the storage house, employees of the trust are seen candling the eggs. Egg cases are stacked up about them, all labeled with the dates when the eggs were gathered. Some date back as far as 1492. Occasionally, when an egg is placed too close to the candle, it explodes.

We are next shown the interior of a restaurant. A German waiter is hustling about. On the walls signs read "Ham and Eggs \$3.25," and "Ham and Egg Plant, \$2.50." A typical Westerner enters, seats himself at a table and orders ham and eggs. The waiter is electrified. He questions the man again, "Yes, yes," says the stranger, "ham and eggs!"

"Mein Gott!" says the German, "the first order in two years!" And he goes to the safe to remove three eggs to fill the gentleman's order.

We are next shown the interior of a luxurious banquet hall, in the home of the president of the trust. The assembled guests rise to toast "The Hen—Bless Her." When the feast is through with, the president conducts his guests to a private room, a sort of sanctuary, where there is an enormous egg, on which is perched a white chicken. On the base of the marble pedestal is wrought "O, you Chicken!"

The president and his guests enter. The scene is impressive. All gather around and lowering their heads worship for a moment and quietly withdraw.

There are many other incidents which make this picture an extremely humorous one.

"THE OSTRICH AND THE LADY."—This little educational subject is just long enough to be interesting. It is released on the same reel with "The Ranch Girl's Legacy."

The film pictures scenes on a big ostrich farm in Southern California, near Los Angeles. A large flock of several hundred of the big birds are seen feeding. They are coaxed up close to the camera by the keeper, and we are offered a close-up view of the long-necked fellows.

The film shows how the birds are caught for preening. A bag resembling an ordinary stock is put over their heads, after which they can be easily managed. Every one is familiar with that absurd ostrich trait of hiding its head in the sand to elude capture. The bird seems to imagine that if its head is hidden the hunters will be unable to find it. Ostrich hunting, on account of this foolishness, is tame sport.

Not altogether tame, however, because the ostrich is as handy with its feet as a mule. Its kick has often dealt death to the hunter.

The film also shows the keeper picking the valuable ostrich feathers. The ostrich plume is the most expensive of all bird feathers and there is a great profit in raising ostriches. There are several large ostrich farms in Southern California.

The picture closes with a little novelty. First is shown a large hat entirely hidden beneath ostrich plumes. The hat slowly raises, disclosing a pretty face and laughing eyes.

"Just send the bill to my husband," she seems to say.

"THE RANCH GIRL'S LEGACY."—This is the funniest Western comedy we have released since "The Best Man Wins." The story is overflowing with humorous situations and is acted in an exceedingly droll way, which will set your audiences roaring.

Jack Tyler, a handsome young Boston youth, receives a letter from his attorneys Post & Post, that his uncle, a Western ranchman, has died and that he is one of the heirs of the \$1,000,000 left by his uncle. This part of it is very good, but the condition prescribed in the will is not so agreeable, because the whimsical old uncle has stipulated that he is to receive his portion of the inheritance, providing he marry his uncle's niece, Miss Carrie Perkins of Chimney Gulch, Arizona. The uncle further sets forth the statement that if he refuses to marry Miss Perkins the entire inheritance will go to her.

A similar letter is later delivered to Miss Carrie. The uncle makes a similar statement, that if she refuses to marry Jack Tyler she will lose her share of the inheritance. It is a case of whoever refuses, loses.

Jack is not at all happy over the matrimonial clause in the will, nor is Miss Perkins. However, Jack decides to visit Chimney Gulch and find out what sort of a girl Miss Carrie is, and endeavor to find some way out of the predicament.

When he lands in the Western town, he takes a room at the hotel and endeavors to find some scheme to get him out of the difficulty. Finally, a good idea comes to him. If he can disgust the girl, in some way, perhaps she will refuse to marry him. Thus he will receive the entire fortune.

The same thought has come to Carrie and when Jack, dressed as the silliest sort of a fop of the cane and eye-glass variety, raps at the door. Carrie, togged out in exaggerated Western clothes and garished with revolvers and horse pistols, opens the door and falls into his arms.

Jack is given a taste of Western life when Carrie and a number of cowboys make him do a jig to the





Trade Mark

# Essanay Films



Trade Mark

Release of Wednesday, March 2

## "THE EGG TRUST"

A satire on the increased cost of living. Very funny. Length approximately 402 feet.

Release of Saturday, March 5

## "THE OSTRICH AND THE LADY"

An educational picture showing scenes on a Los Angeles ostrich farm. Length approximately 175 feet.



THE RANCH GIRL'S LEGACY

Order Essanay Posters

Write for the "Essanay Guide"

Release of Wednesday, March 2

## "RAGS, OLD IRON!"

Another Essanay Comedy Hit! Will start a riot of laughter. Length approximately 598 feet.

Release of Saturday, March 5

## "THE RANCH GIRL'S LEGACY"

A Western Comedy, better than "The Best Man Wins." A headliner for this week. Length approximately 825 feet.

## Essanay Film M'fg. Co.

FACTORY and STUDIOS 1333 ARGYLE ST. - OFFICE 435 NORTH CLARK ST.  
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crack of their Colts, while the dust flies about his feet.

After this little excitement Carrie slaps him on the back and takes him off to a deserted spot, where they can spoon without being seen. She tries all sorts of nonsense to make Jack disgusted, while he acts his silliest and seems very much upset by the girl's strenuous love making.

In the end Jack is forced to sign a note in which he states that he refuses to marry Carrie Perkins, and thus forfeits his claim on the fortune. The girl goes away satisfied.

A few days later something happens to bring the two together. Carrie has abandoned her outlandish costume and Jack had removed his toupee and eyeglass. Carrie has a cowboy admirer, Jack Gleason, who, since he has learned of Carrie's inheritance, has made love to the girl. She does not care for him and when he meets her accidentally in a secluded spot on the ranch, she tells him flatly that she will not marry him. Gleason insults the girl and endeavors to take her in his arms.

Jack Tyler wanders on the scene, sees the girl struggling in the arms of the cowboy, and runs to her rescue. Gleason is knocked down and sneaks away. The two heirs recognize each other.

A little love scene follows and Carrie tears up the note of forfeit given her by Jack and stretches out her hand. Jack takes her in his arms and presses a kiss to her lips as the picture closes.

### GAUMONT.

(George Kleine.)

"THE VALE OF AUDE."—A film which has been pronounced perfectly marvelous in the stereoscopic effect produced upon the screen.

Aude is a maritime province in the south of France; area 2,437 square miles, mainly covered by hills belonging to the Pyrenees or the Cevennes, and traversed west to east by a valley drained by the Aude River.

The loftier districts are bleak and unproductive, the others tolerably fertile, yielding good crops of grain. The wines, especially white, bear a good name; olives and other fruits are also cultivated.

The manufacturers are varied; the trade is facilitated by the Canal du Midi.

Carcassonne is the capital, other towns are Narbonne and Castelnaudary. Population 317,372.

The River Aude rises in the eastern Pyrenees, and flowing nearly parallel to the Canal du Midi falls into the Mediterranean, after a course of 130 miles.

Matchless technique has made of this film a wonder in beauty never to be forgotten.

A great percent. of the nickelodeon patrons are interested even more in travel and scenic films than in dramas. It is to the advantage of every exhibitor to show all that are made.

"THE PLUCKY SUITOR."—Harry Swinburne, a poor young poet, receives a letter from his sweetheart, Marjorie Sheckels, requesting him to call immediately at her home. When he gets there she tells him that her father is trying to compel her to marry a young man for whom she has a great dislike, but who happens to have plenty of money.

Marjorie insists that Harry should request her hand in marriage from her father in order to bring matters to a crisis. Harry is only too anxious to marry his sweetheart, but he realizes that twenty cents (all the money he possesses) will not go far towards establishing a home and supporting a wife. Accordingly he goes to the Government lottery office and purchases a ticket for a lottery "drawing" which is to take place the same day. Then inspired with hope and being gifted with an over-abundance of "nerve," he presents himself at the Sheckels' home. There he finds his rival being welcomed effusively by Marjorie's parents.

Regardless of the inopportunity of the present time, Harry boldly asks Mr. Sheckels for his daughter's hand. Upon being questioned regarding his financial status and ability to support a wife, he proudly exhibits his "chance" on the lottery, and enthusiastically recites his "Ode to Spring."

This does not impress Mr. Sheckels as the young poet had hoped it would, with the result that he is quickly shown the door.

By no means discouraged, the nervy Harry re-enters by the window, only to be again ejected.

As soon as he finds himself in the street, he meets a newsboy selling papers containing the numbers of the lottery winners. Harry's number is the winner of the highest prize!

Joyfully he returns to Marjorie's home, triumphantly flashing a fat roll of bank notes, and this time her fond parents look upon him with favor, and award the greatest prize of all to the "Plucky Suitor."

"THE POET OF THE REVOLUTION."—This magnificent film depicts events which transpired in France in 1792-1793, at the time of the "Reign of Terror," when everybody who was known to entertain political views of a royalist tendency was imprisoned and almost always guillotined.

During these stirring times a famous poet named Andre Chenier, whose sympathies were pronouncedly with the ill-fated king, composed poems and wrote literature of a strong royalist tendency.

This attracted the attention of the republican au-

thorities, and Andre Chenier was henceforward a "marked man." The first scene of this historic subject is laid at the chateau of the Marquis de Pastoret. Andrew Chenier and his brother are seen conversing with the ladies. Mademoiselle Pastoret begs the poet to recite some of his verses, which evoke great approbation.

A few days later, on June 20, 1793, to be exact, Chenier is congratulated at the office of the "Paris Herald" (a royalist journal) for his last poem. Suddenly there is a great disturbance in the street as the Parisian mob of republican enthusiasts and rioters return from the royal palace, where they put the cap of "Liberty" on the unfortunate King's head.

Chenier is greatly distressed. Going to his brother's house he finds him with revolutionists, and openly approving of revolutionary ideas and sentiments. This, of course, causes him much sorrow.

At the Tribune, Doctor Guillotine exhibits a model of a machine he has invented (called after him, the "guillotine"); the object of which is to diminish the sufferings of people condemned to death.

Andre Chenier has a terrible vision, in which he sees a great crowd of royalists ascending the steps of the scaffold, leading to the guillotine. Leaving the Tribune, Andre Chenier goes to the office of the "Paris Herald," where he finds a delegate of the revolutionary committee who has come to close the office. Andre Chenier protests, but his brother urges him to remain silent.

After this the poet lives in retirement in Versailles, spending his time in composing verses. He is informed by his servant that there is a placard posted in the street by the revolutionary committee, drawing up an indictment against the Marquis de Pastoret.

Chenier at once proceeds to Paris, where he learns with pleasure that the Marquis has escaped.

Andre Chenier is accused of having been instrumental in assisting de Pastoret to get away, and is, therefore, arrested and thrown into the Lazare, which is temporarily transformed into a prison, as the jail is crowded with people arrested for the political views they entertained.

At the Lazare Andre Chenier meets his old friends, Suve, de Pange and Roucher, who are also his fellow prisoners.

Roucher reads Chenier's verses and has a vision of his poems. Suddenly the prison door swings open and the names of the condemned prisoners are read, as they are called to go to the place of execution on the Place de la Bastille. Andre Chenier's name is called with that of Roucher. After bidding an affecting farewell to the remaining prisoners, they enter the rough wagon, which slowly rumbles away, giving a last view of Roucher embracing his friend, Andrew Chenier, the "Poet of the Revolution."



## WHO NAILED THE FLAG UP—FIRST?

Was it the Daring Peary? Or the intrepid Doctor Cook? Somebody had to be first. Which of these two nifty and patriotic Americans was it? As a people we are about equally divided. Some say "Cook" and stick to it. Others are equally emphatic in proclaiming that it was Peary. The point is that there is a discussion about it in which all the people in this country are very vitally interested.

Now Mr. M. P. Exhibitor please apply this fact to your own business. In your own town there is, or ought to be, one theatre catering to the whims, peculiarities, tastes and desires of the Motion Picture going public. To fully satisfy their wants you must have PREMIER FILM SERVICE. Make no mistake about it—don't kid yourself into believing that by the use of inferior and unbalanced Film Service you can retain their patronage and become a "successful one."

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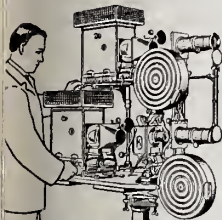
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### URBAN-ECLIPSE.

(George Kleine.)

"FROM BEYOND THE SEAS."—The great popularity of beautiful marine dramas bespeaks for this subject a most enthusiastic reception, as it is one of the best of its kind.

A pair of lovers of the fisher class are wandering on the beach, completely absorbed in each other. They do not notice the approach of Bob, a rival for the hand of the beautiful girl now conversing with Jack, her favored lover. There is a scene and Bob departs, vowing vengeance. Stealing down to the shore by moonlight Bob cuts a hole in the bottom of Jack's fishing vessel. Soon after Jack puts out to sea and, when far from shore, finds his boat rapidly sinking. He realizes that there is no chance of getting to shore unless he is rescued.

Happily, he is seen by a passing steamer. A boat is sent to pick him up and he is saved. The steamship to which he owes his deliverance is on the way to South America and he cannot be put ashore until arrival at the port of destination.

He spends six months in South America until the opportunity arrives for him to secure a passage back to his home and country. Meanwhile, the poor girl has become quite disconsolate thinking that Jack has been drowned at sea. Her mother tries to persuade her to accept Bob, but for a long time she refuses. Finally, time and silence having convinced her that Jack must be dead, she consents to marry Bob. The wedding procession is seen passing through the village street on its way to the church.

Just as the bridal party is about to enter the sacred building, Jack suddenly appears. His sweet-heart recognizes him and throws herself into his arms. The rascally Bob, realizing that his cowardly trick will be exposed, takes flight. Everybody overwhelms the happy pair with congratulations.

"BABY BET."—Baby Bet is a sweet little angel, only four years old. Despite her extreme youth, she displays truly marvelous ingenuity and originality. Waking up bright and early she sallies forth in search of adventures.

Spying the morning milk on the doorstep, she helps herself liberally, and then proceeds to empty the contents of an ink bottle into the metal can containing the remainder of the milk. A thirsty policeman comes along and, seeing the milk can, takes a deep draught. The fluid does not prove to be as refreshing and agreeable as the officer had anticipated.

Bet is next seen enjoying a stick of candy, which, however, is taken from her by a tramp. She revenges

herself on him by placing a tempting pie on a window ledge, immediately over a manhole in the sidewalk, which she covers over with canvas. Then hiding herself, she awaits developments. The tramp falls into the trap. Bet fetches a policeman, who promptly clubs and arrests the tramp.

Well satisfied with her latest achievement, she wanders into her mother's dressing room. There she finds a pot of rouge, with which she makes spots all over her face. She complains of headache. Her mother sends for the doctor, who, upon examination, discovers the fraud. Bet beats a hasty retreat.

She empties a globe of gold fish into the doctor's hat and plays other tricks on him besides. Satisfied with her day's work she now appears a picture of smiling, chubby innocence as she removes the last trace of "measles" from her face.

### KALEM CO.

"THE TREACHERY OF THE PEQUOTS."—Scene I.—In this scene we show the home of Richard Alden, one of the early settlers of Puritan days. He is very ill, but is carefully tended by his wife and daughter. Prudence, who are anxiously awaiting the return of the son and brother, William. The father is seized with a violent fit of coughing and calls for water. Prudence discovers that the pail is empty and bravely volunteers to go to the spring and fill it, although her mother protests in alarm for fear of the Indians who are known to be lurking in the neighborhood. William Alden makes a timely appearance and—

Scene II.—Goes for the water himself, first reassuring his mother and sister, who beg him to be careful.

Scene III.—The Indians have long planned an attack on the cabin, but have heretofore been unable to accomplish their purpose. One of them, however, hits upon a plan. He has a companion cut his head with a tomahawk. Bidding the rest hide he pretends to be seriously injured and awaits the coming of William Alden, who must pass that way on his return from the spring. The latter discovers the Indian's apparently serious condition, and being of a tender and sympathetic disposition, takes him to the cabin where he can receive proper attention.

Scene IV.—As they enter the cabin the rest of the band creep up and await the signal agreed upon.

Scene V.—Prudence has been anxiously watching for her brother's return. She is greatly alarmed when William enters with the wounded Indian, but both mother and daughter hasten to aid him when they discover that he is apparently suffering. The father is seized with another fit of coughing which attracts their

attention long enough to give the red fiend time to unbar the door and admit the yelling horde of savages, who kill the mother and father, although the latter, ill as he is, makes a brave attempt to defend himself. William seizes his sword and battles desperately, finally working his way to the door with Prudence whom he keeps behind him.

Scene VI.—He closes the door behind him and holds it for a few moments bidding Prudence to fly while she may, then as the Indians force their way out he manages to kill them one by one, when, he too makes his escape. However, the treacherous devil who has been the cause of their misfortune, is still alive. He rushes out of the cabin waving the scalps of the poor old father and mother, then hastens to inform the remainder of his band so that they can pursue and kill William and Prudence.

Scene VII.—Prudence, flying in terror, falls exhausted and is found by William, who being unable to arouse her, lifts her in his arms and carries her.

Scene VIII.—Another party of the same band of Indians discover the trail of William and Prudence and follow it, led by the fiend whose lust for blood remains unsatisfied.

Scene IX.—William staggers on and on carrying Prudence until he, too, is overcome with exhaustion. He endeavors desperately to arouse her and at last succeeds in doing so by the liberal application of snow on her forehead.

Scene X.—They at last arrive on a high bluff overlooking the river and seeing a large schooner in the distance hasten toward it.

Scene XI.—Arriving at the schooner they are assisted on board by the sailors who, with William, make a brave stand against the Indians, who outnumber them and force them back onto the deck.

Scene XII.—Where a desperate battle ensues. Prudence rushes down into the cabin, while William holds off the Indians who try to follow. There is death on both sides with the Indians apparently getting the worst of it.

Scene XIII.—Prudence crouches in terror at the foot of the ladder while William is battling bravely above. He falls, locked fast in the arms of the treacherous one whom he had befriended. Prudence sees two more Indians coming down the ladder and seizing the tomahawk which the other Indian has dropped, she brains them. William finally overcomes his opponent and rushing up the ladder finds that the sailors have been victorious. Raising Prudence from the floor where she has sunk overcome with horror, he tells her that they are safe and both kneel and thank God for their deliverance.



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"THE COURT JESTER."—This is an amusing skit of the days of old when Jesters, funny little men full of jokes and quips, were a part of every Court circle. In this picture we show how one of these merry fellows succeeded in jollying his master on a day when the old King was suffering under the worst kind of grouch. I leave it to you to say how well he succeeded.

"THE GIRL THIEF."—Scene I.—Here we see the brother of Vera, the girl thief, in his room, waiting for her to return. An advertisement attracts his eye. He utters a startled cry. At this moment Vera enters the room. After a cold word of greeting, he shows Vera the ad. Here is a chance to make a good haul. Vera reads it. Her eyes light up. She draws pen and paper to her and begins a reply to the advertisement.

Scene II.—The scene shifts to the study of the Reverend Dr. Holmes at Palm Beach. A servant shows in Vera. Vera takes a quick shrewd look around. A photograph of the minister attracts her interest. As the door opens, she drops it quickly. Dr. Holmes enters. He has begun a description of his motherless son, Philip, when the boy enters. Vera and he are friends at once. Philip picks up Vera's grip and volunteers to show her to her room. As they leave, the minister smiles to himself, well pleased at his choice of a governess.

Scene III.—Vera is now thoroughly established. As she is giving Philip his lessons the minister approaches and becomes absorbed in conversation with Vera. Philip steals away unobserved. As they are talking earnestly, their eyes meet in one of those strange soul-baring looks that reveal the unsuspected hidden feelings of the heart. They sit silent for an instant unable to break its force, then their eyes fall in confusion. The next morning as Vera is reading with Philip the minister approaches and asks her to take a walk. Philip begs to go, but his father says no. Vera smiles to herself, for she sees the minister desires to be alone with her. Philip watches them go in sad disappointment. After an hour's stroll they seat themselves on a bench. As the minister talks, Vera watches him in silent admiration. He catches her eye and they gaze long at each other. In nervous confusion she drops her handkerchief. As he returns it he seizes her hand and impulsively kisses it. Vera rises in confused alarm and starts away.

Scene IV.—The next day the minister is seated in his study looking over the jewels of his dead wife when the servant brings in the mail. Noticing a letter for Vera he tells the maid to call her. Vera enters. At sight of the jewels all her earlier training leaps to the front. One glance tells her their value. Noiselessly she steps out and having knocked enters again. The minister gives her the letter. From the corner of her eye she watches the minister return the jewels to the drawer. She reads her brother's letter telling her to hurry and finish the job. At her half stifled exclamation the minister asks with unsuspected tenderness if the letter contains any bad news. She answers no and hurries from the room.

Scene V.—Out into the garden Vera flees to fight her fight between love for the minister and loyalty to her brother. The minister follows and tells her of his love. He asks her to become his wife. But Vera conscious of her true character refuses. As he persists, her great love for him overcomes her resolution and she allows him to take her in his arms. As he is about to kiss her the realization of what she is comes to her. She pushes him away crying bitterly, "No! No! I don't love you," and rushes away towards the house. The minister smiles happily, his heart filled with convincing hopes of final future happiness.

Scene VI.—That night the door of the study opens softly and Vera enters, her packed grip in her hand. She has decided to forego love and obey her brother's letter. With quick dexterity she opens the locked drawer. In a second the jewels are in her hands. As she lifts them the face of the minister looks up at her from the photograph on the table. With a cry of love she picks it up. A look of resolution comes to her face, she replaces the jewels, the picture is in her grip and as stealthily as she entered she steals away.

Scene VII.—Back at Vera's empty room in New York City, her brother has been waiting her return. The door opens and she walks in. "Well, what luck?" She shakes her head. "You can't fool me, you always succeed." With an oath he seizes her grip and eagerly searches it. "Have you the jewels in your pocket?" Again she shakes her head. His eyes fall upon the minister's photograph. "Ah! So this is the reason you return empty-handed." He tears it into shreds and rushes from the room. With a cry of anguish and with tears streaming from her eyes she gathers up the pieces from the floor.

Scene VIII.—Across the sloping roof of a large hotel comes Vera. She reaches the edge of a jutting window. A quick noiseless jump and she is standing before it. She glances in. It is empty. Up comes the window and in she climbs. The blind is pulled down. She hears the click of a key in the door and quickly conceals herself in the wardrobe. A bell boy enters with Dr. Holmes. The minister removes his top coat and crossing to the closet opens the door. Vera steps out. She whitens at sight of the minister. As she starts to speak a knock is heard. With an hysterical cry of "Save me," she enters the wardrobe again. The door opens and the hotel clerk enters followed by a detective. A diamond necklace has been stolen and they are looking for the thief. With apologies for having interrupted him they leave. The minister throws open the door of the wardrobe and Vera steps out. She has

launched into an explanation of her position when the necklace drops from its place of concealment under her arm. He picks it up and as he realizes what it means a cry bursts from him. Vera calmly says, "Now you know why I can't marry you. Are you not glad I refused you?" He puts his hands on her shoulders and gazes at her in silence. Finally she can stand it no longer and bursts into tears. He goes to the door and after satisfying himself that no one is near, motions her to leave. As the door closes after her he leans against the door and weeps.

Scene IX.—Vera's meeting with the minister has given her strength for a final decision. Two truckmen are carrying out her trunks when her brother enters. She tells him she is leaving for good. He tries to stop her, but she turns on him and passionately tells him that what she is, he made her. With a cry of "Vera" he starts forward, but she goes, leaving him with a curse on his lips.

Scene X.—Three years have passed and we find the minister seated in his garden. A letter is handed him from his old father asking him to come and see him. He rises to prepare for the journey. At his father's house the feeble old man is being tenderly cared for by his trained nurse, no other than Vera when the son arrives. At his cry Vera turns and seeing him, drops the glass of water she has in her hand. Recovering herself, she attempts to leave. But the old man is seized with a fit of coughing and calls her to help him. The minister and Vera meet face to face. At his startled cry the old man turns to Vera and asks her if she knows his son. Vera hesitatingly says no, and departs. The old man asks his son to be seated, but his eyes follow Vera until she disappears before he pays any heed to the old man's voice.

Scene XI.—A few hours later the minister is walking in the garden when he hears someone coming. He sees it is Vera leaving and hastily hides. As she passes he steps out and speaks her name. She tells him she is going, but that she wants him to know she is a different girl now. With a last look at him she chokes back a sob and picking up her valise, starts to go. With a tender cry of "Vera" he takes her in his arms and their lips meet in love's first seal of future happiness.

#### LUBIN MFG. CO.

"THE MILLIONAIRE'S ADVENTURE."—Mary Hennings, the pretty daughter of a prosperous but quick tempered farmer, is driven to leave home by her father's brutality. She cuts off her curls and dons a suit of her brother's clothes. She takes to the road and when some brakemen attack her for stealing a ride a tramp comes to her rescue. They cast their lots together and the tramp protects her from many of the hardships of the road. They enter a tavern to warm themselves and are about to be put out when the tramp spies a fiddle on the wall and offers to play in return for a meal. The innkeeper is so well pleased with his playing and Mary's singing that he gives them the instrument. With this they find their progress easier and when the tramp notes the date on a bulletin board and declares that he must be back east in two days Mary helps him earn the money for the railroad trip. It develops that the tramp is John West, a millionaire, who has made a bet that he could travel for a month without funds. West takes his little comrade to his home, where she is forced to disclose the secret of her sex. West turns her over to the housekeeper, who provides her with one of her



own daughter's party frocks. West falls in love with Mary. They are married and the new Mrs. West takes her husband to visit her mother, where the little runaway is received with open arms.

"THE RANGER AND THE GIRL."—Another charming picture from the Southern division of the Lubin Stock Company. The Ranger is a member of the famous band of Texans whose exploits have made them the equals of the Canadian Northwest Mounted Police. The girl is the daughter of a smuggler whose livelihood is gained by smuggling laces and other goods across the Rio Grande. Esmeralda loses her scarf, which catches upon a branch projecting over the roadway and when she realizes her loss and returns to search for it, she finds it in the possession of Captain "Bud" Carver, of the Rangers. Carver is smitten with her charms and accompanies her to her home. While seeking a drink his hat blows down the well into which the laces have been lowered

and the efforts made to dissuade him from recovering the headgear arouse his suspicions. He later returns to verify his theories and is captured by the smugglers who carry him off to kill him in more deserted spot. Esmeralda alarms his fellows the troop and they ride to his rescue. Carver threatened by one of the smugglers, who has instru-



tions to kill him should the Rangers attack, an Esmeralda knows that her father means his threat. As the only way of saving her lover she wounds the smuggler and her father, but aids them to escape offering herself as hostage to Carver, who gladly accepts the proffer.

#### PATHE FRERES.

"JOSEPH SOLD BY HIS BRETHREN."—Settling forth as it does, the ancient story simply and directly it throws into strong relief the character of the Jewish youth, basely sold into captivity by his seeking brothers, and destined to avert from Egypt immediate disaster by wresting from the unknown the secret of Pharaoh's dreams. The different stages of the upward trend to his career in the land to which he was a stranger are unfolded one by one, until he has reached the power of his glory, and is the accepted ruler of the Egyptian people. Then follow the period of the famine, and the coming of the Son of Israel to purchase corn, Joseph's recognition of them, his yearning to embrace his father once more the return of his brother into Canaan, and lastly, the meeting of the aged patriarch and the son whose loss he had never ceased to mourn.

Colored with rich tints, and prepared with efficiency and a vast amount of care and attention to detail it is almost superfluous to add that this film can only be regarded as of considerable value, the more so as it is suitable for any audience, time or place. The best of talent has been employed in its construction as evidenced by the names of the principal actors Messrs. Delauney, Philippe, Garnier and Guilhene, all of whom are of the Comedie Francaise, the Stat theatre of the French capital, whilst Master Debray who takes the part of Benjamin, has already achieved considerable success at the Renaissance Theatre Paris.

"A MICA MINE, THE ULLUGURA MOUNTAINS."—The mining of Mica is evidently not an occupation that the average American would care to leave his happy home for, if one may judge from the series of views shown in this wonderfully interesting film. We are shown successively views of the caravan, starting from the point of departure, crossing the turbulent mountain streams, climbing the altitudinous passes and finally the arrival at the mine some 6,000 feet above the sea level. Here the native workmen delve for the valuable deposits of Mica, which are in what the coal miners call, "out crops," in other words cropping out of the surface, thus eliminating the necessity of deep shafts and tunnels. We are also shown a very good view of the trimming, sorting and weighing of the Mica, prior to its shipment to the markets.

"THE VIOLIN MAKER OF CREMONA."—As many people know, the little town of Cremona is noted for the wonderful violins made there. Practically nothing else occupies the minds of the inhabitants, and the best violin maker is considered a man much to be envied. At the time our story opens, all the inhabitants are excited over the fact that the Podesta, or Mayor of the town, has offered his gold chain for the maker of the best instrument. Taddeo Ferreri is a master violin maker, and the father of pretty Giannina, the belle of the quaint little village. The old man is so enthusiastic over the coming contest that he adds to the excitement by offering his house and the hand of his beautiful daughter to the winner of the event. Giannina is anything but pleased with thus being disposed of without being consulted, particularly as she has already plighted her troth to Sandro her father's apprentice. The young woman's father is obstinate, however, and both Giannina and Sandro must content themselves with hoping that he will win the prize, which, as he is a good workman, he has a reasonable chance of doing. There is another member of the Ferreri household, and that is Filippo, a poor hunchback fiddler, rescued from the streets, and the scoffing of the youngsters, for even in Cremona the city of harmony, boys will be boys.



Filippo, too, secretly loves Giannina and hopes to win the prize. His instrument, when finished, is of surpassing sweetness of tone, and Sandro realizes that one but the hunchback can win. Despondent and gloomy at his disappointment, he yields to the temptation to change the cases of violins, but the hunchback, having guessed the secret of the two lovers, resolves to sacrifice his triumph in favor of his rival. With this object in view, he also changes the cases before the instruments are borne away for judgment, thus nullifying the action of Sandro.

An hour or so later, shouts, bravos and the tramp of feet announce the approach of the judges. The door is thrown open, Filippo's name is shouted by the excited populace on all sides, and before the poor fellow is aware of what has happened, the gold chain around his neck, and Giannina's hand lies in his clasp. He makes a step backwards, then realizing that this is not what he intended, he takes off the chain, throws it over the head of Sandro, and puts in the hands of the two lovers in noble renunciation of all that might have been dear to him.

"THE WRESTLING MATCH."—In this film there is shown an exhibition of certain forbidden holds in this most scientific sport. The strangle hold, the armlock, etc., are shown and are followed by a most exciting match, which is won by M. Celestin Moret, his opponent being M. Soyer. Both of the participants are noted wrestlers, and the picture is exceptionally well taken.

"THE DOOR."—In this picture is shown a carpenter shop, the proprietor of which has just received a letter asking for a door to be put up on the water front, and requesting an intelligent man to put it up. The proprietor sends a boy. He picks up the door and starts out running into a man reading a newspaper, who resents the collision and promptly beats the boy. He next collides with a woman, smashes the saloon window, breaking up all of the stock, and finally he is hit by an automobile, which completely demolishes the door. He then goes to another carpenter shop, gets another door and arrives at his destination only to find that the door is too long. He then cuts off some, making it too short, and he and the door are thrown out through the opening into the street.

"BRITTANY LASSIES."—The picture opens with the scene showing the bedroom of a little girl who is still awaking. On the chair beside the bed are a number of boxes of paper dolls which are as yet not unpacked. The little maid, upon seeing the boxes, jumps out of bed and proceeds to inspect the contents. In this she takes up into her confidence and holds up each box for our inspection. Evidently the dollies are little aids from Brittany. As each box is shown us, the little figures turn into real youngsters who dance and play in the fields and along the banks of picturesque streams. Their quaint costumes, the bright colors, the happy faces and the quaint games they play, make most interesting and instructive picture. Each box contains a new series of pictures, and after entertaining us, they all turn back into paper dolls and obligingly go back into their boxes.

"PIERROT."—In their pretty home Pierrot, his wife and little Pierrot, are wondering where their next meal is to come from. The father is a painter by profession, though unsuccessful, and is a musician by voice, he finally takes up his mandolin and goes out to tempt the fates. Beneath the window of a big mansion he plays and sings to amuse the folks within. One of the ladies delighted by his music coaxes him to exchange his costume for an embroidered coat and to join in the festivities. A young aristocrat, however, annoyed by this unusual procedure, and challenges him to a duel in which Pierrot is seriously wounded. During his convalescence, Pierrot amuses himself with his mandolin. The familiar tones attract the attention of little Pierrot, who had been searching everywhere, and the child stealing into the house, guided by the music, throws himself into his father's arms. Pierrot thereby recalled to his senses, forgets the danger surrounding him and donning his old costume, returns to the house he so thoughtlessly forsaken.

"A HAPPY TURN."—The home of a humble workman. The wife, a pale, delicate looking woman is sitting in a chair, and a racking cough is bringing a look of anguish to the face of her devoted husband because he is out of work, and the poor girl needs medical attention. Finally, in desperation, he decides to have the doctor, whether or no, and goes out to get one and is heartened enough to make the visit without pay. The first one he calls on consents to go, and the man overjoyed at this good fortune, leads him to the poor room where his ailing wife sits. The good doctor diagnoses the case, writes a prescription and is gone. Now another problem confronts the poor fellow—how to get the prescription filled. He goes out to find a pharmacist, but trying place after place with no result, he wanders off toward the country, and while sitting beside the road is passed by an automobile. He starts to ask why should those people be rich and care free while he is so miserably poor? He follows the car and comes upon it broken down and the occupants are waiting for a stroll while the chauffeur is repairing the car. Seeing the owners at a little distance, and feeling up behind them, he snatches at the woman's purse but misses it, and is forced to flee. In his flight he drops the prescription, and his pursuers pick it

up and surmise the reason for his attempt. They go at once to the office of the doctor whose name is on the prescription, and finding the address of the unfortunate, they seek him out and press into his wife's hands enough money to help them over their present trouble and to last them for some time to come. It is indeed a happy ending for all concerned.

### SELIG POLYSCOPE CO.

"SAMUEL OF POSEN."—On the banks of the river Warthe, there once lived an individual we'll call Sammy Glasrick (afterwards known as Samuel of Posen), in the quaint old home of his mother and father. The family was poor and the world seemed small for Sammy, with little indications for advancement. He resolved to try the new world—the land of milk and honey, the home of the free and the brave, so he left for America, with a last farewell to his little sweetheart Rebecca, a godspeed from the sturdy old father and a fond embrace of a devoted mother, whose fervent prayer spurred the son on to greater things—it was his guiding star when temptation hov-



ered—and the path was rugged with thorns. Sammy's open eyes would sometimes dim, and yet he was only spurred on to greater and nobler ambitions.

We next see Sammy as a street mountebank in New York, pushing his wares and striving for an honest start, meeting with many rebuffs from the prejudiced and unsentimental, and yet he is undaunted and finally is given work in a jewelry establishment in New York. This proves to be his opportunity, one that comes to each of us but once perhaps in a lifetime. Sammy grasped it and saved every penny of his wages, thinking only of the good old father and mother in far away Posen, say nothing of his sweetheart that ere this had the news of Sammy's glowing prospects, and longed for the time that he would fulfil his promise and send for her. Well, that day came, the happiest in all his life, and the intervening time, when he was waiting at Castle Garden to greet her, seemed like weeks, months, even years.

In the meantime the letter reached Posen, and the mother, father and sweetheart were so happy—their dreams of a new life—a new world, had come true, and now they were going to see Sammy's hopes realized—Sammy had a position with the great firm of Winslow & Co., jewelers. When the sweetheart sailed away to America, she was made the bearer of all the love and hope a devoted old mother and father could give. "God bless and protect you both," was their farewell, as they turned in silence towards their little home.

The big ship sails into the harbor of New York and lands its human cargo, and there foremost in that motley throng, stood "Samuel of Posen," and when the officers turned wide the gates, a humble little peasant girl, bag and baggage, fell into the arms of the devoted Sammy and all the world seemed light and gay, and neither could speak for the moment—it was as "Two souls with but a single thought, two hearts that beat as one."

A few days later "Sammy" presents his wife to Winslow & Co., his new employers. In turn she is given employment as maid in the store and all is happiness, but Sammy's faithfulness almost gets him in bad—when Frank Weston, the junior partner of the firm objects to him, fearing his over-zealous methods to please, may lead to the discovery of his unscrupulous actions. A few nights later, Sammy suspected that all was not right, concealed himself in the store, and sure enough, in comes the junior partner and Celest, his fiancée—the safe is opened, the money drawer rifled and a share of the diamonds gone—a note left on the table, informing his partner that he has gone abroad—taking his share and leaving the liabilities of the firm to be met by Winslow.

Sammy finds and reads the note—overcome with the thought and ambition to do kindness to Winslow, who had shown him such marked consideration, rushes to the street, informs the police and takes the first available auto for the Winslow home. Arriving there, he soon acquaints his benefactor of the events of the night and a hurried return to the store—the vault opened and his accusation proven. Arrangements were hurriedly made to catch the steamer for Europe and Sammy is entrusted with tracking Weston down and, to Winslow's surprise, he accomplishes this in a French gambling house. The detective places both

Weston and Celest under arrest and returns with them to America. Rebecca in the meantime has continued in the employ of the firm and in consideration of the energy displayed by Sammy, he is given a start for himself, and opens up a clothing store on the Bowery. Things do not move as fast as he would like to have them, so he conceives the idea of having a fire sale, and accordingly burns a few old rags, sprinkles a few of his suits with water and puts the sign out in front "Fire Sale." The idea proves its value and Sammy and Rebecca are at last in a position to make a visit to Posen and accordingly bundle off to the little home—the happiest couple in the world at the thought of the reunion that is to follow.

### Industries of Southern California.

"PIGEON FARMING."—From an educational standpoint, it is hard to conceive a more valuable and convincing subject than a picture of animal farming, taking as we do the cultivation and domesticating of wild animals, that are produced as a commercial asset. First we find ourselves in the midst of the greatest pigeon farm in southern California, showing the houses of the dove species of birds—the cultivation and the feeding of over 100,000 birds of every species, size and color. An interesting picture to all classes, excellently conceived, aided by clean and clear photography—an educational subject of rare value.

"ALLIGATOR FARMING."—From the antics of the little pigeon, we are transferred to the Los Angeles Alligator farm, showing the removal of the eggs from the pond—the sorting and handling of the young—the modes of handling without danger, the greatest of water animals. Showing the skill in hypnotizing the untamed, the association and mingling of alligators, snakes and other kindred types. Trained alligators shooting the chutes from a specially built toboggan. Of the many countries that give us the alligator, none so far equal the colossal scale with which this particular industry is carried on in southern California. This subject should prove extremely interesting from an entertaining as well as a zoological standpoint.

"OSTRICH FARMING."—The picture moves quickly into an industry that has made California paramount in the eyes of the world—cultivation on the largest scale of the bird known as the ostrich, exceeding in size all other birds of the universe and furnishing as it does millions of dollars worth of valuable plumage. We see them herded in an open field resembling



more a great military pageant than a collection of wild birds. The feeding and the plucking of their valuable tail feathers, so much appreciated by the feminine clientele. Showing the ostrich being ridden by the attendants as one would ride a horse, the washing and renovating of the feathers and the final preparation of the plumage for the market. This great picture was taken by special arrangements with the management of the great Cowston ostrich farm at Los Angeles and is absolutely correct even to the minutest detail.

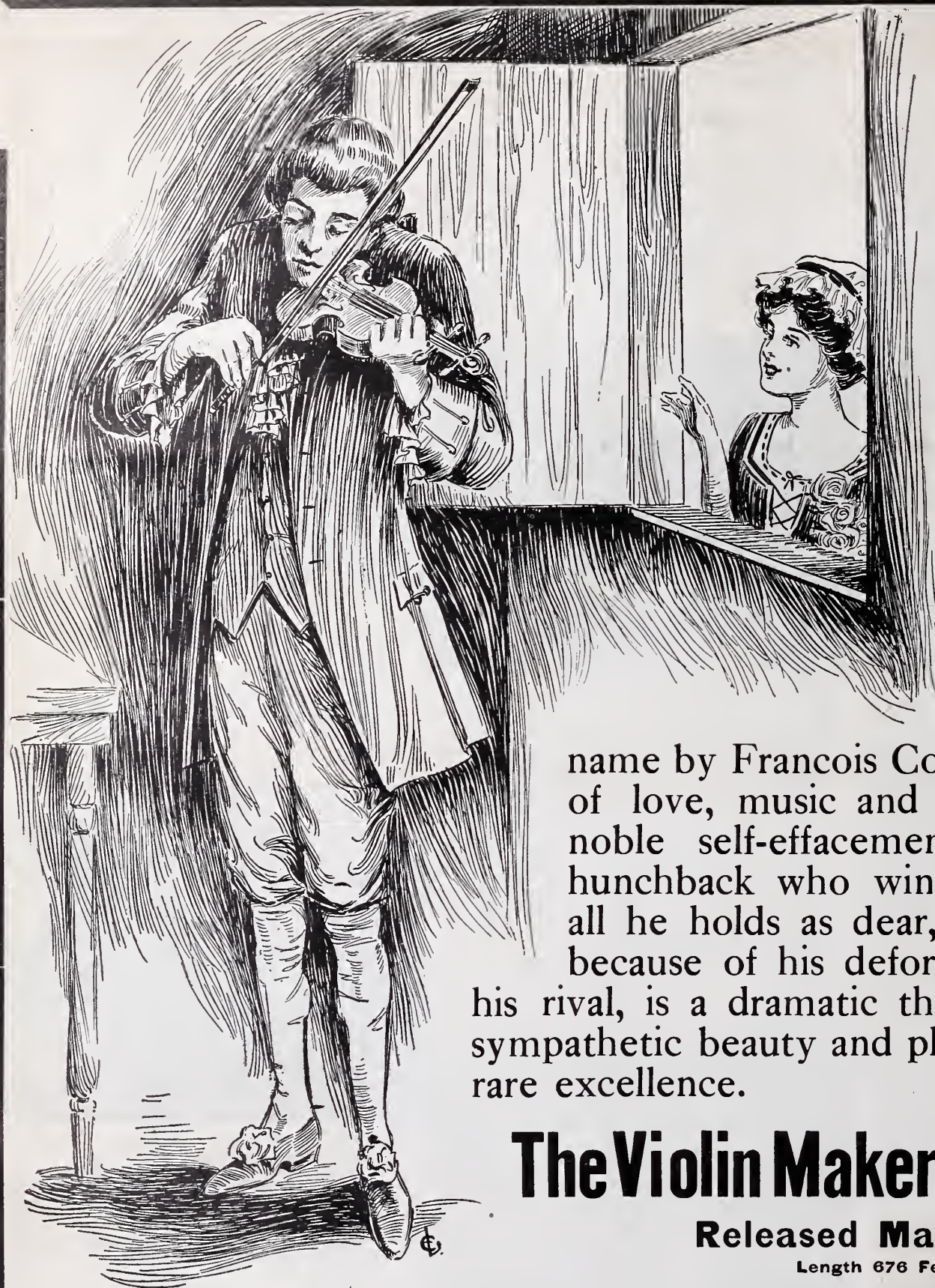
### VITAPHONE COMPANY.

"AN EYE FOR AN EYE."—The plot of the story is laid in two countries, Italy and America. An Italian carpenter has a wife very much younger than himself. They are very happy until a young mechanic attracts the attention of the wife and makes love to her. She becomes dissatisfied with her husband and longs for the society of the young man. The young fellow receives a letter calling him to New York City and he induces the young wife to run away with him to America.

The husband returns to their little cottage as usual after his hard day's work, expecting to meet his wife and instead finds a note explaining that she has fled with the young mechanic. He immediately decides to arrange his affairs and follow the pair.

In New York, the young mechanic has grown tired of the carpenter's wife and neglects her for a young waitress in an Italian restaurant. The old carpenter who has arrived in New York goes to this restaurant and while there the young mechanic has called to see the waitress and follows her into the kitchen, em-





On

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MAKER OF  
CREMONA**

Taken from the famous scrap of classic literature of the same name by Francois Coppee. The story of love, music and self-sacrifice—the noble self-effacement of the poor hunchback who wins in competition all he holds as dear, and who then, because of his deformity, gives all to his rival, is a dramatic theme played with sympathetic beauty and photographed with rare excellence.

**The Violin Maker of Gremona****Released March 2d**

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OF PICTUREDOM

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Supplement No. 226—Release Date, March 10th

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THE MASTER MARK

(TRADE



MARK)

OF PICTUREDOM

braces her and is caught by the discarded woman, who pounces upon the waitress.

The young Italian seizes his forsaken victim and strangles her. The patrons of the restaurant, among whom is the carpenter, hear the call for help and rush into the kitchen. The old man recognizes his erring wife and carries her tenderly to her lodgings. He forgives all and she passes away quietly.

Scarcely has she died when the wrecker of her life comes into the room. The two men glare at each other, at the instant recognition, they are engaged in a deadly struggle. The old man strangles his wife's traducer to death.

Returning to his native land the old man buries his wife among the scenes of her childhood in Sunny Italy.

"ON THE BORDER LINE."—Here we have a picture of a happy home, a loving husband, a devoted wife and little daughter. The husband leaves the house; he is no sooner gone when the wife receives a letter from her brother, whom she has not seen for years, saying that he is coming to see her and the family,



and will probably arrive as soon as the letter. The husband is well on his way to the office when rain begins to fall and he is reminded that he has forgotten his umbrella and returns home to get it.

When he reaches the house he glances in the window and sees his wife in the embrace of her brother,

whom he does not recognize, and becoming jealous and suspicious, he does not wait for an explanation. In desperation and in the grip of the "Green-Eyed Monster," he stops at a drug store and buys poison, contemplating suicide. Arriving at his office, he finds a cake sent to his wife by her aunt, in his care; like a flash, a thought of revenge comes into his mind—he will poison the cake. Pouring the poison upon it, he sends the cake to his wife at once, thinking she and the brother will eat it.

Receiving the cake, the wife gives the bearer of the cake a note to take back to her husband telling him of the arrival of her brother. When the husband gets the information, he is struck with remorse and hastens home to warn his family not to eat the cake. He arrives with a doctor, too late, they have eaten the cake. The husband is crazed with grief and fear, but the doctor finds that the druggist, probably noticing the husband's agitation, gave him a harmless fluid.

The wife is dumbfounded at her husband's lack of confidence in her. He humbly craves her pardon, but she has decided to leave him. Through the pleadings of their child and love for her, the wife forgives all and a reconciliation is brought about.

A subject with a happy beginning and a happy ending with breathless moments of keen interest and suspense. "All's well that ends well."

"BEAUTIFUL SNOW."—It is morning, the snow has overspread the ground during the night. "Pop," the principal of these happenings, looks out of the window to behold a sight pleasing to look upon. He is delighted with the aspect and quotes with inspired enthusiasm "The Beautiful Snow," etc., and aroused with the keen anticipation of its charms, he buoyantly sallies forth.

Taking his first step from the front porch into the "beautiful," he lands on his back at the bottom of the stoop. With his anticipation somewhat disturbed, he picks himself up and continues on his way, only to encounter some boys in a snow fight just in time to receive a volley of the "beautiful" when he least expects it.

Meditatively remarking to himself that "Boys will be boys," our old friend is seen plodding onward unconscious of a still greater surprise—"Look out! Here they come!" He is completely upset by some young coasters sliding down hill on their sleds. Putting him down for a "turn" that was not expected or announced.

Further in his journeyings while passing under a window, he is an "easy mark" for a couple of scamps

who deluge him with another reminder of the poetic germ. Worse and more of it. Brushing the snow from his clothes, removing it from his collar, chilled and indignant, he escapes into a friendly doorway of a nearby store. While there, he sees some passerby get hit with snow balls and ventures out to tell them that the snow balls are being thrown from above. While they are looking towards the roof, the storekeeper comes out and lets down the awning from which an avalanche of snow completely covers "Pop"



and causes him to say some things which would not look well in print.

At home once more, thoroughly disgusted and perturbed, "Pop" vigorously pulls down the shades, shutting out all sight and remembrance of "The Beautiful Snow." He envelopes himself in a blanket and throws himself into an easy chair in desperation and despair.

Naturally funny incidents, producing roars of rippling merriment.

"THE HISTORY OF A SARDINE SANDWICH."—A sardine sandwich from start to finish entails a great deal more interest than most persons imagine. "Seeing is believing" and it is the purpose of this pictorial history to show just what it means to manufacture one of these delicious little "palate ticklers."

In the northeastern part of Maine is where they catch large numbers of sardines at every haul of the net. After the sardine has been corralled in the weir set in the St. Croix River, which empties into the Atlantic Ocean, the nets are then emptied of their lively little occupants into the fishing boats which spread sail homeward bound.





# VITAGRAPH

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### Tuesday, March 1. **AN EYE FOR AN EYE**

Powerful, absorbing, thrilling. A dramatic film of intense interest and tragic ending. Approximate length, 875 feet.

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A drama of sympathetic heart throbs

### Mar. 15. **VICTIMS OF FATE**

Sensational story of a Kentucky mountain feud

### Mar. 11. **CONSCIENCE**

A Venetian drama of the 16th century

### Mar. 18. **The Mystery of Temple Chambers**

Powerful drama, strong plot  
Superbly portrayed



### Friday March 4. **ON THE BORDER LINE**

A domestic drama of strong appeal—How a husband's jealousy led to almost fatal results. Approximate length, 918 feet.



### Saturday, Mar. 5. **BEAUTIFUL SNOW**

A Laughing Comedy—rich in humor and sparkling with funny situations. Approximate length, 428 feet.

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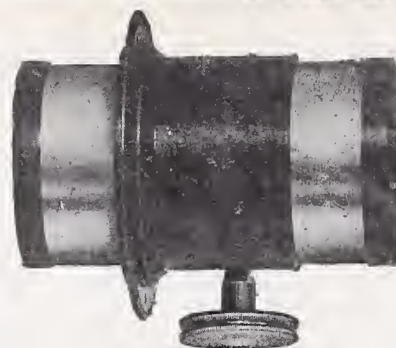
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A real relish well suited to the tastes of any audience.

### "VITAGRAPH NOTES."

The spirit with which actors and actresses infuse their work was strongly manifested at the Vitagraph Company's studio a few days ago. "Mr. Groucher's Christmas," a melodrama of delicate shading, was being taken. It might be supposed that a director who has been putting on plays for years would be immune from all outward expression of deep inward feeling but then he was directing the death bed scene of the parting of the poor widow and her child, with tears in his eyes and an expression of deep sympathy on his face. And we were all with him, which proves that one touch of nature makes all hearts kin.

In the interest of our readers, we again call attention to the tragic drama, "Elektra," which the Vitagraph Company will soon release. This will be the piece de resistance, and the greatest picture play ever produced for the benefit and enjoyment of the public. From the standpoint of scenic and costume elegance, it is unsurpassed. The correctness of detail and the vigor and dramatic power of acting displayed by the all-star company make it superb in every particular.

This is not all; there are other surprises and meritorious renditions for the lovers of drama and comedy. Here are a few that should be born in mind. "The Tongue of Scandal," a melodrama of human sympathy in opposition to intolerant prejudice and scandal. "The Girl in the Barracks," a modern drama of love in a Russian military barracks with moments of intensity. "Uncle Tom's Cabin," reproductions of scenes and characters "before the war," presenting the story with all its dramatic incidents and faithfulness to facts and topography of the period. And "St. Elmo," a dramatization of the well known story of this name. "A Funny

Story," a comedy of laughs in which everybody takes part and laughs with everybody else.

At the Vitagraph studio, someone generously distributed chewing gum among the actors and help, unconsciously they started in to chew and the place looked like a Marathon face race. The directors were up in arms and informed the performers that moving pictures did not mean moving jaws, then their faces fell and you saw the gum drop.

The Vitagraph release on March 22d, of the dramatic subject, "Capital vs. Labor" will be one of the most extraordinary moving picture dramas of the year. It is peculiarly fetching in its variation of climax and powerful in its purpose, the supremacy of right over might. Interwoven with the stirring immensity of the mob scenes and the piercing sincerity of the acting there is the soothing charm of a most delicate love story in which the man of heart and moral-courage proves superior to the man of power and violence.

Such pictures as "Capital vs. Labor," are the kind we like to see and talk about and advise others to see because they are of the best sort to attract people of the right sort and increase the popularity of moving pictures among the masses and the classes.

### ATLANTA'S NEW SAVOY.

"A new temple has been built, a new shrine erected, a new altar raised to the Tenth Muse, to the bright, sun-clothed, star-crowned goddess yclept Electricite, who rides upon the storm and holds the lightning in her leash," says the Atlanta Journal of the new Savoy Picture Theatre, recently opened at Atlanta, Ga. Then it says some just like that, but it really means that the Savoy at 79 Peachtree street is the latest and most ornate picture palace in Atlanta.

The building was formerly occupied by the Posey Theatre.

The Posey people were bought out sometime ago by the Howard Amusement Company, which owns the Alcazar, at 99 Peachtree. The new Savoy is to be controlled and operated by the same management that has gained the confidence and patronage of discriminating Atlantans by the splendid manner in which the Alcazar

theatre has been run, and it is the intention to model the Savoy attractions along the lines which have already won popularity and patronage at the Alcazar—with this distinct difference, that the Savoy is to be a strictly 5-cent theatre, whereas the sum of 10 cents is charged at the sister establishment. This concession the Howard Amusement Company has decided to make for the hundreds of people who wish for a really attractive and first-class theatre at the lower price.

The daily combined programs of the two places will furnish an afternoon or an evening of dramatic and musical entertainment perfect in detail, satisfying in scope, for the bills will be so arranged as to dove-tail the one into the other, and nothing that has been seen in one theatre will ever be repeated in either.

### KALEM JOTTINGS.

A war-story picture entitled "Her Soldier Sweetheart," to be released March 9th, is the latest big undertaking of Kalem's Southern Stock Company. The picture contains many new features that will astonish and interest motion picture patrons.

Kalem's Indian subjects are evidently drawing the money, judging by the many letters of commendation sent in by exhibitors and the orders for extra prints coming in from exchanges from all over the country.

Looks like the Kalem Indian farm was going to be a winner.

Speaking about the Indian farm, 50 men are at work building log cabins, block houses and other buildings to be used, from time to time, in the elaborate productions of Indian pictures the Kalem Company have planned to make on the 500-acre tract of woodland, plains and hills recently purchased.

The office of the dramatic department of the Kalem Company looks like the headquarters of one of Uncle Sam's Indian Agencies these days. Indians of both sexes and all ages throng the office every morning preparatory to starting in their day's work in the production of real Indian pictures.



## CRITICISM IN CANADA

## Strong Fight Being Made on Pictures, Because of Immoral Subjects

The Film Index is in receipt of an article on the motion picture situation in Canada, written by a friend of the business and published in *The Planet*, of Chatham, Ont., that is worth perusal:

Canada just now is wrestling with the problem of what to do with the moving picture. Extremists, who would have us shun all amusements, and who make it a business to cry down every sort of entertainment barring the colorless church concert, take advantage of the seeming sentiment against the "mute entertainers" to jump on the moving picture at every opportunity. These prejudiced attacks can never bring satisfactory results. The moving picture, which has been aptly characterized as the twentieth century short story, has come to stay. The remedy lies not in attempting to annihilate the moving picture, but by improving its tone and environments. This remedy lies in the hands of the renters and picture men, as will be presently shown.

It may interest many to know that there are millions and millions of dollars invested in the motion picture business on this continent, and thousands of people earn their livelihood from the picture earnings. Some of the very best actors and actresses of America and France are employed to portray the scenarios from which the pictures are produced. Gigantic studios, costing millions of dollars, have been built and are in process of building, and it is in these that the scenes are arranged and the pictures taken. Thousands of dollars are paid out monthly to fiction writers who write the picture plays, and men of large theatrical and journalistic experience are employed as editors by the manufacturers. Motion picture companies pay a higher price for brain products than any newspaper or magazine could afford to pay. All of which goes to prove that the moving picture has caught and is holding the public's favor. Is it possible that these gigantic enterprises can be wiped out entirely by the attacks of the extremists? Hardly.

That the moving picture has been degraded to a greater or lesser extent cannot be denied. Even in our local theatres, there occasionally appears a picture that is hardly fit to be shown from a moral standpoint. Boards of censors there are, but they are apparently asleep when the spicy reels are run off. Scenes of violence, unfit for the receptive child mind, continue to be thrown on the screen—lurid hangings and lynchings, assaults on women and the like, which, if the manufacturers had an eye to the future of their business, they would never send to the studio. Yet the theatre men invariably flaunt these cheap, sensational, junk pictures as their great drawing cards. This is the surest way of killing the motion picture business in this country. The Canadian public will not allow its children to feast on this sort of thing, and the sooner ultra sensational and suggestive pictures are eliminated in Canada the better it will be for the picture men.

It has been proved that the motion picture can be clean and make a hit. The Lubin Company, the Vitagraph Company and the Essanay people are among the pioneers of motion picturedom, all enlarging their business, and yet they have got along without resorting to the questionable. Indeed, the first named refuses to countenance any play that is in the least suggestive or unfit for children to see. The moving picture, when it is clean and clever, is one of the greatest entertainers of the age. Great men of to-day approve of it as a brain relaxer, and many are they who strongly object to the lowering of a beautiful art by men who would play to the passions.

There is one more point. Managers of picture houses would do well to eliminate the low, cheap vaudeville—often disgusting—which is sandwiched in between the reels. The majority go to see the pictures, and half the time would prefer that they did not have to be bored between times with a lot of slapstick stuff that is not only insane, but is often low and vulgar. It is such trash that is arousing public indignation against moving picture theatres in Canada, but the picture men seem to be too dense to read the writing on the wall.

Improve the quality of the pictures, do away with cheap vaudeville and put the money into more reels, and the moving picture play will become a thing of beauty and a joy forever.

In transmitting the foregoing the writer accompanies it with these supplementary and explanatory remarks: "There is a bitter fight being waged against picture theatres in Canada just now. It is becoming a common fad in juvenile courts now for the kids to allege that they learned their evil ways through attending five-cent theatres. The consequence is that every Tom, Dick and Harry editorial scribbler in the country is taking his little whack at the picture houses. So I thought I'd put some of these screeching ignoramuses right on some points. Most of the picture houses here are running their chances with rotten vaudeville and junk pictures—lynchings and suggestive scenes do not tend to popularize motion pictures with the extremely virtuous Canadian public."

## RECENT SLIDE RELEASES

## Synopsis of Production Issued by the Leading Song and Novelty Slide Makers

## Excelsior Slide Co.

"WHAT'S THE MATTER WITH FATHER?"—This is a typical college song, full of life and sure to make a hit. The slides were specially posed for by a crowd of young Freshmen and calls for some very funny situations of Father. Published by Remick & Co.

"OLD DR. BROWN."—If you are looking for a song that will make your audience scream and holler get this comical song. Published by Shapiro.

"SANTA FE."—All we will say about this song is that it is published by Remick & Co., and no doubt you remember all of the great Remick hits such as: "San Antonio," "Tola," "Cheyenne;" in comparison "Santa Fe" is going to skin them all for melody and slides.

"I'LL MAKE A RING AROUND ROSIE."—Words and music by Jerome & Swartz. Published by Remick & Co. This is positively the biggest song hit of this spring season and the slides are so perfect and beautifully colored that they will be difficult to be duplicated by any other maker. It is a very catchy and easy song, advisable for all singers to get, if they are looking for an instantaneous hit.

"IT'S TOUGH WHEN IZZY ROSENSTEIN LOVES GENEVIE MALONE."—This is a song written by the same writers that created the biggest bit of the century, "I Wish I Had a Girl." "Enough Said," in reference to this song, and it is published by one of the biggest, Will Rossiter, Chicago.

"I'M AFRAID OF YOU."—Also published by Jerome H. Remick & Co., catchy, snappy and full of life, and will bewitch the audience, and will not fail to produce the "Glad Hand."

"THAT YIDDISHA RAG."—Written and published by the world renowned Harry Von Tilzer, and if you want to see your audience laugh and cry, scream and jump at the same time, get it.

## Scott and Van Altena.

"THAT MESMERIZING MENDELSSOHN TUNE."—Words and music by Irving Berlin. Published by Ted Snyder Co., Inc., New York. A popular song with a set of slides incomparable for their novelty. Clever ideas put into the making of this set has made it the most desirable of the week.

"ALL THE WORLD'S IN LOVE."—Music by Jerome Sbay; words by Al. Bryan; published by the Fred. Fischer Music Co., New York. A waltz song with an agreeable swing and with a set of slides excellently worthy of Scott & Van Altena. Enough said.

"MY LITTLE HONEY BE(e)."—Published by the Jos. Morris Co., New York, with music by Max S. Witt and words by Arthur Longbrake. A handsome set of illustrations, brim full of those novelty effects which Scott & Van Altena know so well how to gain. It is such effects together with the excellence of the photography which gives this film its reputation.

"I AM LONGING FOR TO-MORROW WHEN I THINK OF YESTERDAY."—A love ballad with lyrics by Arthur Longbrake, set to music by Ed. Edwards; published by the Jos. Morris Co., New York. The slides for this song do great credit to the firm of Scott & Van Altena. By the judicious selection of background and clever posing of the models, it is not difficult to believe that in their making there is an artist behind the camera.

"RED CLOVER."—An Indian love song written by Theodore Morse, published by the Theodore Morse Music Co., New York. The slides contain many beautiful Indian scenes posed for by the accredited handsomest man in New York. The set is something out of the ordinary run of song slides.

"WHEN A FELLOW HAS A SWEETHEART LIFE'S A SONG."—Which convinces you that the adversities of this world are as naught if "Dearie," sticks with you through thick and thin. Here's a song for the sentimental. Are you sentimental?

"I LOVE MY WIFE, BUT, OH, HER FAMILY."—Jeff T. Branen's latest song hit. A cleverly written song, telling of the young man, who, having married a girl with a large and following family, decides that if ever he wed again, why—an orphan girl for his. This set of slides cannot be too highly spoken of. The humor of the song is rivaled only by the slides; which affords situations which would cause the most pessimistic of us to roar. The best comedy set of the week.

"MY LOVE IS GREATER THAN THE WORLD."—Love ballad by Fred. Helf, words by A. J. Lamb, published by the Fred. Helf Co. A set of beautifully colored slides, posed for by two extremely well-appearing artists. There is such a thing as action in a song slide—something more than mere posing. Look at this set and see how it speaks.

## DeWitt C. Wheeler.

"ROSES REMIND ME OF YOU."—Words by Earle C. Jones. Music by Charlotte Blake. Published by Jerome H. Remick & Co. A beautifully written lyric, set to a waltz melody, which while simple in construction and easy to memorize, is in a far higher

plane than the usual waltz ballad. Wheeler has posed his slides with colonial costumes amid entrancing scenes and as usual has taken full advantage of the lyrics. The set contains the usual "feature" slides which will captivate any audience.

"DREAMY TOWN."—Words and music by Geo. W. Meyer. Published by F. A. Mills. The story about several lovers in "Dreamy Town," is beautiful in conception and written in masterly style. The slides more than do justice to the thoughts of the writer and one slide in particular, showing several pairs of lovers illuminated by searchlights thrown from buildings in "Dreamy Town" is the most novel yet produced and does full credit to the conception and artistic workmanship of the slide maker.

"I'LL MAKE A RING AROUND ROSIE."—By Jerome and Schwartz. Published by Jerome H. Remick & Co., a pretty song written around the game of childhood days, but in this case the Ring Around Rosie is a wedding ring on Rosie's finger. Wheeler has taken full advantage of the lyrics and produced a set of slides which for posing and scenery cannot be equaled.

"FLIPPITY FLOP AND AWAY SHE GOES."—Words by Junie McCree, who today is second to none as a lyric writer. Music by Albert Von Tilzer, who composed "Teasing." 'Nuff said. A kissing song, posed in Wheeler's characteristic style. The theme is unique and the lyrics lend themselves to some clever poses which have been fully grasped by the illustrator. The song is so catchy that when sung with slides the audience will go wild.

"SUNBEAM."—Words by Harry Williams, music by Egbert Van Alstyne. Published by J. H. Remick & Co. Undoubtedly the best set of slides ever produced, illustrating the best song out this season. The pictorial effects in this set of slides are beyond criticism. The Grand Canal of Venice is graphically portrayed, and no one except with the facilities of the Wheeler Co. could have produced this masterpiece. The slides must be seen to be appreciated, as a description fails to convey their beauty.

"TIE YOUR LITTLE BULL OUTSIDE."—Words and music by James Brockman. Published by M. Witmark & Sons. A comedy song, illustrated with silhouettes in a novel manner with Wheeler's usual originality. The song is excellent, and the slides will keep an audience in roars of laughter from start to finish.

"THE GIRL BEHIND THE COUNTER IS THE GIRL I LOVE."—Words by M. H. Rosenfeld and Ballard MacDonald. Music by Leon Berg. Published by Jos. W. Sterns & Co. A genuine novelty in song writing and Wheeler has made a set of slides, some of which were posed in one of the large department stores which for lighting effects and photography will add to his already assured reputation.

## Novelty Puzzlettes.

CITIES OF THE UNITED STATES.—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

STATES OF THE UNITED STATES.—Representing in puzzle form the States of the United States. Second set of a series of puzzle slides designed to increase box-office receipts.

POPULAR FLOWERS.—Puzzlettes of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and explanatory slides and answer slides.

GIRLS' NAMES.—Here's a chance for those who have a large acquaintance with the weaker sex to show how much they know.

LETTERS OF THE ALPHABET.—Sounds dry, but is really one of the most interesting of the series.

## MAKING MORE "NOISES."

Mr. Harry A. Yerkes, president of the Yerkes Manufacturing Co., is in Philadelphia this week in the interest of the ever-growing business of his firm. I was only three months ago that the company found it necessary to secure their present large quarters in the Greenwald building, 87th street and 3d avenue New York, because of lack of room in their former office and factory on West 28th street, and now the demand for sound effects for moving picture theatre has increased so rapidly that Mr. Yerkes is inclined to believe that it will soon be moving day for him again. "Only, the next move," says the pioneer maker of noises, "will be into a building entirely our own."

We are inclined to believe that such a factory, when entered, would impress one as a zoological garden rather than the home of an industry. The wilds of Africa produce no more terrible lion roars than does a little instrument made for that purpose by the Yerkes company.

Now the eagle screeches, now birds chirp and sing and finally our old friend the rooster utters his characteristic "good morning." Suddenly you will imagine yourself near a railway, for, from somewhere come the sound of a locomotive approach, whiz by, and then die away in the distance.

A hundred and one other natural noises will arouse your curiosity to such a pitch that your first greeting to Mr. Yerkes will be: "Show me." He will demonstrate to you the simple little instruments that have been the means of his success.



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 "Shoes and Socks, Shock Susan"  
 "Yiddisha Rag"  
 "I'll Make a Ring Around Rosie"  
 "'Tis Tough When Issie Rosenstein  
 Loves Genevieve Malone"  
 "The Little Cottage on the Hillside"  
 "I'm Afraid of You"  
 "What's the Matter With Father?"  
 "Old Doctor Brown"  
 "Good-Bye, Peter. Good-Bye, Paul"

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# Advance Film Description

Week Feb. 27th  
 to Mar. 5th, 1910



## "THE PLUCKY SUITOR"

Gaumont Farce-Drama—see below

Tuesday  
 Mar. 1

1 Reel  
 Gaumont  
 946 Feet

"THE PLUCKY SUITOR."—Farce Drama.—About 555 feet.—The "Course of True Love" never did "Run Smoothly" and the story of the "Plucky Suitor" is no exception. Harry is desperately in love with Marjorie but only possesses 25 cents and is therefore rejected by her father. He buys a government lottery ticket and wins the first prize. This enables him to win a still greater prize: "Marjorie."

"THE VALUE OF AUDE."—Scenic—Travelogue.—About 391 feet.—The most superb scenery in the valley of the river Aude on the French slopes of the Pyrenees. No scenery in the whole world excels this in its combination of rugged precipitous crags, fertile slopes and peaceful valleys and the photography is magnificent throughout. Quite the finest travelogue-scenic ever produced in a motion picture. Grand! Majestic! Sublime!

Wed.  
 Mar. 2

1 Reel  
 Urban-  
 Eclipse  
 997 Feet

"FROM BEYOND THE SEAS."—Marine Drama.—About 564 feet.—A beautiful story of a young sailor's love and devotion for a charming fisher maiden. He has a rival for the girl's affections, who resorts to the dastardly trick of boring a hole in the bottom of his rival's boat, hoping that he will be drowned. The hero is picked up by an ocean steamer and prevents the rival from marrying his sweetheart. The rival disappears and the faithful sailor marries the girl.

"BABY BET."—Child Comedy.—About 433 feet.—Baby Bet is a sweet little bunch of mischief and brimful of originality despite her four years. A tramp, a policeman and the family doctor all fall victims to her pranks. Her acting is absolutely natural, and her little personality so bewitching that adults and children alike will rejoice to see her.

Saturday  
 Mar. 5

1 Reel  
 Gaumont  
 960 Feet  
 Feature

"THE POET OF THE REVOLUTION."—Historic Drama.—About 960 feet.—A truly magnificent feature film, depicting facts which occurred during the stirring times of the "Reign of Terror" in France (1793). Andre Chenier, the Royalist Poet, made himself very conspicuous by his writing powerful verses, calculated to arouse the sympathy of the public for the unfortunate monarch, who was subsequently led to the scaffold with Queen Marie Antoinette. Chenier interferes with the Republican authorities when they go to close up the offices of the "Paris Herald" (a Royalist journal). He is falsely accused of assisting the Marquis de Pastoret, a powerful Royalist, to escape, and is, therefore, thrown into prison in company with other supporters and adherents of the King, and is soon after led with them to the guillotine. This subject is extremely sensational and perfectly enacted and photographed.

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## AMONG THE EXHIBITORS.

William Georgeou has opened a picture theatre at No. 5 North Main Street, Mansfield, Ohio. W. H. Shepherd has opened a picture theatre at Sheridan, Mont.

Ford & McCranee have reopened the Summit Opera House at Summit, N. J., with pictures and vaudeville.

Manager Brown, of the Star Picture Theatre, at Smethport, Pa., has installed a new operating booth.

Dr. E. M. Valentine has opened a new picture theatre at Yankton, S. D., called the Lyric. It has a capacity of 550 people, and was crowded to the limit of standing room on the opening night.

Joseph Hassmann and Edward LeGendre have opened a picture theatre at 928 College Avenue, Appleton, Wis.

Mr. and Mrs. Dallas have opened a picture theatre at Sebring, Ohio.

Benjamin D. Griffith has purchased the picture theatre on East Eleventh Street, Covington, Ky., from I. G. C. Lachtrap.

Captain Ament, of Jackson, Miss., has opened a new theatre at Meridian, Miss.

Roray & De Armett's new picture theatre at Bridgetown, N. J., opened the first week in February. It is a very handsome house.

Morrow & Weatherly have bought the Electric Theatre at Orange, Cal., from C. H. Long.

A. S. Rauenzahn has opened a picture theatre, to be known as the Empire, on State Street, Hamburg, Pa.

Antonio Espisoto is at the head of a company which is building a \$25,000 picture theatre at Norristown, Pa.

William Evans has opened a picture theatre called the Royal at Little Falls, N. Y.

Charles W. Ritter has purchased the Empire Theatre at Monmouth, N. J., from Evans & Ryan.

Ford & Hawinston, of Glens Falls, have purchased Happyland Theatre, at Fort Edward, N. Y., from A. M. Burdette, Jr.

Max Gerstine has purchased the Sun Theatre at Plymouth, Pa., from Lewis Marks.

F. W. Hiller, of Two Harbors, Minn., has sold his picture theatre at that place. He has picture theatres at Soudan, Tower and Aurora, Minn., which are doing a good business.

E. B. Chadsey, of Boston, has taken a lease on the Hartford Theatre, Hartford, Conn., and will devote it to motion pictures. \$4,000 is being spent on the lobby changes. Mr. Chadsey is general manager of a circuit of picture theatres in New England.

W. F. Lucas has acquired the sole ownership of the Majestic Picture Theatre at Temple, Texas, through the purchase of the interest of his partner, John N. Moore, Jr. Mr. Lucas will move the theatre to a new location and bring it up to date.

John L'Ecuylar has opened a picture theatre at Bradley, Ill.

Morris Handwerk has purchased the Bijou Picture Theatre at Slatington, Pa., from R. J. Snyder.

The Phoenix Amusement Company's aridome at Phoneix, Ariz., is being completely overhauled. A new front is being erected and a new equipment will be installed.

The United Amusement Company of Buffalo, N. Y., will build a new theatre at Washington Street and Broadway, of that city. The house will have a seating capacity of 1,500.

George W. Miller has purchased a managing interest in the picture theatre at Allentown, Pa., formerly owned by Chester A. Gwynee. Mr. Miller also owns a house at Siegfried, Pa.

Albert Zerbone, manager of the Star Theatre at Yarmouthport, Mass., has opened a picture theatre at Provincetown, Mass., said to be the first theatre ever opened in that old New England town.

D. H. Kelly, who first introduced motion pictures to Miami, Fla., has built a picture theatre on Twelfth Street, of that city.

Charles Farrell will build a \$7,500 picture theatre at Fillmore and Roedder Streets, Buffalo, N. Y.

The Spragg Amusement Company has leased the Columbia Theatre at Painesville, Ohio, and will operate it as a picture theatre.

Dreamland Theatre, North Main Street, Pittston, Pa., is being enlarged as to seating capacity.

Fred Schnidts and L. A. Opperman have opened a picture theatre at DeKalb, Ill.

Sidney Allison has opened a picture theatre at Marseilles, Ill.

The Gem Theatre, of Chester, Ill., A. M. Beave, proprietor, is now located in its new building and is doing a fine business.

L. B. Carleton, of 308 West 70th Street, New York city, wants to know about any good motion picture theatre that is for sale.

George C. Palmer, manager of the Palmer Opera House, at Cuba, N. Y., has installed the latest improved Edison projecting machine and is showing pictures to crowded houses.

J. Clark Bissell has purchased the Nickelodeon at Wheeling, W. Va., from Thomas Holden.

G. W. Moyer, proprietor of the Lyric picture theatre at Weiser, Idaho, will build a new \$12,000 house in that city. It will have a seating capacity of 500.

George M. Collins and Arthur Stout have opened a picture theatre at Hartland, Me.

W. C. Hewitt has leased the Mahaiwe Theatre at Great Barrington, Mass., and will abandon the old Star Theatre for the new location.

The Walton Musical Company has opened a picture theatre at Third and East Jersey streets, Elizabeth, N. J.

Anthony St. Ledger has bought the picture theatre at Pittsfield, Mass., formerly operated by C. B. Strople.

Fred Strauss, Frank L. LeDue and David W. Dewar will open a picture theatre in the store rooms formerly occupied by the Gregoire Millinery Co., at Lowell, Mass.

The Empire Theatre Co., of Cincinnati, Ohio, propose to build a picture theatre at a cost of \$10,000 at 3940 Spring Grove Avenue, Cincinnati.

Frank J. Rembusch, manager of the Crystal Theatre, Shelbyville, Ind., has purchased Wonderland at Greensburg, Ind.

H. G. McCoy has purchased the picture theatre at Villa Grove, Ill., from J. E. Howell.

Charles Medley and Ed. Engham have purchased the Star Theatre at Rich Hill, Mo., from Will Pontious.

W. C. Chamberlain has bought the picture theatre operated by Arner Brothers, at Palmerston, Pa.

W. H. Boyd has bought the picture theatre at Williamsburg, Pa., from L. Frank Bollinger and N. E. Hoover.

C. M. Rasmussen will build a fine picture theatre at Long Beach, Cal., at a cost of \$2,500. It will be located on Pike Street.

Charles R. Weisner has purchased the Bijou Theatre at Manchester, N. H., from the Gallagher Amusement Co.

Mr. Moleskie is building a picture theatre at Main and Pine Streets, Poughkeepsie, N. Y., to be completed about April 1st.

Paradise Amusement Company will build a picture theatre at North Avenue and Charles Street, Baltimore, Md., at a cost of \$15,000.

T. H. Edwards & Co., of Plymouth, Pa., will turn its confectionery store into a picture theatre, which will be opened about April 1st.

The Spragg Amusement Company, of Bellaire, Ohio, has installed two Motiograph projecting machines in the new picture theatre at that place.

Freidenrich, Gersten and Baer will build a picture theatre on Prospect Avenue, just north of 160th Street, Bronx Borough, New York. The building is to cost \$100,000.

E. L. Post will open a picture theatre at Cold Spring, Miss.

The Slater Realty Company opened its new Crown Theatre at Pawtucket, R. I., on Feb. 14. The business on the opening was immense.

C. J. McMichael has opened a picture theatre at Reidsville, N. C.

The People's Theatre at Sunbury, Pa., was opened Feb. 19. It has a capacity of about 1,000.

Mrs. Howard Pate's Casino Theatre, at Bay St. Louis, Miss., was opened for business Feb. 13.

The Southwestern Amusement Company has been incorporated by Messrs. Betz and Dorr, of Bisbee, Ariz., for the purpose of establishing picture theatres throughout the Southwest.

## THE NEWSIES POINT OF VIEW.

(From the Hartford Times.)

Buy a paper, mister, a Journal, Times or Post? Gee! dis wedder's frosty; it's down to zero, most, Let's call it off now, Skinny, we've sold out all our Times; We'll beat it to a picture show—I got two extra dimes

For helpin' of a boozy guy to get home wid his load—I owes yer fer a treat last week; I tink it's time blowed.

I likes de movin' pitchures—yep—I tinks dere outer sight;

I used to go to see dem wid me goil on Sunday night Now don't yer kid me, Skinny, jest fer callin' her "me goil!"

It's Mag, what peddled papers down on Main street corner Pearl.

Her old man was a rummy, an' her mudder, she scrubbed floors

An' took in family washin's—she jest kept de wold out-doors.

De woiken folks, like Mag an' me, don't have much fun,

Of all de evenin's in de week deres only one When we can jest enjoy ourselves—jest Sunday night

A-taken in a pitchure show—now honor bright—Do you tink dat dose preacher-guys is reaily, reaily sure

Dat dey'r pleasin' de good Gawd by botherin' de poor

Me an' Maggie an' her ma (we sometimes took her too,

We'd set up in de gairy dere, upon a Sunday night, To be what dey calls "shaper-own," jest like de rich

guys do.) An' sometimes Mag's old man would come, when he

was feelin' right, Which made Mag's ma so cheery—why, it made de old dame feel

Jest as happy as a hobo dreamin' of a good square meal.

An' wunst we seed a movin' picture of a guy who boozed

An' den comed home and 'bused his wife, jest like Mag's old man used.

De old man don't say nuttin', but I sees him bite his lip

An' feel back at de pint of gin he carries on his hip, An' when we gets out on de street, by jinks! I hears

clink, An' splash down in de gutter where he'd gone and chucked de drink.

Right dere he took an' climbed up on de water-wagon seat,

An' ever since Mag an' her Ma has clothes an' lot to eat.

De old man's got a steady job, he works now ev'ry day,

An' it would do your heart good just for once to hear him say—

"I never knewed jest what a bum I'd gone an' got to be

Until dose movin' pitchures went an' showed meself to me."

Now Sunday nights dey goes an' closes ev'ry picture show,

An' dey don't give us woiken folks no other place to go—

That is, exceptin' to a church, which ain't no kind of fun;

Ask me—I sure knows about dat—for wunst I went to one.

De big woids what de preacher said, dey don't get in me ear,

He might as well talked Polack as de woids what could hear.

But what I sees wit me own eyes I knows an' under stands.

When I sees movin' pictures of de far-off furrin ian's Where de Hunks an' Ginnies comes from—yer kid

betcher life I knows Dat of all de lan's an' countrys; taint no matter wher

you goes—Dis here country's got dem beaten—take me oat da

ain't no kid—'Cause we learned it from de movin' pitchures—me an'

Maggie did.

Now on de level, Skinny, does yer tink deres an' wrong

In a Sunday movin' picture, or a illustrated song 'Bout de sweetheart dat is waitin' neat de maples o

de hill—(Which we all jolns in de chorus an' we sings it wit

will)—Why, dose guys, dey must be nutty, for to tink dat it's

a sin To be in de nice teaters, steader hallways, drinkin' gin.

Mag's old man says dat de preachers an' de party de is in

Are a blamin' of each other and a-cussin' like old sin 'Cause deres been a mistake somewheres an' ting

ain't gone jest de way Dat dey framed it up an' fixed it, an' dat next electio

day De people dat dey tink dey've fooled will set des tings to rights

So us kids kin see dose movin' pitchures wunst agin on Sunday nights.





Trade Mark.

# BIOGRAPH FILMS



Trade Mark.

Released February 28th, 1910.

## THE FINAL SETTLEMENT

A Story of a Woodsman's Love and Weakness.

In this Biograph subject the awful result of drink is graphically shown. Two woodsmen, chums since boyhood, are in love with the same girl. Both are men of good character, and while Ruth cares for both as friends, her love is for Jim. John realizes her preference and withdraws. Jim, however, becomes addicted to drink and Ruth dismisses him. John now renews his suit and is successful. Jim sinks lower and becomes a renegade. Five years later the chums meet in the woods and the old enmity is revived. They quarrel and a duel is arranged. Jim, bent on robbery, breaks into a cabin, and is surprised to find it occupied by Ruth, whom he learns for the first time is married to John. As he leaves, the awful thought of his meeting with John occurs to him. His love for Ruth being stronger than his thirst for revenge, and not to fight would brand him as a coward, he meets John with a pistol loaded with blanks. Approximate length, 981 feet.

Released March 3d, 1910.



THE FINAL SETTLEMENT

## THE NEWLYWEDS

A Comedy of Errors  
Corrected by Cupid.

This is one of the most amusing comedies yet produced by the Biograph. A young man jilted by his fiancée, becomes a woman-hater and joins the Anti-Marriage Club. In another part of the town a young lady suffers like treatment by her fiancé. She becomes a man-hater. They to forget their woes have taken a little trip, but are now seen returning by the same train, and occupy the same seat, though unknown to each other. The young man on his way to the station has run into a child laden with grocery parcels, upsetting her burden, among which is a bag of rice. In a rage she throws a handful of the split rice at him, several grains of which stick to his clothing and hat. The passengers see this and assume it is a bridal couple. A member of the Anti-Marriage Club is aboard, and telegraphs ahead that Dick is a traitor and to arrange a reception. Such a reception. It is indescribable. That isn't the worst. The mock bride is the recipient of numerous wedding presents. Well the presents are not returned and Dick becomes part owner in them. Approximate length, 981 feet.



THE NEWLYWEDS

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted

Write for our Descriptive Circulars

# BIOGRAPH COMPANY, MOTION PICTURE PATENTS CO.

11 East 14th Street  
GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

## Last 4 Weeks' Productions of Licensed Film Makers—Mar. 5.

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.	Date.	Subject.	Class.	Length, Feet.
Feb. 3	The Newlyweds	Comedy	981	Feb. 19	The Comedy-graph	comedy	338
Feb. 28	The Final Settlement	Dramatic	981	Feb. 15	The Ghost	dramatic	698
Feb. 24	Taming a Husband	comedy	986	Feb. 15	Pastoral Scenes	mystery	285
Feb. 21	His Last Burglary	dramatic	995				
Feb. 17	The Englishman and the Girl	comedy	975	Mch. 4	The Girl Thief	Dramatic	950
Feb. 14	One Night, and Then	dramatic	992	Mch. 2	The Treachery of the Pequots	Indian Drama	610
Feb. 10	The Duke's Plan	Dramatic	985	Mch. 2	The Court Jester	Comedy	295
Feb. 7	The Course of True Love	Dramatic	987	Feb. 25	The Indian Scout's Vengeance	dramatic	940
Feb. 3	The Woman from Mellon's	Comedy	988	Feb. 23	The Miser's Child	dramatic	940
Feb. 31	The Cloister's Touch	Dramatic	993	Feb. 18	The Trapper and the Redskins	Indian drama	705

### EDISON CO.

Feb. 4	At the Eleventh Hour	Dramatic	800	Feb. 18	That's What They All Say	comedy	222
Feb. 4	The Man Under the Bed	Comedy	200	Feb. 16	The Fisherman's Granddaughter	dramatic	950
Feb. 1	Ranson's Folly	Dramatic	1,000				
Feb. 25	Lost and Regained	dramatic	445				
Feb. 25	That Girl of Dixon's	melodrama	475				
Feb. 22	A Victim of Bridge	dramatic	990				
Feb. 18	The Miniature	dramatic	725				
Feb. 15	A Trip to Mars	illusion	265				
Feb. 18	The President's Special	melodrama	950				
Feb. 11	An Equine Hero	Educated Horse	725				
Feb. 11	A Queen of the Burlesque	Comedy	260				
Feb. 8	The Livingston Case	Detective Story	995				

### ESSANAY CO.

Feb. 5	The Ranch Girl's Legacy	Comedy	825	Dec. 15	The Living Doll	Christmas Spectacle	1,000
Feb. 5	The Ostrich and the Lady	Industrial	175	Dec. 8	The Fatal Ball	Dramatic	1,000
Feb. 2	Rags, Old Iron	Comedy	598	Dec. 1	Fortune Favors the Brave	Fairy Story	600
Feb. 2	The Egg Trust	Comedy	402	Dec. 1	Seeing Things	Comedy	400
Feb. 26	The Mexican's Faith	Western drama	925	Nov. 24	The Red Star Inn	Dramatic	1,000
Feb. 23	O, So Sick	comedy	479				
Feb. 23	The Winning of Father	comedy	508				
Feb. 19	The Cowboy and the Squaw	Western drama	935				

### GAUMONT

Feb. 5	The Poet of the Revolution	Historic	960	Mch. 5	Pierrot	Dramatic	571
Feb. 1	The Vale of Aude	Scenic	391	Mch. 5	A Happy Turn	Dramatic	446
Feb. 1	The Plucky Suitor	Farce-Drama	555	Mch. 4	The Door	Comedy	479
Feb. 26	Blue Fishing Nets	Industrial	230	Mch. 4	Brittany Lassies	Comedy	508
Feb. 26	The Legend of King Midas	dramatic	654	Mch. 2	The Violin Maker of Cremona	Dramatic	676
Feb. 22	His Fears Confirmed	dramatic	481	Mch. 2	The Wrestling Match	Sports	250
Feb. 22	Duped	dramatic	491	Feb. 28	Joseph Sold by His Brethren	Biblical	754
Feb. 19	Better than Gold	dramatic	577	Feb. 28	A Mica Mine in the Ullugura Mountains	Industrial	279
				Feb. 26	Granny's Birthday	comedy	653
				Feb. 26	In the Gulf of Salerno	scenic	377
				Feb. 25	Ouchard, the Merchant	dramatic	756

Date.	Subject.	Class.	Length, Feet.
Feb. 25	The Harrys Brothers	acrobatic	220
Feb. 23	The Lamp Post Inspector	comedy	886
Feb. 21	The Gunby's Sojourn in the Country	comedy	344
Feb. 21	A Corsican's Revenge	dramatic	626
Feb. 19	Three Queens and a Jack	comedy	650
Feb. 19	Fate Against Him	dramatic	344
Feb. 18	The Little Beggars	dramatic	311
Feb. 18	The Panicky Picnic	comedy	672
Feb. 16	Carmen	operatic	900

### SELIG POLYSCOPE CO.

Mch. 3	Samuel of Posen	Comedy Drama	1,000
Feb. 28	Industries of Southern California	Industrial	1,000
Feb. 24	Back Among the Old Folks	comedy-drama	1,000
Feb. 21	Saved from the Tide	dramatic	1,000
Feb. 17	Girls of the Range	Western drama	1,000
Feb. 14	The Roman	dramatic	1,000
Feb. 10	In the Shadow of Old Mt. Shasta	Dramatic	1,000
Feb. 7	In the Serpent's Power	Dramatic	1,000
Feb. 3	Politics	Comedy	1,000
Jan. 31	Shooting an Oil Well	Industrial	715

### URBAN ECLIPSE.

Mch. 2	From Beyond the Seas	Dramatic	564
Mch. 2	Baby Bet	Child Comedy	433
Feb. 23	A Family Outing	comedy	498
Feb. 23	The Buried Secret	dramatic	476
Feb. 16	The Acrobatic Fly	Nature picture	200
Feb. 16	The Blue Swan Inn	dramatic	770
Feb. 9	Coals of Fire	Dramatic	672
Feb. 9	Venetian Isles	Scenic	263

### VITAGRAPH CO.

Mch. 5	The Beautiful Snow	Comedy	426
Mch. 5	The History of a Sardine Sandwich	Industrial	478
Mch. 4	On the Border Line	Dramatic	918
Mch. 1	An Eye for an Eye	Dramatic	918
Feb. 26	The Soul of Venice	dramatic	950
Feb. 25	The Lesson by the Sea	dramatic	963
Feb. 22	Paid in Full	dramatic	930
Feb. 19	The Promised Land, Part V, Life of Moses	Biblical	990
Feb. 18	Muriel's Strategem	comedy	655
Feb. 18	A Trip Through England	scenic	320
Feb. 15	The Wayside Shrine	Easter drama	930
Feb. 12	The Life of Moses, Part IV	Biblical	955
Feb. 8	The Passing Shadow	Dramatic	996



# LUBIN FILMS



**ANOTHER STUNNER FROM THE SUNNY SOUTH**

Released Monday, February 28th. Approximate length, 825 feet



THE RANGER AND THE GIRL. A. B. C. Posters.

## THE RANGER AND THE GIRL

A stirring story of the Texas-Mexican frontier and the world famous rangers.

**SPLENDID SCENERY**

**WONDERFUL HORSEMANSHIP**

**ACTING IN PERFECTION**

*See Description Inside*

**YOU WILL WANT A FIRST RUN PRINT OF THIS—ORDER IT NOW**  
**OUT ST. PATRICK'S DAY THURSDAY MARCH 17 THE IRISH BOY**

Released Thursday, March 3d. Approximate length, 915 feet.

## THE MILLIONAIRE'S ADVENTURE

**HEART INTEREST**

**NOVEL STORY**

**REAL SENSATION**

*See Description Inside*



THE MILLIONAIRE'S ADVENTURE. A. B. C. Posters

SEND FOR CATALOGUE OF OUR 1910 "MARVEL" PROJECTING MACHINE

**LUBIN MANUFACTURING COMPANY, 926 - 928 MARKET STREET  
PHILADELPHIA, PA.**



# The Film Index

VOL. V. No. 11

NEW YORK, MARCH 12, 1910

WHOLE No. 203

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

## Interesting Chicago News Compiled by McQuade

### A Whiff from the North Pole---Doin's at Milwaukee---Honeck Makes Suggestions to Save Slides---Van Ronkel Smiles.

James S. McQuade.

WE have been enjoying (?) for the last week a taste of the blizzard which rushed the mercury column down to 59 degrees below in Montana and other hardy spots in the Northwest, and, as if to add a little piquant sauce to the dose brewed by old Boreas, I am in receipt of a timely communication from that pioneer of licensed pictures in Western Canada, W. O. Edmunds, of Winnipeg, Manitoba, who calmly states that the thermometer there registers 29 degrees below, with a stiff north wind blowing. Mr. Edmunds is manager of the leading film exchange and the headquarters for picture machines and supplies in Western Canada, his offices being in the Ashdown Building, Winnipeg. He handles, exclusively, goods from the Kleine Optical Co. of Chicago and New York, all makes of licensed film and machines being carried.

Mr. Edmund paid Chicago a flying visit about two weeks ago and, had it not been that he is an automobile fiend and that the Automobile Show was in full blast during his brief stay here, I should have been able to give readers a full description of the conditions of the picture industry in Canada West, and in British Columbia. With only one day in the Windy City and an auto show in the Coliseum, besides numerous friends to lure him away to the atmosphere of four, six and eight cylinder gasoline devils, what chance had the scribe against such odds! Now, to even things, like the good fellow he is, he writes a breezy letter that will be read with interest by perusers of The Film Index. I know he did not intend that I should use it for publication, but I use it, just the same, to get even for the disappointment caused by that Automobile Show.

In Winnipeg we have the budding promise of a big metropolis, she having climbed from a population (four years ago) of about 100,000 to nearly 150,000. The building keeps pace with the population, and we now number several magnificent business blocks and young skyscrapers.

Continuing west we have three or four young cities of 10,000 population, and in the beautiful Alberta province two very progressive cities, with populations of about 30,000, and so on to the Coast the hand of man is seen in the rapid settlement of broad prairies and scenic mountain resorts, until that thriving West Canadian metropolis, Vancouver, is reached, a truly marvelous city by the sea, well built, substantial financially and an attractive winter resort, with a population at present of 110,000 or 115,000, and still growing by leaps and bounds.

In connection with Vancouver, the moving picture field is far better than in her sister city, Winnipeg.

In Vancouver there are eight picture houses, five of which would be a credit to Chicago or New York. And, by the way, I am in receipt to-day of two very handsome photos showing the exterior and interior of one of the leading picture houses in that city, and would like very much to have them reproduced in The Film Index as showing what can be done in the moving picture theatre, in the great North West Canada.

I was rather amused some time ago at reading an article in one of our trade papers written by our worthy friend, Dr. Jones, the American consul in this city, to the effect that this was a great field for the moving picture exhibitor. Press of business has prevented my seeing the Doctor to inform him that we are pretty well loaded with picture theatres in our limited and scattered number of cities.

I receive in our head office, this city, mail weekly from States' exhibitors, desiring information relative to locating in this country, and I can only say to them, that if they will invest considerable capital there is room in some of the towns for an up-to-date picture house, as several of the smaller towns still have the store show and not very attractive at that.

After nearly two years' advertising and hard struggling, the exchange man has succeeded in making possible the picture theatre in this section but, when we started in, the moving picture theatre was a horror. The licensed film has, of course, played a big part in the elevating of the business to its present standard and, in the two years that we and another exchange have been in business in this territory, we have seen order and attractiveness grow out of chaos and make-shift, so that now we have quite a number of very attractive and inviting theatres catering to the masses with pictures and illustrated songs only.

Some day, however, I will sit down and talk to you about Canada West and possibly make a convert of you and a denizen of the fur coat and moccasin country, where the mercury hits 30 to 40 degrees below. To-day it is standing at 26 below and a north wind blowing but we like it and grow fat and "sassy" on same.

Just a final word to the effect that The Film Index is much appreciated by the exhibitor up here and that the exchange man is, of course, a booster for such trade papers as reflect credit upon the moving picture business.

### Keep Your Eye on Milwaukee.

J. R. Freuler, general manager of the Western Film Exchange, of Milwaukee, was in the city last week arranging with George Kleine for special film releases of the Gaumont and Urban-Eclipse. Mr. Freuler informed me that a great and growing interest is being taken by prominent professional men of Milwaukee in educational film and that a large following among picture theatre goers is also deeply interested. Travelogues, scientific and industrial subjects are increasing in demand, according to Mr. Freuler.

He stated that the new Modjeska Theatre, completed at a cost of \$60,000, opened Saturday, Feb. 26, as a 5-cent house, using pictures and songs only. The seating capacity of this splendid modern house is 1,000 and Mr. Freuler asserts that no theatre in the city outranks it in attractiveness, substantiality or appointments. This house is a companion to the new Princess, opened recently, Thomas Saxe being the owner of both. The Modjeska

(Continued on page 4.)

## Decision Reserved in the Laemmle Case

### Final Hearing Before Judge Noyes on Feb. 7th—The Court Rejects Allegations of Violation of Sherman Law as a Defense and Takes the Papers in the Case.

THERE was a considerable gathering of picture men in Judge Noyes court, in the New York Postoffice building, on Monday, Feb. 7, to hear the final arguments in the complaint of the Motion Picture Patents Company against Carl Laemmle and the Independent Moving Picture Company for an injunction to prevent the defendants using cameras which infringe the Edison patents.

The hearing of this case was begun on the preceding Friday when the case of the complainant was heard. When the adjourned proceedings were taken up Monday morning the affidavits of the defendant were introduced by Emerson R. Newell. Among other things Mr. Newell alleged that there was evidence that the Edison camera patents were invalid because of certain prior inventions alleged to have been made.

Mr. Edward Maher of Chicago presented the matter of the alleged violation of the Sherman anti-trust law at some length, claiming that the Motion Picture Patents Company's purchase of the various patents covering motion picture devices was not a valid purchase and that the agreement between the Patents Company and the Eastman Kodak Company was an agreement in restraint of trade. After Mr. Maher had apparently exhausted his vocabulary, Judge Noyes interrupted his flow of language long enough to ask the question:

"Assuming that everything you say is true, what right would it give the defendants to use the patents of the complainants in this case?"

Mr. Maher did not volunteer a decisive answer to this question of the Court and concluded his argument by taking his seat.

After brief arguments by Mr. Richard Dyer and Mr. Phillips in behalf of the Patents Company the papers in the case were submitted to Judge Noyes, who said that he would render his decision within a few days.

The failure of the anti-trust law defense to receive serious consideration from the Court seemed to have a depressing effect upon Mr. Laemmle and his associates.



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Eighth	1½ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

**SPECIAL NOTICE.**

The foregoing schedule of advertising rates is suspended indefinitely from this date. Write for new trial rates; they will interest you.

**CLASSIFIED ADVERTISING**—"For Sale," "Help Wanted," etc., 3c. per word; minimum, \$1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

**SPECIAL NOTICE**

Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

MARCH 12, 1910.

**CHICAGO CENSORS PASS "OUCHARD"**

Notwithstanding all the fuss made by The Show World about the Pathe picture entitled "Ouchard, the Merchant," the Chicago Censors have seen fit to pass that picture, with slight amendment. This is what appeared in the Chicago Post on the subject:

Scores of Russian actors and actresses, whose performance of "Ouchard the Merchant" was made the subject of special investigation this morning by a committee of Chicagoans, were publicly vindicated of the charge that their performance was an offense to public morals.

The inspection of the drama was made in a dark, solemn little room, where President Arthur Farwell of the Law and Order League, Rev. Ernest A. Bell, Police Sergeant Charles O'Donnell and several others sat in judgment. And when the last moving picture had been thrown on the screen and the last movement of the play recorded, Mr. Farwell, as spokesman of the committee, declared that he could see nothing objectionable about it, excepting—

Well, there was one little strip in the picture which Mr. Farwell did not like, and he said so. It was not exactly a subject that could be shown with perfect propriety at a church festival, and Sergeant O'Donnell, who is the censor of moving pictures in Chicago, said that it would have to be cut out.

Thus it appears that "a prophet is not without honor, save in his own country," or that The Show World is unable to impress the public in the town where it is best known.

It would be interesting to know what that publication hoped to accomplish in its attack upon Pathe Freres. It has gone to great lengths in spreading the story that the picture in question was especially immoral. Here is a copy of a letter which it has caused to be sent broadcast:

Chicago, Feb. 23, 1910.

Dear Sir: On February 25, Pathe Freres will place upon the market a film entitled "OUCHARD, THE MERCHANT." Enclosed herewith you will find Pathe's own description of this picture and that of The Show World.

We wish you would watch for this film when it is shown in the theatres, and have the Chief of Police and a prominent clergymen in your city look at same, and give a brief opinion. If possible secure a photograph of the persons so interviewed. These opinions regardless of whether they are commendatory or condemnatory, will be presented in The Show World.

We will pay you \$1.00 for the photograph we use. If the picture is not shown in your town secure the

opinions of the persons referred to on Pathe's own descriptive. Yours very truly, THE SHOW WORLD.

It has been learned that in Denver, through the influence of Mr. H. H. Tammen, the reputed owner of The Show World, an attempt to bar the picture from the theatres has been made. This is not surprising, since Mr. Tammen is strong enough with the rotten city administration of Denver to exclude Ringling Brothers circus from giving its exhibitions there.

But the pretensions of The Show World are sadly shattered by the foregoing letter. It would have those who receive the communication believe that it is disinterested, yet it is willing to publish opinions of the picture in question upon the reading of a description. Anything for a "knock." That the picture is not as bad as The Show World would have the public believe is proved by the action of the Chicago Police Censor in passing it with a slight emendation.

Regarding the picture the opinion of the Dramatic Mirror is not amiss at this time. That publication's reviewer is exceptionally competent to give an opinion and has never permitted his judgment to be warped by business considerations, or lack of them. He says:

"OUCHARD, THE MERCHANT" (Pathe, Feb. 25).—This is one of the most powerful pictures Pathe Freres have ever produced, which means that it is one of the most powerful ever produced by any company. It tells a sordid and degraded story, but with such pathetic effect that it becomes a most convincing sermon. No more telling indictment of strong drink and its evil influence on the poor was ever found in words or pictures. The characters are Russian peasants and the parts are taken by Russian players, the picture being produced in the new Pathe studio in Russia. The atmosphere is perfect and the acting is true to the Russian people. A peasant drunkard sells his daughter to a merchant for a few pieces of silver. The poor girl, like a dumb beast, shrinks from the sacrifice, but he forces her to drink wine and, her senses dulled, she suffers him to lead her away. Some time after, a few hours perhaps, we see her again in a half stupor. Her drunken master cuts off her hair and throws her out of his house. The loss of her hair indicates that she is dishonored and, weeping, she wanders back to her parents. She finds her father drunk on the floor and she tells her harrowing tale to her mother, who dumbly gives her what consolation she may.

Commenting on the situation in Chicago, The Nickelodion, published in that city says:

The Chicago Tribune, for February 26, published a story to the effect that A. W. Davison of the Chicago Law and Order League, attempted to suppress the exhibition of Pathe's film, "Ouchard, the Merchant," in one of the theatres of Chicago, but was unable to do so owing to the non-appearance of Sergeant C. E. O'Donnell of the Police Censorship Board.

It is stated that Arthur Burrage Farwell, president of the Chicago Law and Order League, called at the Chicago offices of Pathe Freres the day following the Tribune story in company with Sergeant O'Donnell, and saw the film at a private showing. Mr. Farwell is declared to have said that he liked the film very much, and saw nothing in it that he would not be willing his own children should see. He further stated that he regarded the showing of such subjects to be valuable in that they familiarize the spectators with conditions which might be sooner corrected if better known.

**WAS UP AGAINST AN "AIRDOME"**

An exhibitor in a small town in Illinois writes to The Film Index as follows:

"I was gratified to read in your edition of Feb. 26 the sensible article on Airdomes vs. Permanent Picture Shows, for I was up against that very proposition last summer and have the same proposition staring me in the face again this coming summer.

"Never have I run other than association pictures with illustrated songs. Between my theatre and the airdome is a lot and one building. This is a town of perhaps 8,000 inhabitants. Before the airdome opened I put the entire situation before the Patents company, but received a letter from them to the effect that they had decided to grant the airdome a license.

"It could seat about 900 and opened about 6 o'clock p. m. when it could not possibly begin before 8 o'clock. Not only did they show the licensed pictures, but at one time had on three vaudeville artists (?) in addition to a stock company, which played there for five successive weeks for 10c. admission. The rival exchange did everything in its power to hold the business for the airdome by getting it pictures ahead of me. Had it not been for the excellent manner in which the American Film Service of Chicago

stuck by me through thick and thin, I would now be out of business and the fence standing idle till the summer months again.

"Of course no one can prevent their being put up, but we licensed exhibitors ought at least to be protected, as far as pictures are concerned; for, as you say, it's hard enough to pull through the hot summer under any circumstance. I might add that the airdome put one picture theatre here out of business in about two weeks."

No doubt there are many other exhibitors who have had similar experiences, all of which, if related, would emphasize the folly of granting licenses to airdomes indiscriminately.

**DON'T LIKE HAT LAW**

Down in Atlanta, Ga., a local ordinance has been adopted compelling the ladies to remove their "merry widows" in all theatres and picture houses. When a woman settles herself down for a two hours entertainment in a dramatic theatre she does not object to removing her hat, but when she drops in to the picture show for a few moments diversion, she doesn't want to waste half her time taking off and putting on a hat, especially as few picture theatres have mirrors where she can see if its on straight. The result is that the picture theatre men have noticed a serious falling off in their receipts since the ordinance went into effect and they are up in arms against it.

Those who are very strong in their opposition to the law are William Oldknow, of the Alcazar and Savoy; John Evins, of the Vaudette, and William H. Scott, of the Elite theatre. These gentlemen claim that the law is ruining their business; that two-thirds of their patrons are women and children and that the class of women who most frequent their theatres will not submit to the inconvenience of removing their hats for the pleasure of a few moments inspection of motion pictures. They say that their business has already fallen off to alarming proportions and that they cannot continue to operate if the law is kept on the books.

It is understood that these proprietors will first make efforts to have council repeal the law and failing in that will make a test case of the law by having some lady refuse to remove her hat. The case will be tried upon its constitutionality, it being declared by the motion picture men that council has no right to legislate how a private and legitimate business shall be conducted.

**HARD ON SALOONMEN**

In Apponaug a few weeks ago two motion picture managers started to give shows one night a week. The whole village turned out to patronize them, the night being Friday, which was payday in the Apponaug print works. It is said that those Friday nights when the motion picture shows were given there the local saloons were practically empty and that the men went to work the next morning with their full week's salary, minus the price of their admission to the motion picture show, where heretofore they had the next morning been what is popularly known as "broke." It soon became talked about and the best citizens welcomed the motion picture entertainments, the above statement being vouched for by many Apponaug citizens. Nor is Apponaug the only town where this experience has been noticed. Its moral is an obvious one. Thinking men and women are rapidly seeing in the motion picture entertainments the greatest foe, as Thomas Edison says, the saloons ever had.—Providence News-Democrat.

**PERSONAL MENTION**

Mr. and Mrs. Frank J. Howard of Boston, Mass., are on a tour of Cuba and points south.

Mr. J. A. Berst sailed for Paris on Saturday, Feb. 19th, on the SS. LaGascoigne. He will return in about five weeks.

E. H. Montague, Chicago representative of Pathe Freres, was in New York last week.

Mr. Albert Scowcroft of the Progressive Film Exchange, Ogden, Utah, was in New York during the week of Feb. 26. He was accompanied by Mrs. Scowcroft.

J. S. Levin, for the past two years or more representative of the Imperial Film Exchange, New York city, is taking a well earned vacation of two or three weeks. He expects to go South where the weather is a bit more salubrious than it is at present in New York.



### "WHAT'S THE MATTER WITH THE ALLIANCE?"

Under the above title, The Nickelodeon, of Chicago, in the issue of March 1, prints an interesting arraignment of the so-called "Alliance" that is sufficiently near to the truth to bear reprinting in The Film Index. We have said so much in previous issues regarding the unreliability of that organization that we deemed it advisable to stand by for a time and give others an opportunity. Then, too, being an acknowledged "trust organ," the truth of what we have said has not always been accorded full value. It is therefore a pleasure to be able to quote from a contemporary opinions regarding the Alliance so nearly coinciding with our own. Here is the Nickelodeon story; read it:

In its issue of January 1, "The Nickelodeon" published an editorial pleading for co-operation among the members of the Alliance. At one time since then the officers of that association have reported that the members were closely knit together and that everything was calm and peaceful. For a few days it did seem as if all differences had been settled and that the members of the N. I. M. P. A. were going to stop double-crossing each other and would finally get down to business and really achieve something worth while.

It was foolish to believe that anybody or anything could make a body of film men behave. Captain Kidd in his palmist days never dreamed of such a wild crew.

At the meeting of the executive committee in January it was agreed to sell film only to such exchanges as might at the time of purchase be in good standing with the Alliance, and to ignore orders from outsiders. That rule was enforced perhaps once, and then only when it would work to the advantage of one manufacturer's exchange. Morgan formed a "phony" film exchange out in Kansas City, got some fancy letter heads printed, and asked a reel from every manufacturer. All, except two, fell for this trick, inside of twenty days after they had agreed to be good.

Another executive meeting was called and all hands who were guilty were fined a hundred dollars apiece. At this meeting it was voted and passed that no manufacturer should sell cold copies less than eight cents per foot, and then not less than thirty days old. Under the date of Feb. 16, less than three weeks later, the Bison people sent out the following letter on their letterhead, and bearing the usual rubber-stamp signature of Chas. D. Baumann:

We would just like to say one more word regarding Itala and Ambrosia films. Exchanges who have taken these releases regularly since we have been issuing them in the proper way claim that they have improved their business a great deal.

Perhaps you were not in a position to buy this film at the time we started releasing, but if you realize the importance of helping yourself and the independent situation you will at once avail yourself of the opportunity.

We are offering herewith a list of films we have left over, and which we are offering to exchanges who are dealing with us, or who have dealt with us on previous occasions.

The pictures are simply great in every particular, and are making big hits wherever shown, being first-class subjects, and the price to you is 6 cents per foot. You might avail yourself immediately by purchasing one copy of all, or one or two to be shipped weekly. In this way you could arrange your program as you see fit. All these subjects have the usual synopsis and posters.

We realize that there are many films to select from, but we can only repeat that you are overlooking the fact that you are omitting the two best reels in the Independent service today.

With the exception of the few shown on the list, we have only one copy of these subjects on hand.

Appended to this letter was a list of nineteen subjects, twelve of which were less than thirty days old, from their release date. It violates both provisions of the agreement—price and age.

Under the date of Feb. 19 the Alliance sent out the following copy of an affidavit, which explains itself and shows how far some of these men actually will carry their tricks; the release date of the film mentioned was Feb. 2, 1910:

#### AFFIDAVIT.

State of Ohio, County of Hamilton, ss.:

Stephen P. Hetteberg, of lawful age, being first duly sworn, says he is a resident of Cincinnati, Hamilton county, Ohio, that on Monday, January 31st, 1910, he attended a public performance of a moving picture show, at the Orpheum theater, operated by McMahon and Jackson, and situated at No. 238 West Fifth street, between Elm and Plum streets, in said city of Cincinnati, that during said performance there was exhibited in said theater a moving picture, the title of which was "Hero and Leander," the film and subject of which was manufactured and placed on the market for exhibition purposes, by the Ambrosia Film Company, an Italian manufacturer. Affiant



### FAVORITE THEATRE, ST. LOUIS, MO.

Photograph taken just before the matinee performance on Sunday afternoon, January 23, 1910, and illustrates the popularity of this house with the young folks. The proprietor, Mr. John Rabenau, has given special attention to the subject of entertaining the children at his theatre and appearances prove that he has succeeded. The house is located at 2701 Cherokee street.

further states that from his inspection of said film on the screens at said theater, in his opinion the whole of the subject was shown. He further states that the title and subject of said moving picture was advertised in the lobby of said theater, as being upon exhibition for public purposes in said theater.

(Signed) STEPHEN P. HETTEBERG.

Sworn to before me and subscribed in my presence this 17th day of February, A. D. 1910.

WM. J. REILLY, Notary Public, Hamilton County, Ohio. SEAL.

All this is having its effect on the members of the Alliance at large. They see the big men in the game getting away with every kind of a deal possible. Dissatisfaction is rife in the ranks. The exchange men are getting sore, and no wonder. They buy film of manufacturers who own exchanges. These manufacturers swap reels among themselves for their exchanges and then go out and cut prices for service in direct competition with their own customers. Of course these manufacturers make some money in the scheme, but it is an extremely idiotic policy. In their unreasonable scramble for one dollar they neglect to see the two lying just a little farther away.

This game is not fair to the exchange men. They are the ones that make the film manufacturers possible. They buy twenty to twenty-five copies, the profit of which the manufacturers swap with each other. This swapping process is not fair to the men who are financially backing the film manufacturing business. It deprives them of some of their just profits. It is only after twenty or more prints from a negative are old that a film factory begins to make money. After that the cost of negative and production is generally paid, and the rest if sold for \$90 or \$100 per reel should represent a profit of over fifty per cent. But when this stage is reached the manufacturers begin to swap reels at cost, letting the factory and its backers take care of themselves; knowing full well that they can make more money by getting those reels to their own exchanges just as cheaply as possible, and then cutting the throats of those exchanges that have made all this arrangement possible. And they do it, too!

Already the exchange men are beginning to realize that unless an exchange has a factory behind it that exchange must eventually fail. Of course those men are not going to fold up their tents and fade away. They are going to fight; they are going to start factories of their own; and when the smoke of battle clears away, those who now vaingloriously claim the crown of the independent forces will be among the missing.

The Alliance itself is not square with its members. Those members that have a good pull are allowed special favors. Deals of all sorts are "put over" every day. Credit is given to the

larger firms that is hurtful to the smaller ones. It is a matter of common knowledge that several of these big fellows have only paid a part of their just dues, and that the money of the little fellow is taken to feather the nest of the big firms who have suits to defend. Exchanges with a strong pull get admitted to the Alliance at reduced prices—and Heaven knows what else.

Some day there will be a big blow-off!

### AMONG THE EXHIBITORS.

Waverling & Quinby have purchased the Isis theatre at Missoula, Mont.

H. E. Herbert has started a new picture theatre at Newton, Kan.

George E. Cadd has bought the Crystal theatre at Jefferson, Iowa, from Brock & Wiggins.

Frank C. Shadd has leased the Grand theatre at Shamokin, Pa., and will run pictures.

C. C. Cross and Al Shure have purchased a motion picture at Huntington, Ind.

Earl V. Decker has purchased Dreamland theatre at Havana, Ill.

The Paradise Amusement Company of Baltimore, Md., are planning to build a \$15,000 picture theatre on North Avenue, near Charles street. It will be a one story brick structure with elaborate decorations.

J. H. Silver of Ossining, N. Y., has assumed the management of the Royal Picture theatre at Cold Spring, N. Y.

Lewis E. Evans of Philadelphia, Pa., has leased the Tuxedo picture theatre at Easton, Pa.

The Circle Amusement Company of Washington, D. C., will remodel the premises at 2105 Pennsylvania avenue for the purpose of a picture theatre, which it expects to open about March 15.

Noah Weigant and Francis Wicker have opened a picture theatre at Carmi, Ill.

Mrs. A. M. Hudspeth has purchased the Electric theatre at Wharton, Tex., from Messrs. Kemper, Roddy & Bodin.

The Webster Grove Amusement Company has incorporated for the purpose of conducting a picture theatre at Webster Grove, Mo.

W. L. Speers has purchased the picture theatre in the McMechen building, McMechen, W. Va.

William Athanas will open a picture theatre to be known as the Lyric at 319 High street, Holyoke, Mass.



## PICTURES VIVIDLY PORTRAYING THE RECENT PARIS FLOODS

Have been added to our list of  
select subjects

### "THE HOUSE OF SPECIALS"

One to seven days' old service may now  
be had with

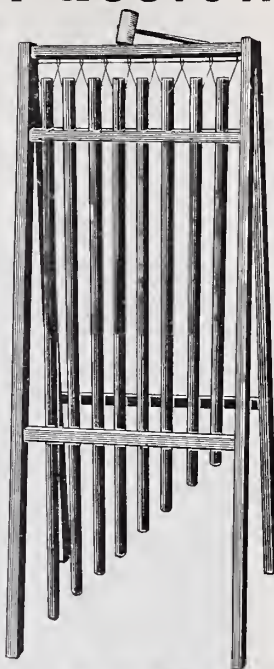
### "THE BEST SERVICE IN AMERICA"

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## Passion Play Chimes



THESE Chimes make the play. Anyone can operate them. Orders must be received in advance to insure prompt shipment.

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Sound Effects for Moving Pictures  
Catalog on request

### CHICAGO LETTER

(Continued from page 1.)

is more costly than the Princess and is constructed and finished along similar beautiful and ornate lines. Its attractive and artistic front was designed and built by the Decorators' Supply Co. of Chicago, and the handsome interior decorations were also finished by that firm. The Modjeska is located on the south side of the city, in the centre of a populous residence section, and is the largest and finest 5-cent theatre in the country, as well as the most costly.

The highest quality film service possible is being furnished by the Western Film Exchange and this will be supplemented by high class singing numbers, a full orchestra and a specially built pipe organ. Mr. Thos. Saxe is the manager and he has provided neat and natty uniforms for his ushers, ticket takers and other employees.

As a result of the uplift given the picture theatre by Saxe's enterprise, the Milwaukee "Journal" is running a special column headed, "On the Moving Picture Stage." In this column appears interesting notes on the career of the leading man or woman in the picture subjects, as the writer recognizes them.

Milwaukee, without doubt, is taking a strong lead in making moving picture history and it will be well for exhibitors throughout the country to watch the careers of the two beautiful Saxe houses. The Princess has been packed to the doors at every performance, since it opened in December last, and the Modjeska, with a seating capacity of 100 more than the Princess, is following suit. Here's to theatres of the Saxe brand and to more of them! They will carry the licensed product to greater heights of success than have ever been dreamed of.

Mr. Freuler advised me that F. R. Trotman, formerly one of his customers and owning two theatres in Milwaukee, changed to "independent" service about two months ago, believing that he was paying too much for his licensed service. Since then he has disposed of one of his theatres, after losing considerable money, and is now trying hard to sell the remaining one. The new owner of the first theatre has promised to take his service from the Western Film Exchange. And in the face of all this we are still nauseated with the rot in Laemmle's advertisements!

#### New Catalog Showing Beautiful Theatre Fronts.

The Decorators' Supply Co. of Chicago has just closed a large contract for the ornamental plaster work on the front and interior of the White Palace Theatre at Kedzie and Ogden Avenues, the owner being Samuel Polagow. Another contract was recently closed with Emil A. Nelson, owner of the Star Theatre at Duluth, Minn., for front and interior decorations.

The new 1910 catalog of this firm was issued Feb. 23, and it will prove a valuable aid to all intending picture theatre builders, as well as to those who contemplate remodeling their houses. The work is handsomely gotten up and contains numerous full page illustrations showing the designs of the fronts and interiors of



ORCHARD THEATRE.  
North Ave. and Orchard Street, Chicago, Sam Levine, proprietor. Designed and built by the Decorators' Supply Co.

theatres put in by this Company within the past year. The catalog will be mailed to owners and managers of theatres on receipt of a letter giving address. The advertisement of the Company will be found on another page.

#### Edison Sales Manager In Interesting Talk.

John Pelzer, manager of sales—both of machines and film—for the Edison Manufacturing Co., was in Chicago for a brief stay last week. Mr. Pelzer came to this city from Cleveland, where he made his first stop on his tour of the Middle West, during which he will visit all the principal cities in this section.

On being questioned as to film business conditions in Cleveland, Mr. Pelzer stated that it was only the question of price that prevented all the theatres there from being in the licensed ranks, as there were only a few "independent" houses and the managers of these think of cost of service first and of quality of service last of all. Mr. Pelzer also drew attention to the fact that the Phil Riley Exchange, of Pittsburgh and Cincinnati, is spreading it around among licensed exhibitors that the M. P. P. Co.

is about to charge every exhibitor, who uses two projecting machines, a license fee of \$4; and that, notwithstanding the utter baselessness of the assertion, some unsuspecting licensed exhibitors are, by this means, won over to the "independents" to their own great detriment. Indeed, to such straits are "independent" exchanges reduced, they resort to all kinds of trickery and sculldoggery to get customers. As a rule, the licensed exhibitors and exchanges in Cleveland, are in good shape, Mr. Pelzer states.

On Feb. 22, a demonstration was given, in Keith's Hippodrome, of the new Edison type B Kinetoscope, the latest Edison model out. There were present, by invitation, 250 exhibitors of Cleveland and vicinity. Mr. Pelzer declares that the demonstration created a decided inclination among those present towards the new Edison model.

Mr. Pelzer informs me that the Edison Co. is about to issue conditions of sale that will protect licensed exchanges in the sale of projecting Kinetoscopes. These conditions will prohibit, absolutely, price-cutting by any exchange, on penalty of being placed on the suspended list. The conditions of sale will also prohibit licensed exchanges from dealing in, or handling, repair parts other than those supplied by the manufacturer of the machine under consideration. In addition, all parts of the Edison machine will, in future, be stamped with the Edison registered trade mark.

In his trip, thus far, Mr. Pelzer says that he has found licensed exhibitors satisfied with present conditions and that they are exceedingly hopeful of the future. Licensed exchanges, too, he declares, speak encouragingly all along the line. Mr. Pelzer left for St. Louis, Feb. 26.

#### Theatre Film Service Enlarges Quarters.

F. C. Aiken, president of the Theatre Film Service, has increased the quarters of the firm to twice their former dimensions. Early in February, the lease on the North End of the bank floor at 85 Dearborn street, adjoining the old offices, was secured and since then a force of workmen has been engaged in preparing the additional space for occupancy. With over twice the floor space used formerly, the various departments will each have a spacious section and, besides, President Aiken and General Manager W. R. Scates will have two of the finest equipped private offices in the city.

Another feature of the enlargement of floor space is the improved facilities for handling the large number of exhibitors in the shortest space of time and, as time-saving means a great deal to customers, this aid to the quicker dispatch of business will be appreciated and welcomed. Not that the splendidly systematized conduct of business by this firm, heretofore, left any room for captious criticism, but that the very best and most perfect system that can



be evolved might be put in operation to better serve the needs of patrons is the large extra expense entailed by President F. C. Aiken.

No more convincing evidence than this could be furnished to show the great material growth of this widely patronized exchange, which can number its customers throughout the entire Middle West and away beyond the Rockies. Its "studied service" is no mere catch word; it is the essence of long experience, of intelligent observation and of the happiest combination of the practical with the theoretical.

#### Put Rubber Strip in Bottom of Slide Carrier.

During the brief chat with Roy Honeck of the Chicago Song Slide Exchange, recently, I learned that great loss results from broken, or shattered, slides caused by dropping the slide in the steel carrier as at present constructed. Over 90 per cent. of these carriers are, per force, made of steel, in order to conform to fire ordinances; and, in the majority of cases the slide drops a distance of 3 inches down on the steel bed of the slot. Since the glass edge of a slide is more or less uneven, this fall may crack the plate for a considerable way up, thus putting it out of commission; or the edge may be shattered only the tiny fraction of an inch up and the next time such a slide is used the damage is increased, if the slide is not altogether ruined.

Mr. Honeck suggests that a solid strip of rubber be placed in the bottom of the steel slot, about one-sixteenth of an inch will do, thus preventing the jar of the plate when it alights on the bottom. As the song slide exchange taxes the house manager for all breakages and he in turn charges fractured slides to the operator, would it not be a great saving and a preventive against many vexatious little things if the rubber strip were installed in all steel carriers? The annoying part of the matter is, that the operator who may cause the first tiny fracture gets off scot free, while the second or third operator or manager may be obliged to stand the loss. The slightest fracture in the small plate enlarges with every successive jar, until the last user finds that the slide is useless, because the cleavage has run up into the coloring. It will pay managers and operators to make the one stitch in time and save nine.

#### I. Van Ronkel Moved to Smiles.

I. Van Ronkel, of the American Film Service, was all smiles the other day as he handed me a letter just received from S. L. Rotenberry, owner of the Idle Hour theatre, in Herin, Ill. It reads as follows:

I received booking and am pleased to say it was entirely satisfactory in every particular. Couldn't have done better had we selected it ourselves. That is the kind of program it takes to fight vaudeville. Accept our sincere thanks and also our check for week's service, \$75.00.

"Van" is very fond of receiving money and I had just a suspicion that the smiles were due to that as much, perhaps, as to the credit of the complimentary words.

#### Chicago Film Brevities.

C. S. Sullivan, the veteran showman of many campaigns, in various departments of the profession of entertainment, and now owner and manager of the Royal theatre, Calumet, Mich., paid a brief visit last week. He states that the picture business is good in his home burg, notwithstanding Lent, and looks for rushing, spring results.

M. Vorster, manager of the Vaudette theatre, Johannesburg, South Africa, writes to the Selig people that "The Cowboy Millionaire" made a big hit in that city. He also enclosed clippings from the leading local newspaper showing that the film had been featured both an advertisement and reading notice.

Oscar Turner, operator of the Orpheum theatre, Harrisburg, Ill., called on some of his Chicago friends the other day. W. P. Oliver is proprietor and manager of the Orpheum which is pleasing its numerous patrons with a good licensed service. Mr. Turner owned several theatres some time ago, and contemplates starting a house of his own in the near future, in some lively town.

Harry Gordon, of the Selig advertising department, seizes every chance possible to exploit the Selig product. One of his latest efforts is the reproduction, in card form, of an article from the Chicago "Examiner," telegraphed from Washington, D. C., which de-

scribes "Uncle Joe's" emotions after viewing a new Selig poster illustrating the Selig film, "Across the Plains."

#### OPIE READE WITH SELIG

#### Famous Writer of the West Will Help Out on Pictures—Big Things Doing

Closely upon the announcement of the addition of Elbert Hubbard to the Selig writing staff, comes the announcement of the closing of contract by that firm with Opie Reade, for the production of his famous works that are read throughout the civilized world and have long since found a place in every public and private library in the country. The first book to be produced in film will be "A Kentucky Colonel," with others of his more important works to follow.

Mr. Reade is a member of the Press Club of Chicago, as well as belonging to numerous clubs and societies of the "Windy City." He is now on an extensive lecturing tour of the states and will soon return to enter upon his new duties and superintend the production of his various books.

William V. Mong, has sold all picture rights and titles to his copyrighted version of "The Clay Baker" together with his services to the Selig Polyscope Co. Inc.

The Selig Polyscope Co. adds other stock companies to their fast growing interests. In addition to the excellent stock maintained in their Los Angeles studio, they now have very strong producing organizations in New Orleans and old Mexico and just preparing to send producers to Japan and the Orient. These announcements coming as they do upon the heels of arrangements to double the present capacity of the Chicago plant, makes it apparent to the picture interests that there must be some activity at 45 Randolph street.

Not a showman in the country but what has heard of M. B. Curtiss and it was a stroke of good business judgment when the Selig Polyscope Co. secured the rights for "Samuel of Posen," together with Mr. Curtiss in his original part of "Sammy." The story starts in far away Posen, Germany and after varied and strenuous experience in the new world, ending with a pre-arranged fire sale in Baxter street, New York, we are carried back to old Rosen, the home of his birth. The photography and story are both of high quality and the film promises great popularity with the exhibitor.

#### LUBIN NOTES.

Judging from the advance orders for extra prints, the Lubin release for St. Patrick's Day is going to be the most popular production made in some time. The story is one that is available long after the day of release, since it does not hinge upon St. Patrick's Day, but wide awake exhibitors realize that the title in front of their house on March 17th will augment business and make new friends and patrons. The best part of it is that the releases is not only timely, but a particularly good bit of work both as regards acting and scenic presentation.

The section of the Lubin Stock Company now working in the South will be called home in a few weeks, the move being made preparatory to a longer and more extended trip that will last the greater part of the summer and include the perfection of some new wrinkles in the making of motion pictures. It will pay to watch the Lubin output closely, for big things are being planned.

Experiments were made the other day and it was found that in the new Lubin studio twelve or fourteen regulation sets can be made at once, enough to permit the players in a production to complete the interior action of any picture in a single day, keeping in the atmosphere of the story, as is not possible in the delays while scenes are being struck and others set.

The car strike has bothered the Lubin producers not at all. The big auto buss renders the directors absolutely independent of the regular modes of travel and since the strike the big car has been placed at the disposal of those members of the company who live some distance from the studio and off the railroads. While the ramshackle express wagons serve the office forces of most establishments, the Lubin players reach their homes in even greater comfort than in times of peace.

#### READING'S PALACE THEATRE

#### New Picture House Opens With Good Business—Finely Equipped

The new Palace Theatre, formerly the Bijou, opened Monday afternoon, Feb. 28, with up-to-date moving pictures and vaudeville. It was built by J. E. Cummings, an expert, who is responsible for such well-known theatres as the Forrest, of Philadelphia; Nixon, Pittsburg, and Illinois, Chicago.

One of the chief characteristics of the Palace is its excessive precautions against danger of any kind. On either side of the stage have been built chutes four feet wide, the full regulation width, leading into Cherry street. All the aisles are four feet wide, even in the balcony, where, at the expense of at least 100 seats, the safety of the people has been considered. There is a cross aisle to break up the crowding of the seats and the main or middle aisle leads back to double doors, eight feet wide. These open on the roof and in turn lead to another eight-foot entrance over the roof opening in on the exit from the balcony on the street.

The projecting machine is placed in a fire-proof booth in the balcony. The booth is made of steel and asbestos and entirely fire proof, with wide aisles on both sides so the people can easily get by. Besides fire hose all about the building, there are Babcock extinguishers aplenty in case of emergency.

The stage has been lowered, thus aiding in the effectiveness of the sight seeing. Its dimensions are 30 by 45, the latter being the width of the hall. The stage is lighted by an improved system of electric lights, and all new scenery has been put in.

In the main auditorium there are three boxes on either side of the stage, while above are the same. These are fitted out in elegant manner. The seating capacity of the main floor is 700 and the seats are all new plush opera chairs. The balcony has opera chairs, too, and holds about 400.

Leading down from the balcony is an exit into the main hall and another into the lobby. The lobby is 42 feet wide, with white terrazzo flooring, while the walls have a dado of tiling. The decorative scheme, as in the remainder of the building, is ornamental plaster treated with cream and terra cotta, while the relief work is done in ivory. The outer lobby has Pompeian red. The wood work is mahogany. The general effect is splendid.

The entrance is all of glass and there are five doors. Inside the lobby is divided by a series of arches running parallel to the side walls and adding greatly to the effect.

The Palace is under the management of Louis Jacobs, of Baltimore, Md.

#### TO REMODEL LAWRENCE HOUSE.

The proprietors of the Nickel Theatre at Lawrence, Mass., have drafted plans for remodeling that house. The proposed changes will make the Nickel up-to-date in every particular. The managers have already begun planning an outlay of \$38,000 in the remodeling of the Nickel and making it a ground floor theatre, that will seat more than 2,000 persons. In their plans almost all the entire floor that is now used by the stable beneath the present theatre will be devoted to the ground floor of an amusement place and there will be on the ground floor about 10,000 feet of space available. This will thus make one of the most up-to-date amusement places in this section of the State, and is in line with what was contemplated when the managers of the house decided the purchase.

The new theatre will be after the plan of the Olympia of Lynn, which is credited with having one of the handsomest fronts and one of the best amusement places of the kind in the country.

The theatre will have a stage that will be large enough to accommodate any of the plays and dramatic productions of the day, but will be devoted to a moving picture place and a vaudeville house. There will be just as many pictures presented as are now given, but in addition to that there will be from three to five acts of vaudeville also.

This will have the largest seating capacity of any picture house in the city and will be a marvel of scenic beauty.



## "FRANKENSTEIN"

### Ambitious Effort of the Edison Producers Should Attract Widespread Attention—Other Releases

"Frankenstein," which will be released March 18, is a liberal adaptation of Mrs. Shelley's famous story under that title. As told in the film story shows Frankenstein, a young student of the sciences, leaving his father and sweetheart to pursue his studies at college. In the course of his researches he discovers the awful mystery of life and death and immediately determines to realize his one consuming ambition—to create the most perfect human being that the world has ever seen. Alone in his room he conducts the experiment and after an almost breathless suspense is rewarded by seeing an object forming and rising from the blazing caldron in which he has poured his ingredients,—a vague, shapeless thing at first but which gradually assumes a human form and exhibits sign of animation. His joy at the success of his experiment is quickly turned to horror and dismay, however, when he finally beholds the fruition of his labor; for the evil thoughts that swayed his mind before and during the experiment have so influenced his handwork that, instead of a human being endowed with beauty of face and form, he has created a hideous monster of colossal, unshapely proportions and most frightful mien. The agony he endures in the days that succeed in trying to keep his awful secret from the world, and especially from his sweetheart as their wedding day draws near, is most realistically depicted upon the film. The monster, unwilling to be separated from his creator, haunts his footsteps with canine-like devotion, jealous of and resenting his attentions to any one else. The object of the creature's especial hatred is Frankenstein's sweetheart, whose room he invades on her wedding night, driving her shrieking into her husbands' arms.

Broken down by his unsuccessful efforts to be constantly with his creator and appalled as well at his own reflection, the monster stands in an attitude of entreaty before the mirror and here the psychological theory of the whole story is demonstrated, viz: that when Frankenstein's love for his bride shall have attained its full strength and freedom from impurity the creature cannot exist. The monster gradually fades from view, leaving only his reflection in the glass, which strange to say remains as the reflection of Frankenstein himself as he enters the room and approaches the mirror. Gradually, however, under the influence of his now better love and nature the image of the monster disappears and Frankenstein, freed from the awful burden he has been carrying, finds happiness in his bride's embrace.

The actually repulsive situations in the original version have been carefully eliminated in its visualized form, so that there is no possibility of its shocking any portion of an audience; but the dramatic strength of this gruesome story clings to its dramatization, and it is safe to say that no film has ever been released that can surpass it in power to fascinate an audience. The scene in the laboratory in which the monster seemed to gradually assume human semblance is probably the most remarkable ever committed to a film. "Frankenstein" is a production that will hold an audience spellbound and is certain to excite a very great deal of attention and comment.

### Fruit Growing in Grand Valley, Col.

In "Fruit Growing, Grand Valley, Colorado," the Edison Company has produced a film which, in addition to serving as a pleasing relief to any audience from the conventional run of subjects, will undoubtedly win the admiration of the many educators throughout the country who are just now agitating the movement for the introduction of educational films in the public schools. The film is splendidly conceived and assembled.

As if in a train the audience is carried through huge stretches of dry, arid plains and mountainous country when, just as the eye is about to become wearied from gazing upon so much desolation and barrenness, there burst into view magnificent orchards of trees fairly groaning under their plenteous burden of luscious fruit,—apple and pear orchards through which course at regular intervals small streams or ducets, by which the country has been reclaimed from its barrenness. The ingenuity

of man and the result of the application of scientific methods to the cultivation of fruit are graphically shown in the pictures. The entire process of irrigation,—the great wheel by which the water is lifted above its level and distributed to the division boxes, from which it is conveyed to the irrigating ducts—the operation of spraying the trees to rid them of injurious insects, the precaution taken to protect the fruit from sudden frost by the lighting of alcohol fires in the "streets"—one scene showing the fruit-farmers aroused at night and hurriedly distributing themselves to the orchards for that purpose—and finally the care used in picking and packing the fruit for shipment are clearly conveyed to the audience through the medium of splendid photography.

### "A Mountain Blizzard."

The humorous incidents with which "A Mountain Blizzard"—released March 15—begins, are forgotten as the three tenderfeet, benighted in the raging storm, cold, and despairing of succor, lie down to die after a pathetic farewell and renunciation of their favorite vices. The dramatic effect is swiftly changed to comedy, however, when restored to consciousness by rescuers from the nearby hotel, which was obscured from their vision in the storm, and stimulated by the warmth and good cheer found within, each one promptly forgets his peril of a few hours before and, regretting the renunciation made in the prospect of a safe ticket to eternity, stealthily seeks and recovers the symbol of his favorite vice. The big laugh of the film is when the three simultaneously discover one another giving free rein to his ruling passion.

E. W. Townsend's latest contribution to Edison films will be released March 25. It is a dramatic subject entitled "The Suit Case Mystery."

Don Fulano, the world's greatest living educated horse, which recently won favor in "An Equine Hero," will make his next appearance at an early date in a film entitled "Bradford's Claim," in which it is said his work is even more remarkable than in the first subject.

Among the subjects slated by the Edison Company for an earlier release are "Michael Strogoff," Jules Verne's great story of the exciting adventures of a faithful courier of the Czar, and "Her First Appearance" especially prepared by Richard Harding Davis.

### Edison Model "B" Wins Favor in the West.

Through the courtesy of H. A. Daniels, the popular manager, a demonstration of the New Model "B" Kinetoscope was given at Keith's Hippodrome, Cleveland, Ohio, on February 22. Over two hundred invitations were sent out to exhibitors in and about Cleveland and the attendance was most gratifying. Arrangements for the demonstration were made by E. Mandelbaum of the Lake Shore Film & Supply Company, which exchange, as well as the United Film Exchange, was represented. F. R. Bailey of the Montana Film Exchange was also among those present. As a result of the demonstration the Edison Company, through its representative, received a number of good orders.

The Keith Hippodrome is one of the finest and largest places of amusement in the country, its seating capacity of 4,500 being second only to that of the New York Hippodrome. It was recently secured by George Kleine for an exhibition of educational films to which the prominent educators, ministers, professional men and city officials of Cleveland are to be invited.

Trent and Wilson, who recently took the agency for Edison products in Salt Lake City, have installed two New Model "B" machines in the Luna theatre and one in the Casino theatre of that city. The Luna and Casino are considered two of the largest and best equipped places of amusement in the West. The latter is a combination motion picture and vaudeville house, recently erected and conducted along strictly up-to-date lines.

### THE KLEINE OPTICAL COMPANY NOW AN EDISON JOBBER.

It is officially announced that the Kleine Optical Company, 52 State Street, Chicago, Ill., has become a jobber of Edison Kinetoscopes and Kinetoscope accessories. In the addition of the Kleine Optical Company the Edison Manufacturing Co. will have seven wholesale jobbers of Edison products in the United States alone.

## PICTURE MAN'S TROUBLE

### Experience of Kalem Actors in the Wilds of Greater New York and Jersey

That it is not all plain sailing for the picture men who create great train robberies and Indian Uprisings at the very threshold of New York city, where real Indians and Train Robbers have not been in some years, outside Buffalo Bill's Wild West at Madison Square Garden. But all this is changing and we are reverting to those primitive days when the Red Indian prowled about the Hackensack swamps and the Bandit held up commuters along the line of the Erie railway. All this has happened since the establishment of the Kalem Indian Farm over in Jersey. Almost any fair day hundreds of men may be seen erecting teepees, block-houses, frontier forts and constructing schooners and other impedimenta.

Now and then a band of highwaymen sally forth to hold up one of the local trains on the Jersey Central and then surprising things happen. The other day one of these bands of desperadoes made a raid on the Afternoon Express from Philadelphia at Elizabethport and this is the story the astonished correspondent of the New York World wired in to his paper:

Waiting passengers, railroad employes, policemen, and station loungers formed themselves in long lines at the Elizabethport station of the Jersey Central Railroad yesterday afternoon and watched with beaming interest a moving-picture man whose machine was erected in the middle of the line.

The photographer began turning the crank as the fast train from Philadelphia came through at a mile-a-minute clip, and two actors, who looked like Western bandits, neatly missed the cowcatcher. The men had a furious fake fight across the platform as the afternoon express from Asbury Park drew in on the other side.

Just at the culmination, when the two supposed desperadoes make a flying leap for the cab of the camelback locomotive 568, which was pulling that train, and when Engine Driver Ferguson and his fireman, "Bill" Thompson, were ready to receive them a stout woman with a bundle and a little girl walked through the engrossed crowd into the field of the picture and ruined as fine a bit of Wild Western realism as had ever been attempted in nearby Jersey.

"Scandalous doings on a respectable railroad," growled the fat commuter from Asbury Park, who had shown a disposition to throw up his hands at the sight of the bad men.

An equally hair rasing episode occurred a few days later on the Putnam division of the New York Central lines near Ardsey station.

When an express going north reached Woodland Crossing several iron bound trunks were pushed out of the baggage car down an embankment. The train stopped suddenly in the thicket and two masked men leaped off. Other masked men leaped from the bushes, loaded their plunder into a rig and disappeared with it in the woods. The two men who leaped from the train stood guard with revolvers until the booty bearers had disappeared. Then the two backed slowly away until out of sight.

The passengers were in terror until they saw train hands grinning. "Don't be scared," said a man in uniform. "It was just a lot of moving-picture actors getting up a new five-cent play, 'The Great Train Robbery,' or something like that. Didn't you see the fellow working the handle on a big camera out there?"

### "SPEAKS WELL FOR THE INDEX."

Editor The Film Index:

Dear Sir: I am enclosing a copy of the issue No. 3 of "Pictureland." You will notice that this "booster" is now being published by our house instead of by the three houses, as formerly.

I want to thank you for publishing my letter in The Index of Feb. 19, as I have received several letters from exhibitors and exchanges asking for copies of our paper. It speaks well for The Index as an advertising medium when a small notice such as you gave our paper will bring inquiries from nine states.

I can't understand why the exhibitors do not take more advantage of your offer to publish articles concerning the advertising of their theatres, as this would certainly be the one best way to assist one another.

Our little paper has become very popular and has proved a good investment.

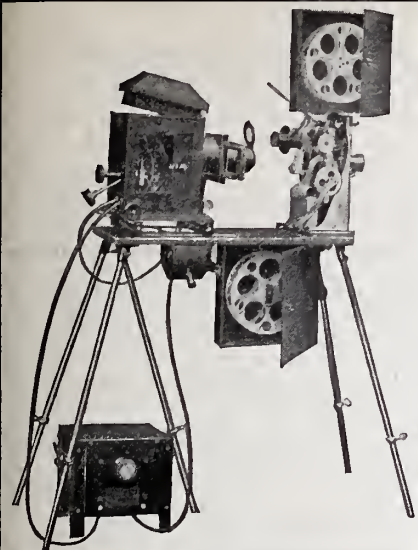
Again thanking you and wishing you the success you so richly deserve, I am Yours truly,

R. J. WEBER, Manager.

Elwood, Indiana.

"Pictureland" must indeed be popular. It is now double the original size and is carrying a lot of good advertising. The reading matter is of a nature calculated to interest all classes and to create a desire to see the pictures. Any picture theatre manager who wants tips on how to publish a "booster" should write to Mr. Weber





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### SUNDAY PICTURES IN NEWARK.

New Jersey Supreme Court Rules That City Cannot Issue Licenses for Sunday Shows.

A decision has been handed down by Justice Parker of the Supreme Court of New Jersey in the case of the City of Newark against Martin Jinger, proprietor of a picture theatre at 331 Market street, Newark, N. J., setting aside a judgment of conviction in an inferior court and declaring that the City of Newark has no right to grant a license for a Sunday show of any description since the subject is covered by a state law forbidding such acts.

As the law in question does not contemplate picture shows the motion picture exhibitors of Newark propose to give Sunday shows until a decision is obtained against them on the state law, which will be had in due time in a case instituted against George Jacobs, yet to be tried.

Commenting on the subject under the editorial title "No More Sunday Shamming," the Newark News gives the following frank opinion of the efforts of the police to close the picture shows:

Newark will be a "wide open" town next Sunday and on future Sundays, at least so far as moving picture shows are concerned. The farce of keeping these places of cheap amusement closed on the first day of the week while theatres and saloons have been permitted to do business unmolested will cease as a result of a decision by the Supreme Court in a test case. The city officials contended that the nickel-dromes had no right to run on Sundays because they had taken out no city license for that day. The Supreme Court holds that as the city could not legally issue a license for Sunday shows, because such a permit would be in contravention of the State law, therefore the moving picture men could not be interfered with on the ground that they had no license for Sundays.

This decision is logical, and is a rebuke to the legal department of the city, which had attempted to escape responsibility for the enforcement of the vice and immorality act by a subterfuge. The proprietors of the moving picture establishments had not paid for the

privilege of violating the law. They were devoid of the necessary political "pull" to disregard the statutes with immunity. So the police were ordered to make arrests whenever one of these shows opened its doors on Sunday. These orders were carried out spectacularly, and the public was given to understand that the authorities were not "standing for a wide open town."

Such hypocrisy is no longer possible. The only way in which the moving picture shows can be closed on Sundays hereafter is by the enforcement of the State law on the subject. Such enforcement against the nickel-dromes alone would be dangerous to the peace and welfare of Newark's administration. It would then make it possible for the prosecuted men to retaliate by complaining against the theatres, the saloons and other places that are constantly violating the Sunday laws, which places are now "protected."

### THE INTELLECTUAL COW; OR, A FRIEND IN NEED IS A FRIEND INDEED.

By Van Dyke Brooke.

#### SCENE 1.

Clarice, the heroine, is standing at the gate of her father's farm. She is gazing pensively down the road. Suddenly she feels the pressure of warm lips on her cheek. She turned, and behold, her favorite cow. As she looked into its soft blue eyes and noted its high forehead, the thought came to her that maybe the cow, who loved her so much, was some noble prince who had been changed into a cow by some wicked fairy. Only the cow's name was Mary. Wrapped in thought, Clarice wandered down the road and the cow climbed on the fence and followed her.

#### SCENE 2.—A MOUNTAIN PATH.

Clarice is descending it, still accompanied by her faithful cow. She stops occasionally to gather wild flowers. Suddenly she stops, and looking back from whence she came, she gives utterance to her thoughts aloud. "I am on the downward path." But the cow only looked at her and smiled. Then they both walk out of the picture.

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### SCENE 3.—THE BANKS OF A MOUNTAIN STREAM.

The villain, who has been fishing, is removing the scales from the fishes. Evidently laying in wait for Clarice, who is seen approaching in the distance with the cow.

The villain stops her, offers to kidnap her, but she refuses. He insists, so the cow gives him a milk punch, and as he falls into the stream, Clarice and the cow walk out of the picture.

### SCENE 4.—AN OLD RUINS.

The villain's brother, who is a worse villain than the villain, is discovered. He is thinking of the ruin he has wrought, and incidentally of Clarice. The cow remained behind to have some fun sliding on some cow slips. They have a stormy scene. The villain's brother is just about to marry Clarice when the cow runs on and bites him in two places. With a loud cry, the villain fled. And the cow conducted Clarice safely home.

NOTE—This scenario is done by one of the creators of the new impressionist school of picture drama. Observe the versatility of the cow. This was first read at the Vitagraph annual dinner by a desciple.



## PATHE FILM D'ART

## The Arrest of the Duchess de Berry

Up to 1789 France had been ruled by kings. The famous Bourbon family had maintained a court of signal magnificence and during the reign of Louis XVI. the extravagance of the court reached such a point that the people, who bore the burden of the expense revolted. The historic revolution followed. Louis XVI. was arrested with his wife and little son and thrown into a dungeon from which he emerged only to march to the guillotine—a journey on which his devoted wife, Marie Antoinette soon followed. The little son's history ends with his incarceration and to this day no one actually knows whether he escaped or died and the story of the Lost Dauphin has become almost a classic in France. These regicides were followed by a wild, riotous, disordered, farcical government which guillotined everyone who opposed its will. On the scene of this storm period the shadow of the immortal Napoleon appeared. Genius sat enthroned upon his brow. He brought a semblance of order out of chaos and finally proclaimed himself First Consul of France, exercising almost kingly prerogatives. As the commander of the French army, to which rank he had risen from that of corporal, he won such distinction and gained such mastery of his men that when he proclaimed himself Emperor, he was able to not only seat himself upon the throne but to maintain his position and create his brothers Princes. Beyond doubt Napoleon did for France that which almost no other has been able to do for any nation. His conquests were enormous, his army seemed well nigh in-



vulnerable but there was a rift in the lute. The constant state of war which Napoleon maintained drained the manhood of France. Nearly every Frenchman was a soldier of the Empire and for every victory won abroad a battle for popularity was lost in the Fatherland in the thousands of humble homes where the footsteps of father, brother, son or sweetheart would never more be heard. Bonaparte had many enemies in France and when Wellington conquered and captured the illustrious warrior there was no small part of the nation which welcomed the return of a monarchy. On the abdication of Charles X., Louis Philippe of Orleans, popularly known as the "Citizen King" was coronated. A spirit of unrest was abroad in France, however, and many old royalists and malcontents stirred up constant trouble by endeavoring to enthrone a member of the Bourbon family. It was just such a situation which brought about the dramatic incident pictured in our latest Film d'Art—"The Arrest of the Duchess de Berry." The episode occurred in 1832. The Duke de Berry, who was the son of Charles X., had been assassinated during the reign of Louis XVIII., and the old royalist party, counting on the fact that the peasantry of La Vendee still retained their adherence to the old reigning house, planned to attempt an insurrection to regain the crown for the son of the Duke de Berry, the Duke of Bordeaux. "Surely," thought they, "if a Bourbon is put forward the peasants of La Vendee will rise as one man."

The Duchess de Berry was not unnaturally chosen to head the insurrection which was to win a throne for her son. However, the uprising was crushed in the very beginning and the Duchess was obliged to flee disguised to Nantes, where she took refuge in the house of her friends, two sisters known as de Guigny. For five months she remained hidden but the

offer of a large reward by the government, induced one of her party, a man named Deutz, to betray her whereabouts. Nevertheless when the house of the two sisters was searched, the Duchess was not to be found; she had been hidden away in a secret closet behind the fire place and no trace of her remained. Deutz, though nonplussed, stuck to his statement, and stayed behind in the house with some of the soldiers sent to make the arrest. Still puzzled and disheartened, his mind reverted to the possibility of a hiding place and he commenced to tap the walls. He soon perceived that the one above the fireplace gave forth a hollow sound and immediately gave orders for a fire to be built there. The prisoner behind the wall, forced to cry aloud on account of the ever increasing heat, was discovered, arrested and conveyed to the fortress at Blaye.

Deutz repaired to the government offices in Paris to collect his reward. After counting the notes, the official, rather than touch again the blood-money, picks them up with the fire tongs and with a look of absolute disgust presents them thus at arm's length.

The portrayal in our film, of the different dispositions of the principal characters connected with this episode is remarkable. Mile. Nelly Corman as the Duchess de Berry, enthusiastic, generous-hearted, but too weak and too inclined to frivolity to carry a big enterprise to a successful conclusion, could not be better. The unswerving devotion of the two maiden sisters is also there, while the part of the ignoble Deutz is very ably rendered by Monsieur Dax. The business of making the spectator realize peculiarities of disposition is not an easy one when one must do it in moving pictures, where there is no voice to help the illusion. When it may be said truly, as is the present case, that the actors in a moving picture play have achieved this object, it may go without saying that the film has reached the pinnacle of excellence.

## DEFENDS SUNDAY SHOWS

## Mayor Landers of New Britain, Conn., Discusses the Question at Men's Civic Study Club

At New Britain, Conn., they have an organization called the Men's Civic Study Club which meets every Sunday noon at South Church to talk about right living and law observance. On Sunday, Feb. 20, the meeting was addressed by Mayor George M. Landers, of New Britain, who, it was announced, would discuss "Sunday Theatres and Baseball." Just now almost every city in New England is struggling with the Sunday observance question, so the announcement brought out a large audience.

Superintendent S. H. Holmes, leader of the class, opened the meeting. He said the subject for the month was amusements and recreation and one of the most interesting topics under this heading is Sunday amusements, for the reason there are many people who have no other day than Sunday for recreation. To us born and brought up in Puritan New England, things are brought up which in adjusting ourselves to them give our Puritan notions a wrench. The members of the Men's Civic Study Class were fair-minded and tolerant and would listen to the views of others, to which it might be difficult for some of them to accustom themselves. Of late the discussion which has been going on in New Britain and Hartford has been such, this topic cannot fail to be of great interest. They had one present whom they all honored as chief executive of the city, and he would yield the floor to Mayor Landers.

Mayor Landers said it was gratifying to see the interest this subject has brought out. He had told the club at its opening meeting that when the time came for discussing this question, it was only fair that having taken a definite position on the question, he should give his beliefs in person on it, rather than leave the subject to some one else, and rely on other members of the city government to speak of their departments. This has been done, and speaking for the city government it was of great encouragement to the different departments that this organization commended their work. The topic of the day was one he was allowed to condense into the question of Sunday theatres and moving pictures and baseball.

On the subject of Sunday pictures Mayor Landers said he supposed that he was largely re-

sponsible for them, and individually he was willing to assume the responsibility. If a vote was taken in town it would be overwhelmingly in their favor. Here, too, they should remember a clientage his hearers don't know. If they lived north of East Main street and north of Myrtle street they would better understand why he believed in them. They would know that with the theatres open are fewer people on the street, and after they are closed these people go directly home. There is no incentive to loiter on the street or go to the clubs and drink.

"There is the question of the alternative," he said, "which are you going to have, the best general average and do what you can to bring about better ideas on the part of the people, or makes it so strict as to drive them to the election of a government much worse than the present one? As I see it, what the city needs is as good a government as it can get, one which does not steal money, is open and above board and for a cosmopolitan city liberal enough to continue in power. Or else by strictly enforcing these laws you will result in having a government which is liberal enough but otherwise incompetent. It will stay in power because there is just enough good in it so as not to be overturned. That's the choice. You can't change the ideas of these people on the Sunday question, but you must curb the foreigners within reasonable limits and attain the best average conditions. Every man wants to do what is for the best interests of the city. I do, and I have stated the reasons why I believe as I do.

"Now as to the kind of pictures. In New York there is an association which censors the moving picture films. Nathan Straus is a member, and certainly it is a very high grade committee. After reading the names you would feel that nothing which was immoral would pass that censorship."

Now as for Sunday pictures, he would never hold the opinion he did, or feel that he could take the position so far as he had, if he felt he ought to defend it to an audience of people who he believed approached it in a temperate and impartial way. He believed that with the precautions taken, the films which passed the approval of the New York committee, were proper. Taking as a basis, for instance, this night, in one of the local theatres, President Taft's trip through the West will be shown. Next Sunday, he believed, aviation week at Los Angeles and the Paris flood would be given. The people will have a better knowledge from these pictures of these events than they otherwise would, and especially those people who are learning our American ways and read very little English. What they see on the screen must improve their education. There are also historical and Biblical subjects, and they are not confined to these, but there are short plays, comedy and tragedy. He thought the people who see the moving pictures, taking into account the audience could not on the average be influenced otherwise than for good.

## PHILIP CROWDED OUT.

The following squib in one of the Berlin, Ont., papers tells how business booms in that town:

"OUT IN THE COLD, COLD STREETS OF  
"BUSY BERLIN."

"The above heading sounds rather hard to the average warm-hearted citizen, but in reality this is not a case of one without house or home, or even one without the warm fire-side of a happy domicile. It is a little story of our own eminent and esteemed confrere, Geo. O. Philip, the show shop man of our little city. Geo. O. was beating his way along the busy thoroughfare, King street. "The gay white way" of our own Berlin, and accidentally ran across a humble representative from the "Temple of truth," and the "only Geo. O." responded to a query that he was forced to seek shelter on the highway, since both his shops were running to their utmost capacity, even his own private den, known by a few as the Opera House, was filled with those who were eager to catch a last glimpse of Tommy Marks and his faithful comic Buster prior to their departure Saturday night, after a two-weeks' stay here. Cold and all as the atmosphere was, Geo. O. carried that Sunday smile of his which, as all know, is as broad as himself. Well, Geo. O. had every reason to smile, for he had a bumper fortnight with both his shops."



# MANUFACTURERS' BULLETINS

Advance Descriptions  
of Licensed Subjects

**MONDAY, MARCH 7, 1910.—4 REELS.**

**BIOGRAPH**—The Thread of Destiny, dramatic, 991.

**LUBIN**—Marriage in Haste, comedy, 825.

**PATHE**—Tragic Idyl, dramatic, 607.

Strenuous Massage, farce comedy, 417.

**SELIG**—Told in the Golden West, dramatic, 1,000.

**TUESDAY, MARCH 8, 1910.—3 REELS.**

**EDISON**—The Right Decision, dramatic, 600.

My Milliner's Bill, comedy, 400.

**GAUMONT (Kleine)**—The Legend of Daphne, dramatic, 341.

The Great Scoop, dramatic, 662.

**VITAGRAPH**—A Brother's Devotion, dramatic, 950.

**WEDNESDAY, MARCH 9, 1910.—4 REELS.**

**ESSANAY**—An Interrupted Honeymoon, comedy, 950.

**KALEM**—Her Soldier Sweetheart, dramatic, 985.

**PATHE**—The Arrest of the Dutchess de Berry, dramatic, 750.

A Tragic Adventure, dramatic, 285.

**URBAN**—Eclipse (Kleine).—At the Bar of Justice, dramatic, 884.

The Water Flyer, sport, 106.

**THURSDAY, MARCH 10, 1910.—3 REELS.**

**BIOGRAPH**—In Old California, dramatic, 991.

**LUBIN**—Hearts Are Trump, dramatic, 900.

**SELIG**—Across the Plains, dramatic, 1,000.

**FRIDAY, MARCH 11, 1910.—4 REELS.**

**EDISON**—His First Valentine, comedy, 770.

Love Drops, comedy, 230.

**KALEM**—The Robber Baron, dramatic, 970.

**PATHE**—A Seaside Flirtation, comedy, 515.

A Cure for Timidity, comedy, 564.

**VITAGRAPH**—Conscience, or the Baker Boy, dramatic, 941.

**SATURDAY, MARCH 12, 1910.—4 REELS.**

**ESSANAY**—The Fence on the "Bar Z" Ranch, dramatic, 950.

**GAUMONT (Kleine)**—Rabelais' Joke, comedy, 617.

The Pirate Airship, comedy, 361.

**PATHE**—A Tale of a Tenament, dramatic, 535.

Sporty Dad, comedy, 449.

**VITAGRAPH**—Taming a Grandfather, comedy, 950.

## BIOGRAPH COMPANY.

"THE THREAD OF DESTINY."—The thread of Destiny may be knotted and tangled, but fate will eventually unravel the skein. Life's wool is most times unsymmetrically decussated, and at times we are floundering in a mesh of positive contradictions, from which patience alone can extricate us, and patience is the dominant trait in the nature of the Latin-American, the golden radiance is the ever present sun no doubt being the cause. Little Myrtle, the orphan girl of San Gabriel, stands at the window of her cabin contemplating the beautiful sun before her; the valley out between the hills bedecked by the hand of Flora, iridescent in the morning light, a veritable Iris. Her pure soul goes out in love to the trees, the flowers and the sun, which is responded in the exhilaration of their perfume. Yet she is obsessed with an insatiable yearning. An orphan, she does not know paternal love; her pure, tender heart does not concur with those around her, for the village is made up of a people abjectly material. There is but one to whom she can evince her generous, affectionate nature, the wife of the inn-keeper, who is ill. Each morning she gathers flowers, and brings them to her. On this morning we see her flower-laden, making her way to the inn. On the road she meets a Mexican stranger, Estrada. Their hands touch while he assists her in recovering some of the flowers she has dropped. She experiences a thrill, such as she had never felt before, and yet she doesn't know why. However, her heart seems lighter, the world brighter, as she continues on to the inn to cheer and comfort the suffering woman. As she is

about to leave, she is insulted with the advances of Gus Walters, a drunken tough. He is about to seize her when Estrada enters and rescues her from the peril, seeing her safely out of the place. Later, Estrada is induced to take a hand in a poker game, which is really a subterfuge to start a quarrel. He is accused of cheating, and they determine to lynch him. Seeing the chances extremely against him, he picks up a chair, and whirling it around him, makes his way to the door. He dashes down the road, and by climbing a tree, manages to throw his pursuers off his trail. In detour he finally comes to a cabin, which he enters as refuge to find it the home of Myrtle. Her wit saves him. She makes him bind her hands and feet, disarrange the place, and then hide under a pile of stuff. The appearances are convincing to the story she tells the posse of being robbed by Estrada, who had proceeded on out of reach. They are satisfied that the Mexican has eluded them and so search no further, going back to the inn. Gus hangs back and returns to Myrtle's cabin to wreak revenge, thinking she is unprotected, but he is mistaken, of course, and being off guard, he is easily overpowered and bound. He is afforded the felicity of witnessing Myrtle and Estrada plight their troth, and leave for the mission chapel to be married. Still they are charitable, for before they leave they place in Gus' mouth a cigarette and light it for him that his hours of bondage might not hang heavy. Off they go to the mission where they are bound for life in holy marriage. Gus, meanwhile, has freed himself, and rushing back to the inn tells of the girl's ruse. As they look from the window they see Myrtle and Estrada leaving the priest and strolling down the road as the twilight bells of the Angelus toll. This awakens the boys to their better selves and they exclaim, "Let 'em go. Gus, the drinks are on you."

"IN OLD CALIFORNIA."—No land nor period was more given to romance than Spanish America in the early part of the nineteenth century. The influence of the warm constant sun, without excessive avidity, was conducive of lethargy, and lethargy is the seed of romance. The dreamer is the romancer. This Biograph story starts some time before Mexican independence was proclaimed in California, which occurred in 1822. Perdita Arguello, the pretty Spanish senorita, is beloved by Jose Manuella, a wealthy young Spaniard, who has migrated to the new world in search of adventure. A man of fine qualities, he surrenders claim upon the girl when he finds her heart given to Pedro Cortes, a handsome troubadour of the village. Cortes is just the sort of fellow to impress a thoughtless unsophisticated girl with his gentle persuasive manner together with his talents as a musician. Of a poetic temperament, she yields to his plea and marries him. But what a calamity! Twenty years later we see the result of her folly. Cortes proved to be a worthless dipsomaniac and reprobate, spending his time and the money she earns at the tavern. The most unfortunate feature is that they have a son, now nearly nineteen years old. Perdita realizes that the environs and example of the father are not favorable to the boy's well-being, hence she resolves to save him. It is at a time when Baja and Alta California are in conflict, and Manuella, Perdita's former lover, is now Governor, so she appeals to him to provide a future for her son. The Governor takes the boy into his own company. But is there any wonder that the son of such a dog as Cortes should prove himself to be a despicable whelp? He is not long in the service when the blood of his father asserts itself. Drunkenness is one of the first offenses. Next theft of the meanest order, that of robbing his sleeping comrades-in-arms. Perdita has dispatched a letter of thanks to the Governor, which he is reading as the drunken boy is brought before him. The tone of the letter induces Manuella to be easy with the boy that she might live in ignorance of his real nature. However, later she writes that she is dying and believing her son has made a name for himself, she asks to be allowed to see him before she dies. As the Governor reads this letter the boy is brought before him, having been caught stealing. Manuella is thoroughly disgusted with the boy, but in order to have his mother die happy, he decorates him, making him appear before her as a hero. When she breathes her last the medals are torn from his breast and he is sent to prison where the punishment he justly deserves is inflicted. In this subject are shown a series of most beautiful scenes of Southern California, which are photographically perfect.

## EDISON MANUFACTURING COMPANY.

"THE RIGHT DECISION."—This is a stirring, vital story showing an original train of events which should afford pleasing relief from the usual dramatic offering with its commonplace variation of the simple love story.

The story begins with a prologue showing the

battleground of Waterloo in the cold-grey of the morning after. We see a wounded Captain of the French Army recovering consciousness while his pockets are being rifled. He unsuspiciously takes the thief for a rescuer and when he finds his money gone, makes good his determination to reward his saviour by



writing an acknowledgement of the debt on his cuff, which he presents to the scoundrel.

The story proceeds with a scene a few years later where, on the deathbed of this same Captain, he charges his son to search for and reward the possessor of this cuff. By a trick of fate the son, reduced to poverty, occupies a garret adjoining that of the thief, now a beggar as well, who still retains the cuff. The Captain's son has fallen in love with a beautiful girl whom he does not know, but whom he has watched in the park and at church with her aged father. Solicited for alms, this girl and her father come to the house, and the father ascends to the adjoining garret to carry food to the unworthy beggar before mentioned. This villain, knowing in advance of the contemplated visit, has conspired with several of his pals to seize the old man, rob him and hold him for ransom. The Captain's son has overheard the plot without knowing who was to be the victim, and has arranged to give the chief of police a signal when the time is ripe for capturing the entire gang.

Looking through a chink in the wall, preparatory to giving this signal, he sees the thief, in a moment of boastfulness, produce the cuff and declare himself its rightful possessor. The young man is torn between the thought of his father's command and the danger of the beautiful girl and her father. Instead of giving the signal to the police, he dashes into the room and attempts to rescue the girl and her father single-handed. Of course he is overpowered, but the valiant inspector, who has not waited for the signal, arrives in the nick of time to save the lovers and the old man and to arrest the villains.

The fact that a specially engaged and carefully chosen cast acts the principal roles in this picture, together with its wonderfully beautiful photography, should easily put it in a class in which few other pictures can be found.

"MY MILLINER'S BILL" (Comedy).—This little comedy is of the kind that amuses all generations. Its humor is up-to-date and it should appeal as strongly as when Rosina Volkes first made it famous, twenty years ago. The Edison Company's production of the playlet has been brought up to the minute and mounted with special settings, which add to its attractiveness.

A young wife, whose husband took her from the life of the theatre, has a weakness for hats which she simply cannot overcome, and her milliner's bills, in consequence, climb steadily to dizzy altitudes far beyond the reach of her husband's pocketbook. He is a good-humored chap, very much in love with his pretty wife and apparently unsuspicious of her extravagance, but with one weakness,—he believes himself an exceptional amateur actor. When the milliner, weary of making many requests for payment of her bills without satisfactory response, finally threatens the young wife with a law suit and she writes to a friend for a loan sufficient to cover the



# KALEM FILMS



Issue of March 16.

Length 960 feet.

Here is a great Indian picture of a different sort—the story of a faithful Seminole. But of all the thrillers we have turned out since we started specializing on Indian subjects, **this is the limit.** We doubt if anything more stirring than the pursuit of the Cuban desperado through the Florida everglades—with its terrifically tragic ending—has ever been done in motion pictures. The title of this scene, "The Haunting of Fear," will give you some idea of its intensity.

**EVERYWHERE**, Moving Picture houses are being packed by **KALEM INDIAN PICTURES**. You need them. You should insist on having them.

## THE ENCHANTED CASTLE

Issue of March 18.

Length 955 Feet.

A very prominent newspaper critic, on seeing "The Enchanted Castle" run in our studio, remarked "Why that is the '*Chantecler*' of moving pictures. It will make all kinds of a hit." And so it will. All the leading characters represent animals, the Bear, the Frog, the Rabbit, the Cat, the Dog, the Monkey, etc.

"The Enchanted Castle" is a wonderful Romantic Comedy-Drama with many a laugh and many a thrill, and above all a novelty which will interest and amuse young and old alike. Don't overlook it. It is the big feature of the Spring!

Great posters for both these features made by the  
**A. B. C. Co., of Cleveland, Ohio**



**KALEM CO., Inc.**

Eastman Kodak Building

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When you start in the motion picture business, you want to get a "Standing Room Only" sign before you open your show, if you start with

## The Edison Kinetoscope

The Edison Kinetoscope is the one machine you can depend upon to pack the house to the doors, night after night, to bring back the same crowd constantly and build up the steady, dependable patronage. The Edison Kinetoscope costs less to operate, demands fewest repairs and is the most durable motion picture machine made.

Write to-day for booklet giving full particulars and copy of the Edison Kinetogram.

## EDISON FILMS

Releases of March 15

### FRUIT GROWING, GRAND VALLEY, COLORADO

An industrial subject showing the results accomplished in an arid country by irrigation. The process of irrigation itself as well as the scientific methods of cultivating and protecting the fruit are graphically shown through the medium of excellent photography. Will interest any audience.

No. 6602.

CODE, VESTIGING.

App. length, 570 ft.

### A MOUNTAIN BLIZZARD

Comedy. Three tenderfeet, prospecting in the Sierra Nevada Mountains, after a series of amusing adventures, are benighted in the thick of a terrible blizzard. In despair they lie down to die—a dozen yards from a hotel obscured by the storm. Discovered, their resumption of their favorite vices is as laughable as the renunciation was pathetic. A clever film.

No. 6603.

CODE, VESTIGIOS

App. length, 425 ft.

Release of March 18

### FRANKENSTEIN

The most absorbing "silent drama" ever produced. Mrs. Shelley's harrowing tale of the monster created by the young student who discovered the mystery of life, of the persistency and jealousy with which it dogged the footsteps of its creator, and finally of its dissolution through the force of true love is most vividly presented with the repulsive situations eliminated. The formation of the monster in a caldron of blazing chemicals is a photographic marvel.

No. 6604.

CODE, VESTIGLO.

App. length, 975 ft.

Releases of March 22 and 25

### A WESTERN ROMANCE (Dramatic)

No. 6605.

CODE, VESTILIUS

App. length, 690 ft.

### THE MAN WITH THE WEAK HEART (Comedy.)

No. 6606

CODE, VIOLON.

App. Length, 305 Ft.

Release of March 25

### THE SUIT CASE MYSTERY (Dramatic.)

Especially written by E. W. Townsend.

No. 6607.

CODE, VIOLONCELO.

App. Length, 935 ft.

Released April 1

### MICHAEL STROCOFF

Jules Verne's Dramatic Story of The Czar's Faithful Courier.

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bill, she incautiously makes the statement that her husband does not suspect her predicament, for "he is no actor and would show it if he did." When the note accidentally falls into his hands his pride is piqued, and we see him later, seated before his mirror, make himself up into an elderly process server and appear before the young wife with a de-



mand for settlement of the lengthy bill. As she cannot settle he proceeds to attach the furniture, with the result that about everything of value in the room is tagged, to the dismay of the wife, who is almost on the verge of hysterics.

Now, she had refused to dance for him the night before because she was cross and frightened by the milliner's threats, and when she now asks how she can evade the law's demands he remembers and offers to forego his business if she will dance for him. Refusing at first, she at last reluctantly consents. The dance is prettily performed, and when he has won this point he removes the false beard and makes himself known to her. Of course she is furious, but her anger is mollified when he flashes in her face the lengthy milliner's bill. This time, however, it is accepted, and the scene ends with the two in each other's arms wrapped round and round with the lengths of the milliner's bill.

The comedy is brightly played with a special cast and should prove a very welcome addition to the month's quota of merriment.

"HIS FIRST VALENTINE" (Comedy-Drama).—"Easy" Miller, a hawny young prospector in the mountains of Placer County, California, falls in love with the new school teacher, Miss Dorothy Clark. His first meeting with her is on a winter's day when she is among the children in the school yard near the roadside. He attempts to address her, but is politely repulsed. Nothing daunted, he dresses in his best and on a later day visits the school. He has the courage to enter, but after meeting Miss Clark he loses his volubility and makes a bashful exit without any satisfactory result. His good fortune dawns when, passing the school one day, he is able to assist the young lady in adjusting the stirrup on her horse's saddle. From this time forth he becomes one of her many suitors. He is so hashful that he despairs of being able to de-



clare himself, but one evening while visiting the Clark home he accidentally knocks over an album in which Mrs. Clark, the mother of the heroine, has kept for years a valentine sent to her by her husband, now dead. Mrs. Clark explains to "Easy" the meaning of a valentine—something he had never before heard of. A great idea enters his mind and a great light fills his soul. He resolves then and there to send a valentine to Dorothy.

He writes to a machinery concern in San Francisco, with which he has done business, and requests them to send the precious token addressed to Miss Dorothy Clark, George's Flat, Placer County, California. His wish is carried out, but on the morning

of Valentine's Day, when the mail is due, the stage driver dashes up to the post office on one of the leaders and informs those grouped about, including "Easy," that the stage has been held up. "Easy" is possessed of but one thought—that of getting the valentine and delivering it to Miss Clark's home before the day has passed. He joins the sheriff's posse, disagrees with the sheriff as to the route the robbers have taken and follows his own ideas, which act brings him upon the outlaws. A desperate fight ensues, in which he is severely wounded. Notwithstanding his condition, he struggles back with the precious valentine in his arm and, though urged by his comrades to go directly to his cabin, insists on personally delivering it to the home of Miss Clark. How "Easy" is rewarded for his chivalrous daring is shown in the happy ending.

The story will be immediately recognized as Mr.



Roy Norton's quaint narrative, in which appears one of his most delightful characterizations, "Easy" Miller. The action as described by Mr. Norton is closely followed, and the rugged atmosphere of his story of Western life is accurately preserved. The picture is full of quaint comedy, stirring dramatic action and beautiful scenic effects.

"LOVE DROPS" (Comedy).—A young man calls on his sweetheart, whose stern and grouchy father has forbidden her to receive the attentions of this particular lover. Because she is told to do so and is aware that she is watched by papa, she rejects the ardent suitor. The latter, realizing "that faint heart ne'er won fair lady," consults a fortune teller, who prescribes love



drops. He purchases some from her and sends them to the object of his affections. Papa is in a grouchy mood at the dinner table when the love drops, in the shape of a box of candy, arrive. He snatches them from his daughter's hands and eats some with marvelous results. The young man calls to find that while his package has missed the mark it has nevertheless accomplished the desired result, for papa is gradually transformed from a pessimistic "grouch" to an optimistic lover of the universe. His actions at this point produce the happy ending and the high laugh of the picture.

#### GAUMONT.

(George Kline.)

"THE LEGEND OF DAPHNE"—This beautiful story is taken from the allegorical story of Ancient Greece, and is familiar to every student of classics. The general public, however, as well as those who are acquainted with the story will much admire and appreciate this superbly photographed and enacted motion picture. The name of "Gaumont" is guarantee enough of its superb quality, clearness and harmony of tints. The "Moving Picture World"—a well-known trade paper recently commented very favorably on the perfection of the Gaumont films and on the photographic merit in particular, giving them

the palm over all others. The story of Daphne is as follows: Apollo, the god of Music, who is also a very handsome and well-built young fellow, returns from a fight in which he had, single-handed, vanquished the serpent Python, which he carries on his shoulders. He meets Cupid, the little god of Love, and laughs at his toy-like bow and arrows, comparing them with the arms with which he had killed the great snake. Cupid, stung to the quick, discharges an arrow at Apollo, piercing his heart. Cupid's arrow not being fatal, but only capable of inflaming stricken hearts with the passion of love, kindles the flame of desire in Apollo.

The fair nymph, Daphne, an attendant of Diana, the goddess of the Chase, happening to meet Apollo, he straightway falls ardently in love with her. The maiden, greatly alarmed, and preferring hunting to the tender passion, takes to flight through the woods, Apollo following her in close pursuit. Just as he is about to capture her, she, realizing the futility of flight, implores the aid of Jupiter, father of the gods, who, taking pity, transforms her into a beautiful laurel tree, so that when Apollo endeavors to embrace her, his arms clasp nothing but green leaves.

This exquisite fable is depicted, just as above described, in this magnificent film.

"THE GREAT SCOOP," or the Boy Reporter.—Harry Perkins, the office boy of the staff of a leading daily newspaper, makes fun of an old lady who calls at the office, and is consequently discharged. He spends all day hunting for another job but is unsuccessful. Tired with tramping the streets, he enters a cafe, but cannot find employment there, so he sits down at a table, orders a glass of beer, and looks at the advertisements in a paper.

At an adjacent table he notices two tough-looking men, whose conversation he overhears, and from it he learns of their intention to burglarize a house. As they leave the cafe, he follows them to the house which they intend to break into, and when they have entered it, he runs for a friend of his, a reporter with whom he soon returns. They get into a room immediately above that in which the burglars are at work, bore a hole through the floor and observe everything that the thieves are doing.

The police discover that a burglary is in progress, enter the building, and not only arrest the burglars, but also little Harry and the reporter. The boy escapes and carries the story to the newspaper offices, where it is printed immediately. The managing editor congratulates the little fellow for his smartness and not only gives him a good position, but rewards him with a purse.

"RABELAIS' JOKE," or How He Beat His Hotel Bill.—"Rabelais' Quarter-of-an-Hour" is a common expression in France, used with reference to the predicament in which a person finds himself when he has to pay a bill and has no money with which to do it. The saying originated with the humorous episode chronicled in the present film.

Rabelais was a famous physician, noted alike for his wit, his originality and his skill as a doctor. He lived in the early part of the 16th century, and was very popular at court. In the year 1538, when he was at the zenith of his popularity and about thirty years of age, he happened to be traveling and stopped for a day or so at an inn known as the "Plat d'Etain," or "Tin Platter," in the city of Lyons.

After enjoying a nice little dinner, Rabelais hunts for his purse and finds that he has lost it. With his abundant supply of ingenuity, he was not long at a loss as to what to do. He made two small paper packages, filled one with salt and another with pepper, and marked them respectively "Poison for the King" and "Poison for the Queen." Then he laid them conspicuously on the table before him. The landlord, inquisitive, as such people often are, and, indeed, have to be, read over Rabelais' shoulder the writing on the packages. Forgetting about his bill, the worthy inn-keeper ran to fetch the bailiff, and told him what he had seen. Rabelais, in the meantime, had retired for the night. The bailiff and his men soon arrive, hustle Rabelais out of his bed and take him, at the King's expense, in a coach to Paris, where he is brought before their Majesties to give an accounting of himself.

To the amazement of the bailiff and his officers, Rabelais addresses the King like an old friend, tells his story and convulses the King, Queen and Court with laughter when he explains his little ruse to dodge his hotel bill.

"THE PIRATE AIRSHIP."—A pair of inventive burglars, who have so far been very successful in their adventures, invest their money in an airship to which they attach a very powerful electric horseshoe magnet. The magnet is suspended below the car, and by flying close to the roofs of dwelling houses, every movable article that is made of iron or steel is irresistibly attracted out of the windows and to the magnet.

Large articles, such as bedsteads, kitchen ranges, bath tubs, bicycles, etc., etc., are seen moving rapidly across floors and through space to the powerful magnet, and the burglars chuckle merrily as the plunder rapidly accumulates, loading up the car overflowing.

Soon the indignant inhabitants whose homes have been so ingeniously pillaged, turn out in force, armed





Trade Mark

# Essanay Films



Trade Mark

## FEATURE COMEDY!

Release of Wednesday, March 9

### AN INTERRUPTED HONEYMOON

Positively our greatest recent full reel comedy—one prolonged roar of laughter! A delightful story, splendidly acted, perfect in every detail. Released this Wednesday. Get it quick. Length approx. 950 ft.



Scene from "AN INTERRUPTED HONEYMOON"

## FEATURE WESTERN!

Release of Saturday, March 12

### THE FENCE ON "BAR Z" RANCH

Nothing so good ever put out before. One of our greatest Western dramas. Read the description in other columns. Released this Saturday. Order it immediately. Length approximately 950 feet.

## Coming Soon! "THE HAND OF UNCLE SAM"

A great patriotic picture.

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## Essanay Film M'fg. Co.

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with rifles, and with a few well-directed shots rip holes through the gas bag of the airship. The gas escapes rapidly and the burglar balloon comes down with a crash.

### URBAN ECLIPSE.

(George Kleine.)

"AT THE BAR OF JUSTICE."—A poor woman and her son are engaged in their vocation of picking rags, when the mother is seized with an attack of heart trouble and collapses in her son's arms. Passersby ignore the young man's appeals for assistance for the sick woman, until George Delmotte came their way. He promptly hailed a cab, helped the invalid into it, and accompanied the poor folks to their home. There he gave the son a sum of money and also his card, should further help be needed. Soon after, the young rag picker is at work near a street corner where Delmotte and another man enter into an argument. In the struggle which ensues, Delmotte thoughtlessly drew his revolver, which went off and killed his antagonist. Delmotte flies, leaving his handkerchief behind with which he had stanching the dead man's wound. The young rag picker stoops over the body and picks up the revolver, still smoking. The police rush up and seize the young man and drag him before the magistrate. There, rather than incriminate the man who assisted his mother in time of need, he confesses that he himself was the murderer. The poor mother rushes in and denies her son's guilt. The magistrate tells her of the confession of her son. She, in despair, runs home. There she finds the card left by Delmotte, and having picked up the handkerchief which Delmotte dropped at the scene of the affray, she compares the names. With this testimony she calls upon Delmotte at his home, and demands that he accompany her to the police station and confess his own guilt and thereby save her son.

This he eventually does. The son is freed and Delmotte surrenders himself to justice for trial.

"THE WATER-FLYER."—This is a fine presentation of motor-boat speed trials, and the effect of the little craft scudding over the foaming sea with tremendous velocity is exceedingly exhilarating. The only cause for regret is that there is not more of it, for the interest it arouses is intense.

### LUBIN MANUFACTURING COMPANY.

"MARRIAGE IN HASTE."—A lively little comedy of an unusual sort with a story that develops odd complications and all sorts of fun. The course of

true love never did run smooth, but the chart of the love affairs of Arthur and Jean suggested a cork screw with the cramps, for not only did father object, but he objected with an emphasis that resulted in Jean



being locked in her room while Arthur was forbidden the house. But Jean was a chip of the old block and she had all of her father's temper and determination and her woman's wit beside. There were two keys to the door of her boudoir, and as soon as father went away she opened the door with the second and dispatched the maid with a note to Arthur, promising to elope with him the following morning. She kept the appointment and sent a note to her father by a little girl who chanced by. The child delivered the note and father excelled all previous exhibitions of rage when he read the brief lines. Warning the Chief of Police of the elopement and asking that the rural constables be requested to hold the elopers, father took the little girl as guide and set out in his own car in pursuit. That warning was a boomerang for father, for the Mayor of Craig Crossing got one of the messages and proceeded to hold up all cars from the city on general principles. Father, with the little girl still his companion, was one of the catches and the extreme youth of the child convinced the rural populace that hanging was about seven degrees too good for father. They got a rope around father's neck and prepared to launch him into eternity. Jean and Arthur arrived in time to explain matters, but father was so angry with the inhabit-

ants of Craig Crossing that he had no time to be angry with Jean and his new son-in-law.

"HEARTS ARE TRUMP."—Hearts are always trump in the game of life, though sometimes it seems that diamonds stand the better suit. Robert Geddes has a pretty daughter, Ruth, who is loved by George Drake, his paymaster, and Joe Brooks, a young civil engineer employed on the big railroad contract that is the immediate interest of Geddes & Co. Geddes rather favors Drake because the latter is a business man, but Ruth's preference is for Brooks, for she has taken an instinctive dislike to Drake, though she is scarcely conscious of this fact herself. Drake rides out to the construction camp to pay off the men and Ruth and her father go along. Drake takes a dislike to Brooks because of Ruth's preference for the young engineer, and this is fanned into hatred by later slights. There is an altercation that marks the climax of the hatred and Ruth's mistrust of Drake turns to disgust. Drake seems that he has lost and plans to steal the payroll and leave the country. But the thief is himself robbed by the mulatto foreman of the gang of negro track layers and is left insensible in the road. He charges Brooks with being the man who planned the robbery and the Sheriff takes him into custody. Then a search is instituted for the others and the foreman is run down and apprehended. Brooks is freed from the suspicion and Drake shares prison quarters with the negro. A spirited story with some unusually fine riding scenes told in Southern settings.





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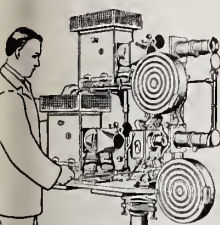
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### KALEM CO.

"HER SOLDIER SWEETHEART" Scene I.—The opening scene shows up a bit of an old-fashioned Southern garden. Here we find Miss Kate Dexter, a sweet-faced old lady, and two of her young nieces. Up the walk leading to the stately old mansion in the rear, comes Nell, another niece, and her newly accepted sweetheart, Jamie. They are about to steal a kiss when they see the group on the lawn. With a self-conscious laugh Jamie makes his adieu. Nell tells of her engagement and exhibits her new ring. The girls crowd around her and Miss Kate kisses her on the forehead and wishes her joy. Seeing the far away look in her eye, one of the girls asks Miss Kate why she has never married. After a moment's hesitation, Miss Kate tells them the story of her own love romance of forty years before: On a bright summer morning in 1860, Col. Dexter and his young daughter Kate were out in the garden. Kate had playfully lit her father's pipe and the Colonel is sipping his mint julep when negro Tom ushers in Judge Belden, the Colonel's nearest neighbor and dearest friend and the Judge's son, Billy. After a word of greeting the Judge reminds Billy that their call is for a particular business. As Kate stands with downcast eyes, Billy, in a manly, straightforward way asks the Colonel for her hand. The Colonel smiles knowingly, and asks Kate what she has to say. Kate shyly hides her face on Billy's shoulder while the two delighted old men drink the health of the lovers in their mint juleps.

Scene II.—Six months have passed. The cloud that has hung for so long over the country has broken at last. War has been declared. At the little post-office the crowd is excitedly talking of the crisis when the Colonel arrives. His morning paper gives him the news. His fiery Southern temper flames up. In impassioned words of fury he tells the crowd that their duty is with their native State. At the Belden home the Judge has read the news sorrowfully. He is lamenting with Billy this quarrel that will tear their country apart, when the Colonel and Kate arrive. The Colonel is frantic with anger. He appeals to the Judge, then turns to Billy and says, "Billy, of course, you will go and fight these oppressors." With all eyes watching him, Billy remains silent for a second, then turning, he points to the Stars and Stripes floating behind him and says, "There, Colonel, is the flag I must fight to defend." Colonel Dexter and Kate are thunderstruck. As soon as the Colonel can speak he turns to the Judge. But the Judge tells him that Billy is a man and must decide for himself. The Colonel, purple with rage, orders Kate to leave

the place with him. Billy starts forward with a heartbroken cry of Kate, but she, with white-set face, motions him backward and goes with her father. Billy stands with bowed head. The Judge places his hand tenderly across his shoulder and murmurs, "My boy, my boy."

Scene III.—From that hour all communication between the two families ended. But Chloe, Kate's maid, and her sweetheart, Billy's negro boy, Mose, did not allow their owner's quarrel to mar their love making. One morning Kate surprised them kissing in the garden. After Chloe had fled in confusion, Mose holds out to her the note Billy intrusted him to deliver into her hands. She reads it. Billy tells of his departure the next day and begs for a last farewell interview that night at the little clump of pine trees near the cross-roads. Kate pales at the thought of Billy going to war. She bids Mose tell Billy she will meet him, although her face remains cold and determined. That night Billy rides through the woods. Jumping from his horse, he leaves it in Mose's care and sets out on foot for the clump of pines. Here Kate is waiting. She hears him coming and sends Chloe away. Billy comes forward and would clasp her in his arms, but she forces him back and tells him she only came to return his ring to him. She cannot marry a traitor to his country. Billy, his face filled with anguish, drops to his knees and kisses the hem of her dress. He begs her to tell him she still loves him. But she answers, "I do not love you," and calling Chloe, leaves him. Billy looks after her, then leans against the tree while sobs of despair shake his frame.

Scene IV.—It is the morning of Billy's departure. A group of slaves stand watching sorrowfully. The Judge bids Billy a last good-bye. His old negro mammy rushes forward to him. As they ride away the Judge charges Mose to take good care of Billy. Now his eyes turn to heaven in silent prayer for the safety of his only son.

Scene V.—A year has passed. As a Confederate picket is walking up and down his post an old man comes from the direction of the camp. The sentry halts him, the corporal of the guard is called. He orders the old man's basket searched. Nothing is found. The corporal walks away. As the old man stoops to pick up his basket his hat drops. The black head of a young man is seen. A quick cry. The corporal returns. The old man makes a dash to escape, but a blow from the corporal's fist knocks him down. Off comes the false beard. A young spy. It is Billy. Hurriedly the corporal searches him. Papers. Notes and plans of their future movements.

A great capture. They have caught the secret spy at last.

Scene VI.—It is nearing the hour when Billy, the condemned spy is to be shot. An officer brings to his tent the faithful Mose. He drops at Billy's feet weeping. Billy lifts him up. Mose shows the order he has obtained, allowing him to carry Billy's body home. Billy takes a locket from his neck and tells Mose to carry it to Miss Kate and tell her he died loving her. As the weeping Mose promises, a Confederate officer and two soldiers enter. The hour has come. Out in the open field a grave has been dug. A plain pine box is lying beside it. Across the field comes the officer and his squad with the condemned spy. They halt. Billy is brought forward and placed, kneeling, before the open grave. The officer offers him a handkerchief to cover his eyes, but he waves him back. The officer steps back to his squad of men. Attention! Ready! Aim! Fire! Five rifles flash out. Billy falls lifeless, a martyr to the cause for which home and love was forsaken.

Scene VII.—Along a deserted Southern road comes Mose. He has managed to secure a horse and wagon from somewhere and he is taking the body of Marsa Billy back to his old home. Here the Judge, broken and grief-stricken, is awaiting him. Mose drives up and, climbing down, kneels at the old man's feet. The old Judge thanks him for being faithful to his trust, then orders three of the slaves standing by to carry the body into the house. With the tears streaming from his eyes he follows them with their burden. As soon as he can Mose hastens to carry out Billy's last wish. He finds Kate sad and lonely, seated on a bench in the garden. He approaches and holding the locket out he delivers Billy's last message. As she sees it Kate utters a cry of grief, and dropping her head on her arm, weeps silently. Her father approaches and bends over her tenderly.

Scene VIII.—The next morning the forlorn figure of the Judge is seated on the steps when Colonel Dexter and Kate approach. Kate does not pause, but goes through the open door to find the body of her sweetheart. The Colonel holds out his hand and as the Judge takes it he places the other on his shoulder. All quarrels are forgotten in this bitter hour of grief. In the doorway of the old-fashioned parlor Kate stands. There, wrapped in the flag for which he died, lies the body of Billy. With her eyes fixed on his face, her own drawn with suffering, she slowly approaches. Dropping beside the body, she calls his name in tones of passionate love and rains kisses upon the cold lips. Then her grief-stricken head falls across the body of her dead love. As Miss



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Kate finishes the simple tragedy of her love romance, she wipes the tears that have trickled down her cheeks and smiles gently. Two of her nieces are sobbing softly, while Nell sits staring out into space, all thoughts of her own happy love forgotten.

"THE ROBBER BARON" Scene I.—The Robber Baron, a big burly ruffian, is watching two of his retainers in a contest with quarter slaves. They fight fiercely and one is knocked senseless and the other commended for his prowess. Just then two rogues enter. The smaller is a coward and as the interview with the Baron proceeds he is in constant fear and trembling. The big one in pantomime tells of a beautiful girl he has seen, and we now show a portrait picture of the girl, the Fair Ermentrude. The Baron expresses his satisfaction and commanding his treasurer to bring bag of gold tells the first rogue he will have the gold for his reward if he gets the girl. The Baron then looks at the little rogue, who is scared to death and hides behind the other. The two then back out, bowing, the little rogue falling as he goes. The Baron and his retainers all laugh and they laugh again as the rogue who was knocked out by the quarter slave comes back to his senses and ruefully rubs his head.

Scene II.—The two rogues enter, the big one produces a woman's dress and tells the little fellow he must put it on. He tries to beg off and when big fellow threatens him, makes a mess of it while the big fellow is writing a letter. The letter finished, the big fellow helps Caddy to get the costume straightened out and sends him out with the letter.

Scene III.—Ermentrude and her mother are busy at spinning wheel. Ermentrude goes to door as if expecting some one. Both are in happy anticipation. The door bursts open and in comes Basil, Ermentrude's big brother, back from market, where he has been selling the cattle. He kisses the women and then, sitting at table with one on each side, displays bag of money and joyfully starts to count the coins, the women looking on with expressions of joy. There is a knock at the door. The mother opens it, and Caddy in his disguise as an old woman, enters, and after much fumbling hands Ermentrude the note.

"Will Fair Ermentrude come to the help of Goody Smythe, who is sick?"

Ermentrude reads the note and her mother and brother come to her side to look at it also. While they are thus occupied Caddy looks at the money bag greedily. Ermentrude gets her cloak and after kissing her mother and brother, tells the fake old woman to lead the way, and taking a basket of eatables which her mother has fixed up, follows out of the door.

Scene IV.—The big rogue is awaiting the return of

Caddy in the cellar of an old ruin. As he hears the knock, he calls "enter," and taking a cloak stands back of the door as it opens. Caddy enters first and Ermentrude follows. She is seized by the big rogue and her cries stifled with the cloak. Caddy then slips off his disguise. Ermentrude realizes that she is in great danger and struggles to free herself, but in vain. The two villains then lead her out struggling.

Scene V.—The Baron with his retainers seated in the refectory drinking from steins and watching the antics of a dwarf jester. At the conclusion the Baron asks his treasurer to bring gold. The treasurer comes in with empty bag showing the money is all exhausted. The Baron is furious and storms about and as he does so the two villains come in with Fair Ermentrude. The Baron admires her greedily, but the head villain demands his money. The Baron has none. The small villain then whispers to the other rascals about the money left back at Ermentrude's house. So the head rascal tells the Baron if he will go with his men and get the money it will square for the girl. The girl is then tied to the great andirons, while all draw swords and exit, leaving her alone with the dwarf, who is stricken with pity. He releases her bonds, and when she is free she gets down on her knees and begs him to help her. The dwarf debates an instant, then takes a sleeping potion from his belt and tells her he will put some in each goblet, then fills each with wine, pantomiming how it will put the crew to sleep. She expresses her satisfaction and at his suggestion allows him to tie her again as the Baron left her.

Scene VI.—The mother, worrying over the girl's absence, and the son is trying to reassure her when the door is burst open and the Robber Baron and his horde burst in. They seize Basil after a stiff fight, take the money and exit, leaving the old woman weeping amidst the wreck of her home.

Scene VII.—The Robber Baron with his new captive and his crew returns with great noise and merry-making. Basil is tied up and stood near his sister, while the Baron taunts him. Then the Baron asks all his men to join him in a drink. They drain the flagons and soon get stupefied, falling asleep in various postures about the room. The dwarf then releases Ermentrude and Basil, and the three then take the sleeping robbers and pitch them one after the other into the big brick oven, finally locking the door. The dwarf then brings two coils of rope. With one he has the brother and sister bind him so that he will not be accused of being in the plot. The other he gives them to effect their escape. Basil then takes the bag of gold and Ermentrude kisses the dwarf, and as they thank him they exit with their coil of rope. The Baron comes in to find his prisoners gone.

Scene VIII.—A casement or tower window. Basil

defeats the Robber Baron in a fierce sword fight, throws out the coil of rope and with Ermentrude prepares to descend. At the base of the castle wall Basil and Ermentrude reach the ground in safety and hurry away.

Scene IX.—The old mother is praying to God for help when the door opens and Basil and Ermentrude come in and the scene ends with glad reunion.

SELIG POLSCOPE COMPANY.

"TOLD IN THE GOLDEN WEST."—Richard Carrington, a wealthy young broker of New York City, is seated in his bachelors' apartments, gazing fondly at a photo of his sweetheart and bride-to-be, Alice Warren, a society girl of that city.

His valet, James, enters, bringing him a telegram,



which he opens and reads. It proves to be a message from his business partner, Henry Harris, announcing the complete failure of their brokerage firm. Owing to the sudden collapse of several banks, every dollar of the concern, even to the personal securities of Carrington, has been wiped out.

The young broker, dazed by this announcement, tries to realize his position; he is without a dollar, but he has youth, skill and courage. Therefore, the re-conquest of his fortune does not appall him. But what will she say—the girl he is to marry? How will she, a young woman of position and society, receive the news of his financial ruin?

After a mental struggle, he determined to tell her and ask her to join with him in the battle to re-



trieve his losses. With this purpose in view, he leaves his apartments to call on her.

The next scene takes us to the reception room in the home of Miss Warren, Carrington's fiancée. Carrington enters, ushered in by the maid. A little later, Alice comes into the room radiantly. She is about to greet the young broker in an affectionate manner, when he stops her and tells the story of his ruin, showing her the telegram received from his business partner. She reads it, slowly, and as she does, a change in her manner takes place, she moves away from him, with a frown of disappointment.

He implores her not to desert him in this—the crisis of his life. For reply, she gives him his telegram, then takes his engagement ring from her finger, she coldly hands it back to him. Amazed, he begins to understand that it was not himself, but his money she loved. He tells her so, she starts to ring for the maid to show him out. Proudly he stops her, and with a coldly polite bow, walks out of the room.

Carrington returns to his apartments, and tells his valet he can no longer afford to employ him. He pays him his wages and James retires, showing deep feeling as he leaves the room. In a dejected frame of mind, Carrington ponders on what course to take. Suddenly it occurs to him to try the west—the golden west—that bids a welcome to every man of knowledge and determination. He decides to go there. Summoning James, he takes a hurried inventory of his possessions, gathers together what jewelry he has and leaves the house, telling James he will soon return.

He goes to a pawn shop and pawns the jewelry, intending to purchase a railroad ticket for the west next day. He returns home, orders James to store the furnishings of the apartment and pack the necessary clothing and things for travel, saying that he leaves for California next day. He then retires. James, in packing the clothes, comes across the pawn ticket, which he reads and carefully places in his pocket.

The next scene shows us the interior of a Pullman car with Carrington aboard. James enters and tells the young broker that he also has decided to go west. He then hands him the jewelry which he, James, has taken out of pawn. Carrington shakes hands with his faithful valet and they journey together.

Upon their arrival in California, Carrington falls in with an old friend of his father, a ranchman, who takes quite a fancy to the young broker. He offers to start him in the ranch business. Carrington accepts and he and James join the ranchman's outfit. Arriving at the ranch, Carrington meets Rose, the daughter of the rancher, a girl of the Golden West, whose simple and open-hearted manner soon makes him forget the selfish young woman whom he was about to marry. The young couple fall deeply in love with each other.

There is a Mexican cowboy on the ranch named Pedro, passionately enamoured of Rose. He has never dared to annoy her with his attention, but the coming of Carrington so arouses his anger and passion that he makes desperate love to her, going so far as to embrace her. The girl's call for help is answered by Carrington, who promptly knocks the Mexican down; the latter is then driven off the ranch by Rose's father.

For general efficiency, Carrington is made foreman of the ranch. He now asks Rose to be his wife and she accepts him. The ranchman now enters and tells his new foreman to ride to town and get the payroll to pay off the ranch workers. This conversation is overheard and carried to Pedro, who decides to revenge himself on Carrington.

Taking a hidden position on a lonely part of the road to town, Pedro awaits Carrington's return. It is the intention of the Mexican to avenge himself upon his rival. He succeeds in dropping him from his horse with a long shot. Carrington, wounded, crawls behind a rock for shelter. Putting his hat on a knife, he holds it just above the edge of rock and draws Pedro's fire. Carrington remains quiet, though wounded—fooling Pedro—who comes from his hiding place and is wounded in turn by Dick.

Rose now rides into view, dismounts and hurries to her lover's assistance, binding up his wound and helping him to his horse. She returns with him to the ranch—how the Mexican is captured by the cowboys—turned over to the sheriff—how Rose nurses Dick back to health and strength.

Of the numerous incidents that entertain, but do not overcrowd this story of the Golden West, we have not made mention. It is sufficient to assure our patrons that the high standard of excellence set by the Selig Polyscope Company, especially in scenes of Western life and environment, will be maintained at whatever cost.

"ACROSS THE PLAINS."—A picture story depicting the struggles and sufferings of those brave men and women, our early Pioneers. Those restless spirits who wandered forth into the silence of the unknown and caused the desert to bloom. "All honor to you, brave Pioneer." Our story opens in a small town in New England, and shows the poverty and struggles that drove the early settlers of the West to seek their fate in a strange country. Cyrus Ford, the village blacksmith, is discovered at his forge, worried and dissatisfied. A man to whom he owes money calls and importunes him to settle. Cyrus shows him his empty pockets, looks around at the general air of decay with a grim smile, and in utter despair says: "Do your worst; it is impossible for me to pay." It is the noon hour; Nancy Ford appears with his

dinner. He tells her of the bill and the threatened sheriff's sale, and she bids him not to give up hope, that everything happens for the best. Jack Mason, a young farmer friend of theirs, tired of trying to dig a living out of the worn out soil of the overcrowded New England districts, ready for any change that promises a reward for conscientious effort. He has seen an offer in the weekly paper, to those desiring to seek their fortunes in the West. He goes with the paper to his dear friends, and reads them the article that holds forth such golden promises. The blacksmith reads the notice to his wife and daughter. Jack looks eagerly into his friend's eyes, and seeing reflected there some of his own enthusiasm, urges him to go. "Nothing can be worse than this miserable existence; we have nothing to lose and everything to gain. I'm going out there where every man has an equal chance to win; will you go with me? The blacksmith, with the caution of maturer years, hesitates a moment, as if weighing the consequences, then grasps his friend by the hand, saying, "yes, I will go." Then with tears in his eye, he turns to his loved ones: "Nancy, will you go with me?" he asks, and she answers, "I'll go anywhere with you, dear." And his daughter, seeing only fun in the undertaking, dances with joy. The blacksmith shop is closed, "For Sale" written across its doors.

We now travel with our friends away out West, on the Great American Plains, populated at that time



by the warlike Sioux Indians, who later were the cause of so much suffering to the Pioneers, and so much trouble to the government. Our wagon train is seen winding its way, like a huge white serpent across the prairie. On the seat of the foremost wagon, we recognize our friends, Nancy and Cyrus Ford, walking beside the wagon is Jennie. Life in the open air has already infused new courage into their hearts, and they look forward without fear. Another wagon train hoves in sight. Westward Ho! The trains meet, the different families greet each other and decide to join forces. For in union there is strength. It was a prophetic thought, for alone, they could never have been able to weather the storm that was gathering. Among the men and women on the second wagon train were Benjamin and Agatha Hooper and their daughter, Mary. It is a case of love at first sight between Jack and Mary, as they laughingly walk out of the picture. In the next scene, the trains have halted to rest the horses and to prepare the noonday meal. It is a charming scene, with the wagons forming a corral, the women busy around the camp fires, the men carrying wood to make them burn. Jack and Mary, in the foreground, are speeding their love making, when suddenly the cry that strikes terror to all their hearts rings out on the peaceful air. Indians! The word that means worse than death, torture. Instantly all is wild confusion. The best possible defense made, the women no less courageous than the men, are seen loading the guns. On they come, firing as they circle our little band. One by one they fall, and among the number are Ben and Agatha Hooper. Mary screams and falls at their side, overcome with grief. The rest fight on, but they are out-numbered, and their cause seems lost, when suddenly a black cloud on the horizon, and the faint echo of a huge bids them not to give up, that help is coming, and as the feeble Indians attest the approach of cavalry, a mighty shout goes up, as the cavalry dash across the picture. The rejoicing is soon turned into mourning. Ben and Agatha Hooper have given their lives to the cause. Poor, motherless Mary is weeping over the bodies of her parents. The big heart of the blacksmith is touched; she shall not want for a home and love, for we will take her to our hearts. Nancy substantiates this statement by taking Mary in her arms.

A letter from Jack, in which he proposes to Mary, and her answer accepting him. "Mother says Christmas will be a good time for our wedding." A half breed Indian tries to buy a horse from Cyrus; he becomes infatuated with Mary and tries to caress her. Cyrus orders him off the premises and he vows to get even.

Next we see the half breed meeting the redskins and inciting them to attack the settlers, holding forth promises of booty.

This is a thrilling scene, showing the inmates of the cabin fighting against great odds. Surrounded by Indians, retreat cut off. But little Jennie determines to take a chance, makes a dash for liberty, while the

men cover her retreat by heavy firing. Then they, too, are driven out by the smoke, the cabin having taken fire from a flaming arrow. Cyrus is shot trying to defend the women as the Indians run forward and drag them to the yard, where they are to be burned at the stake. Here we see Jennie riding from neighbor to neighbor, arousing them to action. Then again we see the Indians torturing their victims. A troop of cavalry scouting in the neighborhood see the smoke and dash to the rescue, arriving in time to assist the cow-boys in saving the women.

Two years later. The widow finds comfort in the happiness of her children.

A pretty home scene. Jack and Mary have been married for two years, and have a beautiful baby boy. A simple story, told in a big way. The Selig Way. Therefore the exhibitor will know that he is getting a picture that has been properly produced, absolutely correct to the minutest detail. A replica of times and events, on the great American Plains, before the East and West were joined together by that greatest of all civilizers, the railroad. Unquestionably the greatest western picture ever produced.

#### VITAGRAPH COMPANY.

"A BROTHER'S DEVOTION."—The older of two brothers living with their widowed mother in the South, leaves the old home to engage in business in New York City. While he is there his mother dies and he sends for his younger brother, who is a struggling young artist, to join him, and together they can share his earnings and at the same time the younger can pursue his art study in the Metropolis. The artist accepts the generous offer of his brother.

The older brother is in love with a young girl, and he introduces her to his brother. While the girl admires the older brother, she is attracted to the younger, between whom there is a common interest in things artistic. Noticing this, the older brother quietly withdraws in favor of the young artist and arranges to go to Panama, presumably on a business trip. Before going away he makes his brother swear that he will ever be true to the girl and never neglect her for another.

No sooner has the older brother gone away than his brother is fascinated by an adventuress who comes to his studio to pose for her picture. Gradually she completely dominates him and he is found in her company at all times.

Unexpectedly, the older brother returns from Panama, broken in health and a mere shadow of his former self. He meets his old sweetheart and asks



after his brother. She tells him that she has not seen his brother in weeks. He goes in search of his brother, finds his studio deserted and learns that he is living with the adventuress.

Week and ill, he calls at the woman's home. He denounces her as a sorceress and a schemer. At this moment the young artist enters the room and seeing his generous brother's condition and realizing his ingratitude to him, humbly begs his pardon, and clasping him in his embrace, weeps in sorrow and shame. He rejects all advances made by his paramour with scorn, and with his brother leaves the place forever.

The brothers are now located in the old room where they lived when the young artist came to New York. After making the sick man comfortable, the young man goes out for a doctor. During his absence the sick brother sends a note to the father of the young girl whom he gave up in favor of the brother to come with his daughter at once, that he might make a request before his death.

They come, and at the same time the brother returns with the doctor, who says that the sick man is dying. The older brother requests a reconciliation between his brother and the girl. His request granted, he passes away in peaceful consciousness of having made love's supreme sacrifices.

A story that appeals and attracts with its delicate touches of the emotional and its strong dramatic scenes.

"CONSCIENCE OR THE BAKER BOY."—The love of a wife for another, the jealousy of the husband when he discovers his wife's duplicity and the killing of the lover by the infuriated husband brings about the development of "Conscience." The



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*Released Wed., March 16th*

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husband laying in wait for his wife's lover stabs him to death. While he and his associate are throwing the body into the canal, the murderer unknowingly drops his dagger which is picked up by a little baker boy who is making an early morning delivery.

Pleased with his find and the elegance of its design, he hides it inside his shirt and hurries home to show it to his people. While they are admiring



it, there is a disturbance out in the street and they all hurry outside to see what it is all about. They learn that the excitement is caused by the finding of the body of the lover in the canal.

The baker boy who still has the dagger in his hand is asked by the police where he got it and if he knows anything about the murder. He explains the matter, but not to the satisfaction of the officers. He is arrested, and under torture is forced to make a confession of his guilt, is tried before the tribunal of judges, one of whom is the assassin, and the Judge sentences the boy to execution.

The murderer, who is now seen among the judges, when he hears the death sentence of the boy, is conscience-stricken and confesses his guilt. The baker boy has been led to the scaffold, and as the executioner is raising the axe over his head an officer excitedly makes his appearance with a pardon, and the boy is saved.

"TAMING A GRANDFATHER."—John Channing, a wealthy retired old fellow, who has humored himself in all his whims, is estranged from his widowed daughter because she had married a man distasteful to him; he will have nothing to do with her and her child, Peggy, a bright and attractive girl, in whom the mother's interest is entirely centered.

Being left in cramped circumstances, the daughter writes to her father for assistance without avail. A young physician of the neighborhood attending both the mother, who is more or less of an invalid, and the grandfather, who is afflicted with the gout, calls to see Peggy's mother just as she receives the old man's note of denial. The doctor loves Peggy and comes to the rescue.

He recommends Peggy to her grandfather as a trained nurse, with instructions that the old gentle-



man must accept her services and treatment implicitly, or he will refuse to attend him further. Peggy whom the grandfather has never seen, is introduced by the doctor, and at once begins to take charge of the irritable and obstinate old patient.

She proves herself master of the situation, and through her skillful and tactful handling of her grandfather he becomes tractable and amiable, as well as entirely cured of his ailments, and very much attached to his pretty young nurse. When she makes herself known as his grand-daughter, at first he is ashamed of himself for his conduct toward her and her mother; then he kisses her just as the young doctor enters with Peggy's mother whom the old gentleman takes in his arms and fondly embraces while Peggy and the doctor are pleased with the results of their happy scheme and themselves. Scintillating with a vein of light comedy sustained by sympathetic touches of feeling.

#### PATHE FRERES.

"TRAGIC IDYL."—Bathed in brilliant sunshine, the scenes in which the events of this story of love and

passion have their beginning and end, are a marvel of color, light and shade to which words can hardly do justice. The story is simply, that of a plighted love, broken promises, and the madness of a loving father ending in tragedy, but it is the scenery and coloring which will make this film and cause it to be long remembered.

"STRENUOUS MASSAGE."—A miserable specimen of humanity finds his joints stiff with rheumatism, and searching out a doctor who gives free consultation, he is advised to resort to a water friction and dry massage. Unfortunately he has no money, and as is well known, the Devil seems to take care of his own, and all the elements come to his aid. In a shower of rain he commences. An overflowing water spout provides a fine shower bath, while a bucket of water left outside by the busy housewife comes in well. While handing a few choice remarks to a couple of policemen, he manages to accumulate quite a bit of massage. Seeing a road sweeper, he casts himself in front of it, and the obliging driver guides his team over his prostrate form. Our hero arises from his treatment feeling much benefitted, and goes on his way rejoicing.

"A TRAGIC ADVENTURE."—It is the winter season on the Riviera, and Baron Harington finds that an old friend of his, Lady Brookes, is staying with her husband at the villa. He calls upon her un-



announced, first sending a note to her husband to lure him to keep a fictitious appointment at the club. Towards midnight the Baron, leaving the villa by climbing down from the balcony is seen and apprehended by the police. Almost at the same moment a tragic scene is taking place within the villa. A thief has entered, and encountering Lady Brookes, kills her in his fear. Her cries are heard by the little group outside, and by the returning husband. All rush in and find the body of the dead woman.

The Baron is overwhelmed by the tragedy and confesses to being the writer of the letter. Sir Brookes, half mad with fear and rage, fires his revolver at him, but the bullet falls wild, and although the discovery of the thief establishes the innocence of the Baron in the matter of the crime, he turns to leave with the weight of the crime and the knowledge of his own wrong-doing heavy upon him.

"A SEASIDE FLIRTATION" (Comedy).—This is a bright little comedy, very amusing and not too long. In it are narrated the troubles and worries of a Mr. Hothed, the father of a pretty and fascinating daughter, who endeavors to beguile the tediousness of a seaside holiday, spent in his company, by a flirtation with a chance of acquaintance, named Archie Tinkle. Her father, however, strongly objects, deeming the



young man in no way eligible for his daughter on account of his impecuniosity. The couple are therefore obliged to resort to various ruses to obtain a few minutes of liberty away from the sharp eyes of the old gentleman. On one occasion, in the door of his bathing machine, as a precautionary measure the latter insists upon Molly clinging tight to a towel held fast to ensure her presence close at hand. Archie finds a way out of the difficulty thus created, by tying a camp stool to a towel. Furthermore, he bribes a small boy to purloin Mr. Hothed's clothes

whilst that gentleman is bathing, and so secures altogether ten minutes uninterrupted conversation with Molly. Molly, however, finds that flirting, under such circumstances, is much too strenuous, and dismisses her admirer. As a set off of the joys she thus voluntarily sacrifices, she concocts a little plan for the mystification and subjugation of her father by pretending to be in loving conversation with a dummy figure, much to the old gentleman's exasperation.

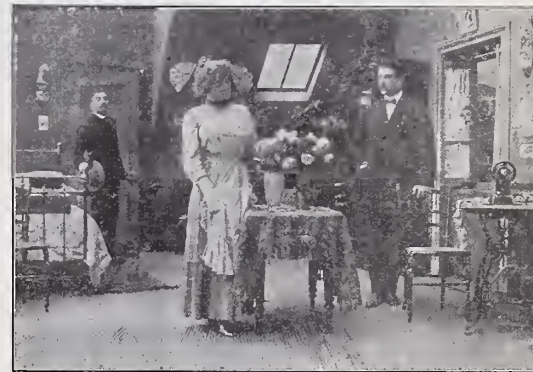
"A CURE FOR TIMIDITY."—Mr. Henpeck has lead the life of the under dog for many a long day. He, who used to be so bright and debonair, is afraid. His wife and mother-in-law have lorded it over him until he dare not call his soul his own. One day, however,



while glancing over the paper, he happens to see an advertisement, the wording of which gladdens his poor heart. A wonderful discovery has been made! An instantaneous and positive cure for timidity! Henpeck drops the paper and hurries to interview the advertiser. Finding that the cure consists only in having a little serum injected through the nose, he decides to take it immediately. Wonders of wonders! Hardly has he sniffed up the fluid before he feels like a warrior of old, brave and dauntless! Let his wife or his mother-in-law dare dictate to him now! He'll soon teach them their place. And so it is, he enters his home as he never entered it before, like the master of the place. His wife and mother-in-law stand back in amazement; they can't believe their eyes or their ears as he orders them around. But being subdued by his air of authority and determination, they fly at his beck and call, and the last view we get of the poor-spirited ill-treated husband of the beginning of the story, is seated down to a fine hot meal, although it is not meal time, his two former bosses waiting on him with the greatest solicitude.

"A TALE OF A TENEMENT."—This is a pretty and sentimental little comedy, played with a fine conception of its possibilities which lifts it above the usual mediocre level of the generality of sentimental sketches.

Bella, a working girl, hesitates between her two suitors, Maurice and Ralph, both of whom live on



the same floor as herself, and watch her comings and goings. Maurice is of a rather quiet and timid nature, whilst Ralph is more debonair, more hail-fellow-well-met.

One day Bella invites the two young men into her room, and Ralph, quizzing at the ornaments, remarks how fond she must be of roses, since she has pictures of them and bunches of them in her vases. Bella answers yes, and laughingly observes that she even wears them on her hat. At the same moment she sees a flower-seller from the window busily selling masses of her favorite flower. The two young men anticipating her desire, rush out to buy some of the roses, and Ralph returns almost immediately with a fine bunch. Maurice has also been hastening back, but at the door of the house he stops abruptly at the sight of a child's coffin standing in the hall, with the stricken father near by. No flower adorns the bier, and the young man, moved by compassion, lays the roses on the coffin. Bella, puzzled by his long absence, has descended the stairs to look for him, and sees the little scene. With a quick movement, she extends her hand to him, and promises to be his wife. The two mount the stairs together and break the news to Ralph, who, although bitterly disappointed





# VITAGRAPH

## "Life Portrayals"



### REMEMBER! THREE REELS PER WEEK

Are you getting all of them? If not, you should insist on having all Vitagraph issues. EVERY RELEASE A HEADLINER.



### Friday, March 11. **CONSCIENCE ; or, The Baker Boy**

**A Tragic Drama of Old Venice.** The baker boy is tortured till he confesses to a murder he did not commit, but the murderer is one of his judges, and his conscience causes him to confess and free the boy. A powerful film. Approximate length, 941 ft.



### Tuesday March 8 **A BROTHER'S DEVOTION**

**A Powerful Appeal.** An emotional dramatic story, telling of one brother's sacrifice for the other. Approx. length, 950 ft.



### Saturday, March 12 **Taming a Grandfather**

**A Refined and Dainty Comedy.** Full of mirth and telling a delightful story of love. Approximate length, 950 feet.

### Mar. 15. **VICTIMS OF FATE**

Sensational story of a Kentucky mountain feud

### Mar. 18. **The Mystery of Temple Court**

Powerful drama, strong plot  
Superbly portrayed

### Mar. 19. **Courting the Widow**

Another big Vitagraph laugh producer

### Mar. 22. **Capital vs. Labor**

Beautiful love story surrounded by a sensational labor agitation

### Mar. 25. **The Hand of Fate**

Characteristic Western drama. Novel story. All action

### Mar. 26. **A Broken Spell**

Modern society drama with Shakesperian embellishment

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THE MASTER MARK

(TRADE

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OF PICTUREDOM

SELIG

## "DAWN OF FREEDOM"

Military Drama

An elaborate portrayal of a patriotic war play intended to enthuse and please the most astute patriot, historically correct and photography excellent.

## "A CROWDED HOTEL,"

as its title suggests, is a clean, palatable comedy, full of action

TWO ON ONE REEL

Length 1000 feet

Released March 14, 1910



IN THE FROZEN NORTH

## "IN THE FROZEN NORTH"

No film yet produced has covered the subject field with the exactness with which this picture was taken, introducing and using the genuine Eskimo dogs, the enormous ice fields and in fact all the title suggests. Photography and toning are exceptional.

Length 1000 feet Release Date March 17, 1910

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DAWN OF FREEDOM

THE MASTER MARK

(TRADE

MARK)

OF PICTUREDOM

in his hopes, is generous-hearted enough to grasp his rival warmly by the hand and offer his congratulations.

"SPORTY DAD."—"Unbeknownest to each other," as the chorwoman said. Dad and his two sons, Bert and Hal, have been smitten by the charms of the same girl, and make her birthday the excuse for calling upon her, each and separately, with an enormous bunch of pink roses.

Hal is first, and when there is a ring at the door, he is pushed into a stifling cupboard, whilst Kitty



makes ready to welcome Bert. Another ring announces the arrival of a third admirer. Dad this time, and Bert goes into the piano. Yet another ring at the door, and Dad has to find refuge under a big chair cover. This time, however, it is only a lady friend, who laughs heartily at her little joke. The two girls play a jolly good rousing duet on the piano, and the sectional view of the inside of the piano with the notes hammering Bert's nose out of shape is unspeakably funny. Dad comes in for a good deal of hustling, whilst Hal wishes he were well out of it—out of the cupboard, that is to say.

The girls tire themselves out at last and then run away and slowly, very slowly, three heads emerge from their hiding places. Mutual recognition and astonishment, and then the jeweled pendant to this glittering golden chain of superlatively funny scenes, is the last in which Dad is seen, enjoying the necessity of silence upon his two sons. Gay old dog!

## VITAGRAPH NOTES.

## Happenings at the Big Flatbush Studios—Uncle Tom's Cabin Coming.

The Vitagraph films have the vital sparks of interest, quality and success and all that success means to the establishment of business. First and foremost, let us by all means look at the picturesque drama, "An Eye for an Eye," issued on March 1. It will challenge the attention of any audience and will never fail to elicit bursts of applause. A character study touching the depths of human sympathy. Don't forget the laugh producer released on March 5th. "The Beautiful Snow." It is a cold subject but a warm picture and a hot one right off the reel. "A Brother's Devotion," booked for March 8, a dramatic symphony which charms causing involuntary exclamations of appreciation and approval. On March 12, "Taming a Grandfather" will be placed at the disposal of those who know a good thing when they see it, a comedy of charming scintillations of pathos and humor. It is a delight and a joy, keeping everybody good natured and happy throughout the entire performance.

When is a cow not a cow? This is the question which was answered a few days ago by the Vitagraph wonder workers. A cow was brought to the studio instead of an ox. Time was precious and the mistake could not be corrected without serious delay. "Hesto, Presto!"—a pair of large horns was taken from a piece of furniture and fitted over the cow's head and it would take a veterinary to detect the gender of the beast as it appears in one of the scenes of "Uncle Tom's Cabin" announced as an early spring release. "Uncle Tom's Cabin" will be the real thing in every respect, real ice, real blood hounds, real negroes, real actors and real scenes from real life as it really was in the ante bellum days. Reproducing things in realistic reality with all the beauty and sentiments of the early nineteenth century, a wonderful and magnificent endorsement of the Vitagraph's claims of "life portrayals."

Nothing reminds a person so much of a moving picture as the Vitagraph studio in its every detail. It is a constant scene of activity from its perfected studios of directors, actors, musicians, scene painters, scene setters, property men, photographers and stage carpenters to and through its extensive engineering and electrical corps of experts and workers.

Then there is the manuscript, reference, registration, correspondence and publicity departments. Everything in motion and everybody in his place, all in the sequence necessary to the completeness and running of a great establishment. You cannot help feeling yourself carried along and unconsciously enveloped in its multitudinous variety of scenes and interests. It is a continuous fascination and charm which is irresistibly absorbing, a world of worlds translating one into a wonderland of wonders.

This acknowledgment from Keewanee, Ill., speaks volumes for the Vitagraph Company's great achievement, "The Life of Moses."

"I have just completed the last reel of 'The Life of Moses' and the only fault I find is that the capacity of my small theatre seats two hundred but with the music of the piano, the singing of sacred songs, this picture and the excellent lecture, my business was great. I only wish I had the financial backing to have the entire five reels on road with my able assistants."—Chris Taylor.

"The Broken Spell," a Vitagraphic gem which will appear the latter part of March, is a modern society drama with a Shakespearian embellishment delineated in a dream, indescribably ingenuous in its motive and construction. An especial feature of extraordinary beauty and fascination. A story with an impetus of thought of priceless value, a woman saved from her own frailty through a vision of its consequences.

WANTED.—Pathe films; Hooligans of the West, or Cowboys and Indians, and Rapids on River Ozu (Japan). Also Edison's Terrible Kids. Will pay reasonable price for any or all of the above if in A1 condition, like new, no junk. Address C. H. Pattison, Houghton, Ontario, Canada.



## RECENT SLIDE RELEASES

### Synopsis of Production Issued by the Leading Song and Novelty Slide Makers

DeWitt C. Wheeler.

"LOVE WILL LIGHT THE WAY."—This is a very beautiful love ballad with words by Earle C. Jones, and music by Neil Moret. It is one of Jerome H. Remick's higher class songs and is a departure from the common "popular" music of to-day. Mr. Wheeler has illustrated the song with old, baronial scenes. The models are attired in dress of the middle ages and a larger castle plays an important part. The posing is exceptionally clever. The feudal baron is seen with his sword boots and cape making love to one of his tenants. The scenes are deeply interesting and a great change from the ordinary love-making scenes. The set is colored with forthought as to harmony of color. The colors blend rather than clash—please rather than irritate. Mr. Wheeler has lately produced several sets of exceptional merit. This is one of them.

"WHEN YOU THINK THERE'S NO ONE LOOKING."—A snappy little song written and published by Albert von Tilzer. Words by Junie McCree are clever and cute, which combined with the music make one great little song. Slides depict a young couple, happy (though not good looking enough to suit our taste), strolling about a park and in the moonlight. Photographic excellence is predominant.

"ROSES REMIND ME OF YOU."—Words by Earle C. Jones. Music by Charlotte Blake. Published by Jerome H. Remick & Co. A beautifully written lyric, set to a waltz melody, which while simple in construction and easy to memorize, is in a far higher plane than the usual waltz ballad. Wheeler has posed his slides with colonial costumes amid entrancing scenes, and as usual has taken full advantage of the lyrics. The set contains the usual "feature" slides which will captivate any audience.

"DREAMY TOWN."—Words and music by Geo. W. Meyer. Published by F. A. Mills. The story about several lovers in "Dreamy Town," is beautiful in conception and written in masterly style. The slides more than do justice to the thoughts of the writer and one slide in particular, showing several pairs of lovers illuminated by searchlights thrown from buildings in "Dreamy Town" is the most novel yet produced by this maker, and does full credit to his conception and artistic workmanship of the slide.

"I'LL MAKE A RING AROUND ROSIE."—By Jerome and Schwartz. Published by Jerome H. Remick & Co., a pretty song written around the game of childhood days, but in this case the Ring Around Rosie is a wedding ring on Rosie's finger. Wheeler has taken full advantage of the lyrics and produced a set of slides which for posing and scenery cannot be equalled.

"FLIPPITY FLOT AND AWAY SHE GOES."—Words by Junie McCree, who today is second to none as a lyric writer. Music by Albert Von Tilzer, who composed "Teasing." 'Nuff said. A kissing song, posed in Wheeler's characteristic style. The theme is unique and the lyrics lend themselves to some clever poses which have been fully grasped by the illustrator. The song is so catchy that when sung with slides the audience will go wild.

"SUNBEAM."—Words by Harry Williams. Music by Egbert Van Alstyne. Published by J. H. Remick & Co. Undoubtedly the best set of slides ever produced, illustrating the best song out this season. The pictorial effects in this set of slides are beyond criticism. The Grand Canal of Venice is graphically portrayed, and no one except with the facilities of the Wheeler Co. could have produced this masterpiece. The slides must be seen to be appreciated, as a description fails to convey their beauty.

Scott & Van Altena.

"KERRYANNA."—A rather catchy march song with words by Jack Drislane and music by George W. Meyer. Published by F. B. Haviland, New York. The music in time and structure is rather a swipe on "Arrawanna." This is not to its detriment, however, for we are all familiar with the great popularity of "Arrawanna." Drislane's lyrics tell of the endeavors of a Scotch "laddie" to win as bride a young neighbor across the boundary line in dear old Ireland. There is, of course, an excellent opportunity for slide effects in this song of which Scott & Van Altena have taken full advantage. We see an Irish girl and her Scotch lover at Blarney castle in typical peasant and Scotch costume, and many other beautiful scenes, not excepting another novelty effect which will be an agreeable surprise to everyone.

"IT'S YOU, PAL."—This song was dedicated to the B. P. O. Elks by Sid Von, Naomi Von Achen and Bob White, composers of the music and lyrics. It is a love waltz, very gentle, very sweet, and not half bad. It has a melody, which if sung by the proper person, has every reason to warrant encores. Here again is a set of slides containing so many of those surprises that we cannot speak too highly of. The models in this set, although not remarkably good looking, are extremely well and tastefully dressed. If the matter of models' dress were more carefully considered by slide makers, we are sure

that many song slides would present a far more pleasing picture on the screen than they have done in the past. We hope that Scott & Van Altena will keep up the good work.

"IT WAS YOUR PLEASING SMILE."—A very clever little love song composed by Ed. Edwards. Words by Arthur Longbrake. Published by Jos. Morris, New York. The slides to accompany this song are noticeable for two reasons: The remarkably artistic posing and the extreme good looks of the models. The latter is a most important factor in a song slide. Beauty is appreciated whether it be portrayed in a statue, an oil painting, or a song slide. Manufacturers make a mistake when they employ as models women who have long since lost the blush of youth (excepting, of course, in cases where old ladies' parts are necessary). Young models are just as cheap, and as a rule, a deal prettier.

"THAT MESMERIZING MENDELSSOHN TUNE."—Words and music by Irving Berlin. Published by Ted Snyder Co., Inc., New York. A popular song with a set of slides incomparable for their novelty. Clever ideas put into the making of this set has made it a most desirable one.

"ALL THE WORLD'S IN LOVE."—Music by Jerome Shay. Words by Al. Bryan. Published by the Fred. Fischer Music Co., New York. A waltz song with an agreeable swing and with a set of slides excellently worthy of Scott & Van Altena. Enough said.

"MY LITTLE HONEY BE(E)."—Published by the Jos. Morris Co., New York, with music by Max S. Witt and words by Arthur Longbrake. A handsome set of illustrations, brim full of those novelty effects which Scott & Van Altena know so well how to gain. It is such effects together with the excellence of the photography which gives the firm its reputation.

"I AM LONGING FOR TO-MORROW WHEN I THINK OF YESTERDAY."—A love ballad with lyrics by Arthur Longbrake. Set to music by Ed. Edwards. Published by the Jos. Morris Co., New York. The slides for this song do great credit to the firm of Scott & Van Altena. By the judicious selection of background and clever posing of the models, it is not difficult to believe that in their making there is an artist behind the camera.

### Novelty Puzzlettes.

CITIES OF THE UNITED STATES.—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

STATES OF THE UNITED STATES.—Representing in puzzle form the States of the United States. Second set of a series of puzzle slides designed to increase box-office receipts.

POPULAR FLOWERS.—Puzzlettes of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and explanatory slides and answer slides.

GIRLS' NAMES.—Here's a chance for those who have a large acquaintance with the weaker sex to show how much they know.

LETTERS OF THE ALPHABET.—Sounds dry, but is really one of the most interesting of the series.

The Henry B. Ingraham Co., Inc.

"WHEN THE DEW IS ON THE CLOVER IN KILDARE."—Song, words by Emmet Gilmore and music by William J. O'Gorman. Published by the Atlas Music House, New York. Posed for by Nellie Wellbrock and Frank Wood. A beautiful ballad with a dash of the Shamrock of Ireland in it for spice. Pretty pictures filled with suggestions of warm Irish skies, the whistle of woodland, and—love.

"IT'S NICE TO BE LOVED BY SOMEONE."—Song by Farren and Ring. Published by the Atlas Music House, New York. Posed for by Wellbrock and Wood. Altogether a fine song, with splendid pictures. Another one of those "tittery" songs, where love makes the wheels go round.

"I'D GIVE THE WORLD TO CALL YOU MINE."—Song by Sadie Koninsky. Published by the House of Koninsky, Troy, New York. Another Goodbye, Sweetheart, Goodbye. One of the best high-class ballads published in years. Miss Koninsky produces only the best quality of lyrics and compositions. Her gift of song is rare and exquisite. This song is her very best production, and is sure to become a world-wide favorite. No better song of its character has been published since J. L. Hatton produced his famous Goodbye, Sweetheart, Goodbye, and we do not hesitate in saying that Miss Koninsky's composition is equal to that production. Beautiful pictures.

"WHEN EVERYTHING WAS SUNSHINE."—Ballad by Will. Wood. Published by The De Luxe Music Company, New York. Posed for by Wellbrock and Wood. A fine song, with splendid pictures.

"BYE-BYE, SWEETHEART."—March ballad by Will Wood. Published by DeLux Music Company, New York. A good song, with fine pictures, posed for by Ostrander and Freileweh.

"I'VE A WORLD OF LOVE IN MY HEART FOR YOU."—Song by Phil. Burt. Published by the De Luxe Music Co., New York. Posed for Ostrander and Wood. A pretty love song in waltz time and beautifully illustrated. Just the kind of a song to sing to the girls who say: "no," when they mean "yes."

"WHEN FIRST I SAW THE LOVE-LIGHT IN YOUR EYES."—A grand Love Song in waltz time by Will Wood. Published by the DeLux Music Co., New York, and posed for by Miss Gertrude Dubois and

Jack Freileweh. This song is another "When the Autumn Leaves are Falling" in quality and beauty. A fine set of pictures.

"A VISION OF EDEN" (Sacred).—By Grace Belle Monett. Published by The DeLux Music Company, New York. Another Holy City. Sacred pictures.

"MODERN AND ANCIENT ROME" (Lecture).—Fifty slides. Grand pictures of the Eternal City, showing modern Rome and the unspeakable ruins of Rome's ancient splendor wrought by Michael Angelo and his contemporaries to secure marble to erect the churches which stand as monuments to the architects of the Roman Renaissance to-day, for be it known that the ruins that cover the ancient site of Rome to-day are not the work of barbarian armies but the Italians of the Middle Ages, who destroyed the priceless works of architectural art left by Vaspasian and Nero and Constantine, to obtain marble to build Christian churches and palaces. The Colosseum was destroyed that St. Peter's might be built.

### OLD FRIENDS IN PICTURES.

Edison's "Gloucester Fishing Industries" Brings Pleasant Memories to Old Gloucester Man in 'Frisco.

An old Gloucester man, now living in San Francisco, in a letter to the Times of Gloucester, Mass., tells of the great pleasure he derived from the motion picture views of the fishing industry at his old home town. Here's his letter:

To the Editor of the Times:—As there may be some people in Gloucester who will be interested to know that the MOVING PICTURE of Gloucester's fishing industry is being shown here, I will write you a few lines regarding same. About four weeks ago a friend told me he had seen the picture advertised in one of the many moving picture theatres in 'Frisco. I went but was too late, the picture had gone.

A week later the captain of one of the fishing vessels here saw the picture in Oakland and spoke very highly of it. Last Saturday I received notes from two different parties saying the picture was at the National theatre, so I went that night, and spent the most pleasant 15 minutes in three years.

When the words, "Gloucester Fishing Industry" appeared, I sat up and began to take notice. I was back home, sailing up the harbor, past the steamboat wharf, Burnham's railways, Low's wharf, Vincent Cove, Sam Lane's, Gloucester Electric Co., to John Pew's and arrived there just in time to see that fin vessel named after my old friend and schoolmate "Tommy" Gorton, start off on a fishing trip.

I wonder if Tom remembers his first trip on the road when he and "Sid" started out to sell tubes o' paste. From the looks of the Slade Gorton plant a East Gloucester, Tom has met with better success selling fish than he did with paste.

I recognized some of the crew, as I have seen them around Gloucester many times, and it was interesting to watch the trip from start to finish.

When the fish were being landed on the wharf I noticed Harry Pew overseeing the work—at least, I thought it was he. I also saw a man whom I took to be Henry Martin at the splitting table. It seemed a though when Henry looked up, he saw me and winked. I would like to have seen more of him, but he was busy, so we moved on to the skinning room. I don't know who the skinner was, but the way he was handling the hide off those fish was a caution. Then the young ladies pulling bones were, as the saying goes "going some."

I was sorry when the picture stopped, and wished it had been a few miles longer, showing more of home and friends.

C. S. A.  
San Francisco, Feb. 14, 1910.

### DEATH TO THE FLY.

We are, among other things, a forehanded race which is plentifully evidenced just now when the mercury is climbing down to the south end of the tube by our planning a campaign against the house fly while he shall merrily buzz into our daily life next summer.

We hate the house fly. Not personally, but because scientists have assured us he is a disease breeder carrying germs from affected to healthy communities and raising Cain generally.

With a view to making this more clear to persons who want to be shown all the time, moving picture studies of the fly have been made and exhibited Washington under government auspices, the crusade having been inaugurated by a committee of scientists and business men headed by Mr. Edward Hatch, Jr. of New York.

Incidents of the daily life of the fly, including a great specialty of totting exceedingly objectionable and sometimes deadly germs, are plainly shown and have simply to be seen to convert the entire community into a swatting committee that will only disband when the last fly has disappeared.

Why the fly was ever created we know not. It seems to have no friend on earth just now, and barrier migration extermination appears to be the fate store for him.

The foregoing is an editorial pronouncement from the New York Evening Telegram, inspired by the active campaign against the house fly which has been given such a boost by the pictures loaned for the purpose of arousing public opinion against the fly by Mr. George Klein.



# NEVER AGAIN

will I use

# SONG SLIDES

from a Film House, after a **TRIAL ORDER** of the New 25 cent Rate inaugurated from the undersigned firm.

(Signed) MR. SHOWMAN.

**Chicago Song Slide Exchange**  
Dept 2, 9th Floor, Masonic Temple, **CHICAGO, ILL.**

## Andrews OPERA CHAIRS

Over 75 per cent. of the finest theatres in the United States and Canada are furnished with them. They are used in 318 of the 405 moving picture theatres in Chicago.

To meet the growing demand for **LOW-PRICED OPERA CHAIRS** we have originated a number of styles which, though inexpensive, are characteristic of

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Write to Dept. O, for our large catalogue, No. 71, illustrated in colors, which will guide and assist you, when contemplating the purchase of Opera Chairs.

**THE A. H. ANDREWS CO.,** Established 1865.

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## ST. LOUIS CALCIUM LIGHT CO.

Established 1872

Oxygen and Hydrogen Gas furnished in tanks or Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

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## MOTION PICTURE PIANO MUSIC

Book of Descriptive Music, regular Sheet Music Size, and Arranged for Both Hands specially selected, arranged and composed by one of the best descriptive Pianists in the U. S. Descriptive Circular sent free to any one upon request. This Book sent promptly upon receipt of price, \$1.00. Remit either by P. O. or Express Order, Draft or Check, to

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It **Fireproofs** your curtain. All First Class Exchanges carry it. **A \$3.00 Carton Lasts You a Year.**

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## SCENERY for MOVING PICTURE THEATRES

You need it for vaudeville acts. For full information and prices of a complete set front Tormentos, fancy drapery and one or two leg drops, according to the depth of stage, and back drop representing garden scene. Fill out the following form and mail to us.

Inside Measurements of your Picture Frame,	Feet	Feet
Size of your Picture Sheet,	.....X.....	.....X.....
Distance from Picture Frame to Back Wall,	.....X.....	.....X.....
Distance from Side Wall to Side Wall, Back of Frame,	.....X.....	.....X.....
Height from Stage Floor to Ceiling,	.....X.....	.....X.....

**TURNER COMPANY** Scenic and Theatric Studio  
552 7th Avenue, New York

M. P. MEN.—You have to put on Vaudeville Acts or lose money.



# ADVANCE



## FILM DESCRIPTION

Week of March 6th to 12th, 1910

Mar. 8

Gaumont

1 Reel

About

1015 Ft.

Colored

Poster

"THE LEGEND OF DAPHNE"—Mythological drama. Approximate length, 341 feet. Tells how the beautiful Daphne was pursued by Apollo, the god of music, and how, in order to escape from his attentions, she was turned into a laurel tree by Jupiter, the father of the gods. A most exquisite motion picture.

"THE GREAT SCOOP"—Drama. Approximate length, 674 feet. The thrilling adventures of the office boy in a great daily publication. Intensely interesting and exciting.



Scene from the

## "LEGEND OF DAPHNE"

One of the most exquisite picture classics ever produced

DAPHNE'S FAREWELL  
(See above description.)

Mar. 9

Urban-

Eclipse

1 Reel

About

950 Feet

Colored

Poster

"AT THE BAR OF JUSTICE."—Drama. Approximate length, 884 feet. A most absorbing story of how a young clubman befriended a poor woman and her son and subsequently getting into a quarrel with a man, accidentally shoots him. The poor woman's son confesses that he, himself, is the one who fired the shot, in order to shield the man who had befriended him. The mother, however, compels the clubman to confess and thereby saves her son from unjust punishment.

"THE WATER-FLYER"—Sport, scenic. Approximate length, 106 feet. A fine presentation of motor-boat speed trials. Wonderful water effects. Intensely exciting scenes throughout.

Scene from the

## "PIRATE AIRSHIP"

which, happily for all of us, exists only in this comical motion picture



THE MAGNETIC AIRSHIP.  
(See description below.)

Mar. 12

Gaumont

1 Reel

About

978 Feet

Colored

Poster

"RABELAIS' JOKE."—Colored comedy. Approximate length, 617 feet. A most entertaining subject, richly colored, illustrating one of the merry pranks played by this famous doctor and humorist.

"THE PIRATE AIRSHIP"—Mystic, scientific, comedy. Approximate length, 361 feet. An ingenious idea in using an airship, combined with a powerful magnet to accumulate a quantity of other people's property. Great fun for all.

**Be Sure to Get Our Posters**



IMPORTED BY

# George Kleine



52 State St., **CHICAGO**

19 E. 21st St., **NEW YORK**



# "THE HAND OF UNCLE SAM"

**Essanay Makes Announcement of Marvellous Patriotic Production. Thrilling in Story, Beautiful Settings, Perfect Photography.**

Announcement was made recently by the Essanay Company of the early release of a great dramatic subject entitled "The Hand of Uncle Sam," a great patriotic picture of marvellous scenic settings and thrilling episodes. Some slight defects in certain parts of the first negative, made it necessary to delay the releasement of the picture until these defects were made perfect. It is worth mention, too, that parts of the negative have been obtained from various sections of the continent. Numerous of the outdoor scenes have been made in Mexico, while

A young American mining engineer, who has established himself in one of the little Central American republics, is accused of conspiracy against the government. The actual renegade, however, is the American's native clerk, a leader of an organization, working to unseat the present Dictator and his faction. Incriminating evidence in the way of documents, machetes and other weapons, stored in the American's office seems to point to the engineer as the leader of the conspirators.

He is dragged before the commanding officer



several scenes were obtained on the Isthmus of Panama, the scene of the story. A United States torpedo-boat destroyer was put to the Essanay's disposal, and is shown in the picture. The detail of costume and settings have been carefully watched that traditions may be correct, while on the whole, not an error which could

and ordered imprisoned. The American's wife and her sister hear of the imprisonment of husband and brother, and of the charge against him. Realizing the imminent danger he is in, they hasten to the commanding officer of the martial forces and beg that he be released in order that he may obtain evidence to clear him-



possibly be avoided was allowed, and the picture, now, is a perfect one, dramatically and photographically.

The recent American-Nicaraguan controversy, when two American citizens were executed, forms the foundation of the story. The Essanay's version follows:

self. The appeal is denied and an interview with the Dictator brings no results. As a last appeal the two women interview the American consul, who assures them that he will have the engineer released immediately.

Evans, the consul, interviews the president, but is told candidly that the imprisoned Amer-

ican will not be released until he proves himself innocent and that if he is found guilty he will have to pay the usual penalty.

The consul immediately cables the United States Secretary of War, stating full details and urging that immediate action be taken to prevent the American's execution.

Court-martial follows later in the day and Smith, the American, is found guilty and sentenced to be shot at sunrise the following morning.

Evans, in the meantime, has received a reply from the War Department, stating that a torpedo-boat destroyer has left one of the Central American ports further up the coast and should arrive in time to prevent the execution. The message also voices the warning that the United States Government will accept no explanation from the Dictator if the execution is carried out. Evans arrives at the court-martial just as the sentence is read, and demands the release of the American. The appeal is again denied.

Morning dawns and Smith is led forth to execution. There is a scene next of the destroyer, riding through the Pacific and anchoring, while several boat loads of Jackies start for shore.

The execution is prevented at a very dramatic moment and the American released. The real criminal, Smith's native clerk, has been captured, and is dragged into the courtyard where he is searched and an incriminating document, which, however, clears Smith, is found on his person.

Apologies from the Dictator and his subordinates are extended and amidst a cheer and a waving of Old Glory, the picture ends.

This picture is claimed to be one of the best of this kind ever released, and, judging from the care and discrimination shown in all previous Essanay feature films, we can rest assured that "The Hand of Uncle Sam" is all that the Essanay people claim for it. The Scenario of the story is from the pen of a prominent American magazine writer, Frank X. Finnegan, who is a regular contributor to the Essanay Company.

The subject is released March 23.

## ESSANAY NOTES.

That the public is still willing to be fooled with "taking the outside scene" is told by the Essanay comedy producer who met with a funny episode while taking a picture in one of Chicago's busy downtown streets. One of the Essanay's lady players was rehearsing her part in front of the scene selected. A crowd began to gather and the producer, noting the lady's nervousness, escorted her into a shop. One of the gaping pedestrians turned to an actor standing near and remarked: "Isn't it a pity, and she's pretty, too!"

G. M. Anderson, the Essanay's Western producer, who is now making pictures in Santa Barbara, Calif., also tells a funny incident in the making of the Essanay's recent educational and novelty picture, "The Ostrich and the Lady." The camera man was invited to stand his tripod in the center of the field, right among the birds. He had been told that they were harmless as doves. The keeper was seeking to put the black bag over one of the ostriches heads when it backed into the camera and with a vicious movement of one of its feet, sent the camera and operator sprawling. The frightened camera man, seizing his instruments hurried out of the enclosure and finished taking the picture from without. He was later invited to take a close-up view of other features, only obtainable by entering the enclosure but he turned away with the remark: "Not for muh!"

The Essanay's London office has now removed from 5 New Campton street, W. C., to 4 Rupert street, more capacious quarters. Mr. Spoor writes that the American manufacturers are all enjoying huge prosperity in the foreign fields.

The Essanay company are issuing an especially attractive poster for their feature film "The Hand of Uncle Sam."

The Essanay's latest Western picture, "The Fence on Bar Z Ranch" is a feature for Saturday, March 12. The story tells of a controversy over a boundary line dividing the properties of Phillip Graham, a wealthy ranchman, and a widow. In the end the disputed fence is done away with entirely, and the two properties with the two hearts are made into one. The picture contains some splendid dramatic situations which are cleverly acted.





Trade Mark.

# BIOGRAPH FILMS



Trade Mark.

Released March 7th, 1910.

## THE THREAD OF DESTINY

### A Story of the Old Southwest

There is always a fascination in scenes of a Latin-American type, and in this Biograph subject are shown a succession of Southern Californian views that are decidedly picturesque, at the same time unfolding a most interesting story of the lands of the old Missions. The orphan girl of San Gabriel meets and is attracted by a Spanish stranger. The Spaniard later is falsely accused of cheating at cards, and would have suffered lynching had it not been for the girl's ruse, who not only saves his life but yields to his pleading and becomes his bride. The last scene shows them leaving the old mission at twilight after the old priest has made them one. Approximate length, 977 feet.



THE THREAD OF DESTINY

Released March 10th, 1910.

## IN OLD CALIFORNIA

### A Romance of the Spanish Dominion

The story told in this Biograph subject is of the early days of Southern California before and after Mexican independence was proclaimed. A young Mexican girl rejects her Spanish suitor in favor of a handsome young Mexican trouhadour only to rue it, for her husband proves to be a disreputable wretch. Twenty years later we find her in profound distress as to the future of her young son. The father's conduct being anything but exemplary, she intercedes with her former sweetheart, who is now Governor, and he takes him into his army. Here the blood of the father is evident in the son, for he is a horn profligate. Still, the Governor keeps this from the mother, who dies believing her son a hero. Approximate length, 991 feet.



IN OLD CALIFORNIA

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List and Keep Posted

Write for our Descriptive Circulars

**BIOGRAPH COMPANY, MOTION PICTURE PATENTS CO.**  
 11 East 14th Street New York City  
 GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

## Last 4 Weeks' Productions of Licensed Film Makers—Mar. 12.

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.	Date.	Subject.	Class.	Length, Feet.
Mch. 10	In Old California .....	Dramatic	991	Feb. 26	Blue Fishing Nets.....	Industrial	230
Mch. 7	The Thread of Destiny.....	Dramatic	977	Feb. 26	The Legend of King Midas....	dramatic	654
Mch. 3	The Newlyweds .....	Comedy	981	Feb. 22	His Fears Confirmed.....	dramatic	481
Feb. 28	The Final Settlement.....	Dramatic	981	Feb. 22	Duped.....	dramatic	491
Feb. 24	Taming a Husband .....	comedy	986				
Feb. 21	His Last Burglary.....	dramatic	995				
Feb. 17	The Englishman and the Girl....	comedy	975				
Feb. 14	One Night, and Then .....	dramatic	992				
Feb. 10	The Duke's Plan .....	Dramatic	985				
Feb. 7	The Course of True Love.....	Dramatic	987				

### EDISON CO.

Mch. 11	His First Valentine.....	Comedy	770	Mch. 11	The Robber Baron .....	Dramatic	970
Mch. 11	Love Drops .....	Comedy	230	Mch. 9	Her Soldier Sweetheart.....	Dramatic	985
Mch. 8	The Right Decision .....	Dramatic	600	Mch. 4	The Girl Thief .....	Dramatic	950
Mch. 8	My Milliner's Bill .....	Comedy	400	Mch. 2	The Treachery of the Pequots.....	Indian Drama	610
Mch. 4	At the Eleventh Hour .....	Dramatic	800				
Mch. 4	The Man Under the Bed .....	Comedy	200	Mch. 2	The Court Jester .....	Comedy	295
Mch. 1	Ranson's Folly .....	Dramatic	1,000	Feb. 25	The Indian Scout's Vengeance.....	Dramatic	940
Feb. 25	Lost and Regained.....	dramatic	445	Feb. 23	The Miser's Child.....	dramatic	940
Feb. 25	That Girl of Dixon's .....	melodrama	475	Feb. 18	The Trapper and the Redskins.....	Indian drama	705
Feb. 22	A Victim of Bridge .....	dramatic	990				
Feb. 18	The Miniature .....	dramatic	725				
Feb. 18	A Trip to Mars .....	illusion	265				
Feb. 15	The President's Special .....	melodrama	950				

### ESSANAY CO.

Mch. 12	The Fence on the "Bar Z" Ranch, .....	Dramatic	950	Mch. 10	Hearts are Trump.....	Dramatic	900
Mch. 9	An Interrupted Honeymoon.....	Comedy	950	Mch. 7	Marriage in Haste.....	Comedy	825
Mch. 5	The Ranch Girl's Legacy.....	Comedy	825	Mch. 3	The Millionaire's Adventure.....	Dramatic	900
Mch. 5	The Ostrich and the Lady .....	Industrial	175	Feb. 28	The Ranger and the Girl .....	Dramatic	825
Mch. 2	Rags, Old Iron .....	Comedy	598	Feb. 24	The District Attorney.....	dramatic	875
Mch. 2	The Egg Trust .....	Comedy	402	Feb. 21	The New Marshal of Gila Creek.....	comedy	815
Feb. 26	The Mexican's Faith .....	Western drama	925	Feb. 14	Loving Hearts .....	comedy	500
Feb. 23	O, So Sick.....	comedy	479	Feb. 15	The Hand of an Heiress.....	romance	450
Feb. 23	The Winning of Father.....	comedy	508	Feb. 17	Through Snow to Sunshine.....	scenic	950
Feb. 19	The Cowboy and the Squaw.....	Western drama	935	Feb. 10	Celestial Vengeance .....	Comedy	840
Feb. 16	Aviation at Los Angeles.....	educational	600	Feb. 7	The Samaritan's Courtship.....	Comedy	865
Feb. 16	Baby's First Tooth.....	comedy	385				

### GAUMONT

Mch. 12	Rabelais' Joke .....	Comedy	617	Mch. 12	A Tale of a Tenement.....	Dramatic	535
Mch. 12	The Pirate Airship .....	Comedy	361	Mch. 12	Sporty Dad .....	Comedy	449
Mch. 8	The Legend of Daphne .....	Dramatic	341	Mch. 11	A Seaside Flirtation .....	Comedy	515
Mch. 8	The Great Scoop .....	Dramatic	662	Mch. 11	A Cure for Timidity .....	Comedy	564
Mch. 5	The Poet of the Revolution.....	Historic	960	Mch. 9	The Arrest of the Dutchess de Berry, .....	Dramatic	750
Mch. 1	The Vale of Aude .....	Scenic	391				
Mch. 1	The Plucky Suitor .....	Farce-Drama	555	Mch. 9	A Tragic Adventure.....	Dramatic	285
				Mch. 7	Tragic Idyl .....	Dramatic	607
				Mch. 7	Strenuous Massage.....	Farce Comedy	417
				Mch. 5	Pierrot.....	Dramatic	571
				Mch. 5	A Happy Turn .....	Dramatic	446
				Mch. 4	The Door .....	Comedy	479
				Mch. 4	Brittany Lassies .....	Comedy	508

### VITAGRAPH CO.

Mch. 12	Taming a Grandfather.....	Comedy	950	Mch. 4	On the Border Line .....	Dramatic	918
Mch. 11	Conscience, or The Baker Boy.....	Dramatic	941	Mch. 1	An Eye for an Eye .....	Dramatic	918
Mch. 8	A Brother's Devotion.....	Dramatic	950	Feb. 26	The Soul of Venice.....	dramatic	950
Mch. 5	The Beautiful Snow .....	Comedy	426	Feb. 25	The Lesson by the Sea.....	dramatic	963
Mch. 5	The History of a Sardine Sandwich.....	Industrial	478	Feb. 22	Paid In Full.....	dramatic	930
				Feb. 19	The Promised Land, Part V, Life of Moses, .....	Biblical	990
				Feb. 18	Muriel's Strategem.....	comedy	655
				Feb. 18	A Trip Through England.....	scenic	320



# LUBIN FILMS



Released Monday, March 7th. Approximate length, 825 feet

## MARRIAGE IN HASTE

*A Real Lubin Comedy*

Brisk Action

Clean Fun

Screaming Finish

*See Full Description Inside*



MARRIAGE IN HASTE. A. B. C. Posters

YOU WILL NEED A FIRST RUN PRINT OF THIS—ORDER IT NOW  
**OUT ST. PATRICK'S DAY THURSDAY MARCH 17 THE IRISH BOY**

Released Thursday, March 10th. Approximate length, 900 feet.



HEARTS ARE TRUMP. A. B. C. Posters

*DON'T MISS THIS THRILLER*

## HEARTS ARE TRUMP

Magnificent Scenery

Spirited Horsemanship

A splendidly told story that grips interest to the end. Another art product from the Southern division

*See Full Description Inside*

SEND FOR CATALOGUE OF OUR 1910 "MARVEL" PROJECTING MACHINE

**LUBIN MANUFACTURING COMPANY, 926 - 928 MARKET STREET PHILADELPHIA, PA.**



# The Film Index

VOL. V. No. 12

NEW YORK, MARCH 19, 1910

WHOLE No. 204

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

## LAEMMLE'S COMPANY LOSES IMPORTANT PATENT SUIT

**Judge Noyes of U. S. Circuit Court Grants Application of Motion Picture Patents Co. for Injunction—Laemmle's Defense Fails—Serious Blow to Independents who "Banked" on The Little Giant of Kenosha.**

LAEMMLE defeated; the little Napoleon of the so-called "independent movement" has met his Waterloo; for him there remains only retirement at the St. Helena of the picture pirates. It is a sad story of a futile fight in which the Little Giant of Kenosha made a few desperate bluffs and then went down in the crash of defeat. It was a severe blow to the independents, who have long been banking upon the brave boasts of Laemmle that he, the Little Giant, would deal a death blow to the iniquitous trust that was crushing out the fine lives of all who dared to oppose it. Unfortunately for Laemmle, the "wicked trust" got him dead to rights; got him with the goods, and, though he wriggled and squirmed in his efforts to escape, there was not so much as a not hole for him to crawl out of, and the court handed him an injunction that will probably hold him for awhile.

As noted in last week's issue of The Film Index, the case of the Motion Picture Patents Company against Laemmle was presented before Judge Noyes in the United States Circuit Court for the Southern District of New York, sitting in New York City, on Monday, February 28. After hearing the arguments of counsel for both litigants, Judge Noyes took the papers in the case for consideration.

On Monday afternoon, March 7, the decision was handed down by the court in the following language:

"The validity of the patent in suit has been adjudicated by the Circuit Court of Appeals for this circuit (151 Fed. 767), and infringement on the part of the defendant corporations is conceded. Consequently a preliminary injunction should issue unless this court is convinced (1) of the probability that, had the evidence of new disclosures and uses been brought before the Circuit Court of Appeals, its conclusion would have been different; or, (2) that the complainant is without title to the patent.

"The evidence concerning the Levison disclosure and the Green patent or invention, is insufficient to convince me that had it been introduced in the former case a different conclusion would probably have been reached. I am also of the opinion that the charge, if established, that the complainant is itself, or is a member of, a combination in violation of the federal anti-trust statute, is not a defense not available

in an action for the infringement of a patent and fails to show a defect in the complainant's title.

"An injunction against the corporation defendants may, therefore, issue. The proof of personal infringement by the defendant Laemmle is, however, deemed insufficient to warrant the issuance of an injunction against him and it is denied. But this action is without prejudice to the right of the complainant to renew its application in case future acts of personal infringement are disclosed.

"This case seems to be fully presented upon the affidavits and it is assumed that the defendant will desire to appeal from this order to the court which, in view of its previous decision, can best pass upon the matter. Such appeal being privileged, a speedy hearing can be obtained. I am inclined to suspend the issuance of the injunction until after the determination of the appeal provided, (1) the appeal is brought on for a hearing at the May session of the Circuit Court of Appeals, and (2) that the corporation defendants furnish an adequate bond to pay damages and to account for profits during the pendency of the appeal if it is unsuccessful.

"If the issuance of the injunction is not suspended during the pendency of the appeal a bond by the complainant to answer all damages occasioned by the issuance of the injunction would seem proper. Counsel may present memoranda and affidavits upon these suggestions and the amount of bond necessary for the protection of the respective interests."

There you are; it's brief and to the point. "Insufficient" is the court's characterization of the reference by the defendant corporations to the chimerical camera of Levison, which never got beyond mere tentative drawings, and which had long since been passed upon by the Circuit Court of Appeals. The same term included the reference to the Green patent, the only evidence of which was a letter from Green to Edison.

All of this so-called evidence by which it has been repeatedly declared Laemmle would demolish the pretensions of Edison to priority in the matter of motion picture camera patents, was presented to the learned judge with great show of seriousness by the attorneys for the defense; but if Laemmle knows anything about camera patents and the litigation in which

(Continued on page 3.)

## Roosevelt African Pictures Turn Out Splendidly

**Committee Cuts Negative Down to Two Reels of Good Stuff—About 1,000 Feet in Each—Pathe Performs Wonders in the Printing—Sure to Be a Great Money Getter—Probably Ready in April.**

THE special committee of manufacturers appointed to edit the Cherry Kearton motion pictures of Colonel Roosevelt in Africa, has completed its task, and from the 5,000 to 6,000 feet of negative taken by Mr. Kearton, two reels of corking pictures have been collated. Each reel will run close to 1,000 feet in length and there is scarcely a dull or uninteresting foot in the lot.

Under the hands of the experts of Pathe Freres Bound Brook factory a wonderful improvement has been made in the pictures as they will be offered to licensed American exhibitors over the crude and comparatively unsatisfactory print shown by Mr. Kearton at the Patents Company's offices some weeks ago. Wherever possible the negative has been intensified and the resultant positive print is splendid. Mr. Kearton predicted as much, but we were not prepared to expect so great a difference as has been wrought by the Pathe artists. Many scenes which were previously thought to be of no value now appear to excellent advantage with the result that the series is far better in every respect than was at first supposed. The titles are distinctly Pathe, which means that they are artistic and appropriate.

The committee in charge of the making up of the pictures, Mr. Albert E. Smith of the Vitagraph Company, Mr. William Wright of the Kalem Company has shown excellent judgment in the arrangement. Scenes in Africa, and studies of bird and animal life have been so nicely interspersed with the pictures of Colonel Roosevelt in camp and on the march, that the interest is sustained throughout the entire 2,000 feet.

There is a fine comedy opening that put an audience in good humor at the start, and the finale is an excellent picture of Colonel Roosevelt on horseback.

The exact date and plan of release are matters yet to be decided, but it is now believed that the pictures will be available to exhibitors early in April. As the subject is one that is suitable for all houses, it is quite likely that all exchanges will have an opportunity to obtain it for their customers. The matter of price will be difficult to decide. Already

(Continued on page 2.)



# The Film Index

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## INFORMATION FOR ADVERTISERS

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Whole Page	11½ x 9	\$84.00
Half	5½ x 9	42.00
One-Third	3½ x 9	28.00
Quarter	2½ x 9	21.00
Eighth	1½ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

### SPECIAL NOTICE.

The foregoing schedule of advertising rates is suspended indefinitely from this date. Write for new trial rates; they will interest you.

**CLASSIFIED ADVERTISING**—"For Sale," "Help Wanted," etc., 3c. per word; minimum, \$1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

### SPECIAL NOTICE

Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

MARCH 19, 1910.

## BLASTED HOPES

For months the so-called "independent" motion picture men have been banking upon the several kinds of trouble one Laemmle was going to make for the "hated trust." "Wait and see what Laemmle does to the Patents Company," was the slogan, and there was nothing to do but wait. While we were waiting the "cocky independents," would call attention to Laemmle saying: "Look at Laemmle; why don't the trust go after him? He's the big fellow; all these others are small fry. An injunction against them doesn't mean anything. Just let them tackle Laemmle.

Even Laemmle began to feel immune and imagined that he could do almost anything he wanted to in the picture business. Finally he got careless and the Patents Company, always watching for an opening, pounced on him. The result is told elsewhere in this issue.

Just how efficacious an injunction in a patent case is has not been determined exactly. Sometimes it works and sometimes it don't; but this one against Laemmle's "Imp" company will not serve to brace the tottering structure of that concern. Investors do not like to buy law suits, and the "Imp" has finally acquired a bit of litigation that will stick to it for some time to come.

It also follows that if the Patents Company could "get" Laemmle it may sooner or later, get the others. Thus are blasted the hopes of the "independents" that Laemmle would prove unassailable and become the foundation rock upon which it would be possible to build up something like a reputable and remunerative business.

## SCHNEIDER RECEIVES COURTESIES

Eberhard Schneider, of New York, sole survivor of the German cruiser Adler, which was wrecked in a Samoan hurricane twenty-two years ago, was presented to President Taft yesterday. He also called at the German embassy and was presented to Ambassador von Bernstorff. Mr. Schneider is an honorary member of the German Navy Society of America.

The foregoing paragraph appeared in the Washington, D. C., Post on Wednesday, March 3, following the visit paid to the White House

by Mr. Schneider on the day previous. While the name Eberhard Schneider is a household word in the motion picture business, it is probably not generally known that he passed through that awful catastrophe of Apia Bay, when more than one sailor boy joined Davy Jones.

## A LITTLE LAW

On a Subject of Interest to Every Picture Theater Man—Simons Wins.

Some time ago John C. Simons bought the Elite theatre of Salinas, Cal., from Hector McKinnon. When the purchase was made it was stipulated in the agreement that Mr. McKinnon would not, for the period of five years immediately thereafter, engage in the motion picture theatre business in any capacity in the city of Salinas, nor enter the employ of any other theater manager. This agreement was not kept by Mr. McKinnon and a suit at law resulted in which Mr. Simons asked for a permanent injunction restraining Mr. McKinnon from engaging in the motion picture business.

The case was taken to the Superior Court and a decision was recently granted in the favor of Mr. Simons by Judge Sargent, who gave this opinion:

"The case is governed by the following sections of the Civil Code, section 1673, which reads as follows: 'Every contract by which anyone is restrained from exercising a lawful profession, trade or business of any kind, otherwise than is provided by the next two sections, is to that extent void.'

"Section 1674 is as follows: 'One who sells the good will of a business may agree with the buyer to refrain from carrying on a similar business within a specified county, city or a part thereof, so long as the buyer, or any person deriving title to the good will from him, carried on a like business therein.'

"This contract is not against public policy. At common law such a contract would have been valid. A contract restraining one from following a lawful trade or calling at all is invalid because it discourages trade and commerce and prevents the party from earning a living, but the right to agree to refrain from his calling within reasonable limits as to space, may have contrary effect. It encourages trade, for it gives value to a custom or business built up by making it vendible. One would have an inducement, therefore, to serve the public honestly and efficiently, for he is not only profiting by the business, but the custom attracted by so doing is valuable even after he is ready to retire from business, and besides the rule enables him to find a purchaser who will also have an interest in so serving the public.

"While it has been said that a restraint of this character independent of any statute upon the subject is binding, even if the party in whose interests the restraint was imposed has retired from business and has no assignee, still, in such case, only nominal damages could be recovered.

"The purpose here was to protect the plaintiff in the enjoyment of what he had purchased and the contract was presumably made in view of the law. All the parties sought to attain was within the limit of the law. We neither add to, nor take away from the contract by supposing that the parties contemplated that it should be so limited."

Again this matter was before the Supreme Court in the case of City Carpet Works against Jones (102 Cal., 506, et seq.). There the defendant, Jones, carried on a carpet cleaning and renovating establishment on 8th street, in the city of San Francisco, and on the 6th day of June, 1887, sold his business, machinery, buildings and good will of said business to one Reamer. Reamer subsequently sold the business and appliances to the plaintiff corporation, together with the good will. There the Court held that the proper judgment to enter would be one to enjoin the defendant from carrying on the business within the county of San Francisco so long as the plaintiff, or anyone deriving title or good will from him, carries on the business in the city of San Francisco, not exceeding ten years from the 6th day of June, 1887, that being the period of time prescribed in the contract.

Again in the case of Meyers versus Mermillion, reported in Vol. 118 California, page 352, the Court says:

"The sole question here to be considered are certain legal objections urged to the validity of the contract, and of the decree based upon its terms. Upon this subject the first point of attack is against the language of the contract carried into the decree by which defendant engages not to carry on a like business, or to act as agent for anyone so doing. It is contended that the inhibition as to agency is without the provisions of the code which permit a contract in restraint of trade to go only to the conduct of a similar business. (Civil Code, Secs. 1673-75). But the language of the code is to receive a reasonable construction so as to effect the end for which the legislature says such contracts may be made, and to give reasonable protection to him in whose favor such a contract is executed.

"In High on Injunctions, Section 1177, it is said: 'Where, however, one agrees that he will not directly or indirectly, either alone or in partnership, with or

without the assistance of any other person, set up, follow or practice a particular business, he is regarded as violating his covenant by conducting the business in the capacity of assistant or manager to another person' and this proposition will be found fully supported by the authorities.

"The contracts of this nature receive strict construction, yet in construing them their legitimate aim and end are not to be lost sight of. They are designed to secure to the business of one person immunity from rivalry and consequent damage at the hands of another who would be a dangerous competitor by reason of skill, energy and popularity. The provisions of the code authorize the execution of a contract by which one agrees not to carry on a similar business. It is too narrow a construction to say that this is limited to the carrying on of a business as owner or proprietor. To conduct, manage or operate is wholly or in part, as the agent of another equally within the purpose of the law and the language of the code. By the terms of this contract defendant covenanted not to establish, carry on, conduct or manage a similar business, either for himself or as agent for another. It is true that agency is a general term and that servants and clerks are agents for their employers. But criticism of this contract may not be justified on this account, for it clearly appears that the inhibited agency wholly or partially for the conduct of the business. So understood a so limited in the decree, there is nothing obnoxious to the law in the terms of this contract, a declaration which the following cases will serve to illustrate (citing a number of cases).

"The decree should read: 'So long as plaintiff anyone deriving title to their business shall carry said business, not exceeding three years from the eighth day of October, that being the date of sale.'

The force of this decision may seem a hardship to the defendant and to those interested with him in the matter; but with that the Court has nothing to do; it is its duty to decide the case entirely upon the facts and law governing it.

The plaintiff will draw up findings and decree in accordance with this decision.

Salinas, California, February 14th, 1910.

## ROOSEVELT PICTURES

(Continued from page 1.)

the licensed manufacturers have pledged themselves to pay Mr. Kearton \$10,000 in cash and a certain percentage of the proceeds from rentals which, it has been estimated, will net the enterprising gentleman about \$20,000 before the purchasers make a cent. Then there the cost of manufacture to be figured in.

It is also proposed to inaugurate an extensive campaign of publicity in which newspaper and poster advertising will form an important part. This preliminary expense is fully warranted by the great public interest in anything pertaining to Colonel Roosevelt, for the Film Index predicts it will be the biggest "killing" licensed exhibitors have ever known.

It is not too soon for exhibitors to begin to plan for these pictures. Post this story in your bulletin board or give it to your local papers. Anything about Roosevelt, you know is read with interest.

Watch The Film Index for developments.

## FILMS REPLEVINED

Agents of the Motion Picture Patents Company have succeeded in recovering several reels of Biograph, Edison and Kalem pictures from the management of the New York Theatre roof garden, unlicensed, which has been obtaining licensed pictures from Carrick & Berstine, a firm of independent renters. Carrick originally bought the pictures for export to Cuba.

## SARGENT-LEASE

Epes Winthrop Sargent (Chicot), now with the production department of the Lubin Manufacturing Company, was married on February 19, to Miss Evelyn Louise Lease, at the home of her mother, 1543 East Tenth street, Brooklyn. Mr. and Mrs. Sargent will make their home at 2134 Estauigh street, in the Tioga section of Philadelphia.

Otto Miller, motion picture theatre exhibitor of Pottsville, Pa., has been taking treatment for a tumor at the Miner's Hospital, Fountain Springs, Pa.

J. T. Bartlett, manager of the Grand theatre at Oconomowoc, Wis., is to have a new theatre building. It is to be located on Main street and has been designed by Milwaukee architect

B. F. Hittle has purchased the picture theatre at Attica, Ind., formerly operated by Sam Boon



## LAEMMLE LOSES.

(Continued from Page 1)

those patents have been involved, he must have known that his pretensions were nothing but bluff.

Then there was that anti-trust stuff—more junk. During the hearing Judge Noyes interrupted the windy disciple of Blackstone from Chicago to ask him how his allegations along that line would excuse his clients from the charge of using another man's patents. The learned counsel did not venture an answer. In his decision the court says that allegation of violations of the Sherman Law, even if proved, would not constitute a defense—an adequate defense—in a case of infringement of a patent. It will be noticed that the court lets out Laemmle personally from the action of the injunction against the "Imp" company. In this connection it should be explained that when the Patents Company commenced suit against Laemmle's "Imp" Company, no trace of its corporate existence could be found. Inquiry was made of the Secretary of State for almost every state in the union and each denied knowledge of the "Imp." So action was commenced against Laemmle personally as president and principal stockholder of the company. It was not until he came into court that the fact that the company was incorporated under the laws of the State of Illinois. It is a singular commentary upon the conduct of the office of the Secretary of State of Illinois that that officer should twice deny that the Independent Moving Picture Company had been given a charter in that State when the question was asked of him.

Once the fact was dragged out of Laemmle action was commenced against the company as had been originally intended, and it was this suit that was pressed before the Circuit Court.

At the same time that Judge Noyes handed down his decision against Laemmle's company he included the Pantograph Company against which similar proceedings were pending. It is claimed by the Pantograph people that this was a mistake, as they made no appearance and were not represented before Judge Noyes.

It is now up to Mr. Laemmle's "Imp" Company to decide whether it will give bonds and appeal, or permit the injunction to issue against it. This matter will come before the court shortly.

## THE VILLAGE INVENTOR.

An Interesting Story Strongly Depicted in a Coming Selig Release.

In a little town suburban to a prominent city, there lives an old blacksmith whose son, being of an inventive bent of mind, eventually succeeds in perfecting a piece of mechanical apparatus that he has been working on for months. He has, during the course of his work, been subjected to the taunts and jeers of the older folk, among them a village gossip, Hi Skanks, who is decidedly surprised at the young inventor's success.

One day, as young Dean, the inventor, is displaying the mechanical effects of the model he has just completed, an automobile is driven to his father's shop. In the auto is Mildred Van Dyke, daughter of a wealthy hardware merchant and promoter of mechanical enterprises. It appears that something is wrong with the running gear of the car and she asks for assistance. Young Dean, without hesitancy, sets things right. But while his son is working on the car, Dean Sr., proud of his son's invention, endeavors to interest Mildred in the model just completed. She ignores him, at the same time thanking the son for his quick and clever work in re-arranging the running gear of her auto. She enters the car after having offered to pay young Dean, but he refuses and she departs.

Bewildered with the young girl's beauty, the mechanic gazes at the fast disappearing car until he notices that its fair occupant has dropped her handkerchief. This he picks up and conceals in his shirt, just as Sally Meade, one of the prettiest girls in the village, and with whom he is in love, enters upon the scene of action. She notices that he is somewhat agitated and perturbed, yet passes quietly homeward.

After working hours of that very day, while John and his father are returning home, they encounter Mildred Van Dyke and her father in their automobile. John returns the handkerchief and upon his father displaying the model of the mechanical device formulated by his boy, old Van Dyke, interested in all works of this nature, suggests that John bring the model to his residence for inspection. This he does, explaining its workings to the promoter.

Van Dyke, quick of mind to grasp opportunity, sees the possibility of money to be made as a result of the inventor's brain work. He immediately proposes to "back him" in the sale of his brain work, and takes him into partnership in the proposed scheme, and as a natural following young Dean, unaccustomed

to the glamour of society environments, and in daily companionship with Mildred, forgets his old love for the pretty Sally in his newly found attachment for Mildred.

Only a short time elapses when Sally receives a newspaper and upon its front page is printed the announcement of the engagement of marriage between her country lover and the millionaire's daughter.

## Ten Years Later.

During the ten years that have elapsed since our closing scene we find that Mildred, now the wife of John Dean, has gradually been estranged from her husband by the persistent attentions of Herbert Rowe, a roue, debonnaire, good-looking and infatuated with her. The husband has not been blind to this, but for fear of scandal and because of their baby girl, he is silent.

Silent? Yes, until one evening he enters his own sitting-room and sees his wife in the embrace of Rowe. With soul afire, but outwardly calm, he orders Rowe from the house. After his departure Mildred endeavors to explain, but without avail. She, too, is dismissed and it is then we find John heart-torn between paternal duty to his child, sense of abhorrence at the world's knowledge of family secrets, and the primeval man's desire to kill. Alone he ponders then stealthily and almost unconsciously his hand wanders to the gun in his overcoat pocket. He examines the gun. Suicide is his deliverance from a dilemma. Providence steps in the way of his little baby girl, who runs down the steps of the sitting-room and pleads that she does not want to go to bed.

Let us now wander on to several months later, bearing in mind that the firm of which John was a member has been wrecked. We find him managing a little grocery store in the village of his birth. It is here that he receives the following message:

"Your divorce has been granted. Am forwarding papers today. Court grants you custody of child."

"EMIL GREY, Atty."

Nature's old story is again retold, for with the deadening of that love unwisely consummated, comes the re-awakening of the old love for Sally. He hurries to her home, shows her the telegram and begs reconciliation. A woman's love clings hard and fast, and yet Sally fears the fickleness of man. She hesitates, she fears and yet longs; and then with John's child pleading for a "new mama" extends her hand to John, and in this triumvirate rejoicing is the closing of a little tale of a man whose ambitions bettered his honest instincts, but who finally returns to the country home of his boyhood.

## NELSON-WOLGAST FIGHT PICTURES.

Pathe Freres are outfitting the Nelson-Wolgast Fight Pictures. Five Pathe machines are to be used for these pictures on their tour through the country. They are to be seen first, at the Casino Theatre, Brooklyn, Columbia Theatre, Boston; The Lyric Theatre, Chicago, and the Star Theatre, Milwaukee, where they will appear simultaneously. This order was placed through the Pathe representatives, Turner & Dahnken in San Francisco, and the selection of the Pathe machine for these pictures was made after careful tests of various other makes. The "Pathe Professional" is considered, by all who know it, as exceptionally fine for pictures of this sort, as the flicker which interferes so materially with the proper viewing of a rapid pugilistic encounter, is entirely eliminated. The pictures are to be shown only on Pathe machines which will travel with the pictures wherever they go.

## NEW PROVIDENCE THEATRE.

Casino Amusement Company Will Open New Picture House About April 1st.

The new Casino picture theatre at 126 Mathewson street, Providence, R. I., built by the Casino Amusement Company, will be ready for business, it is announced, about April 1st. Mr. R. B. Royce has been engaged as manager and is giving his attention to the finishing touches.

The front of the theatre will be finished in white with four large arch lights and a mammoth sign containing 300 electric lights. The lobby will be white and gold, and the ceiling will be studded with electric lights. The main stairway has been built of iron and covered with a wire screening filled with plaster, making it absolutely fireproof. This same scheme has been carried out in the motion picture booth and walls and stage.

The theatre will have a seating capacity of 800, with a pitched floor. The inside color scheme has not been made known yet, but the architects claim it will be one of the most beautifully decorated theatres of its kind in the city. There are to large exits on the side of the hall leading to fire escapes, and two large stairways each side of the stage, taking you out onto Clemence street.

One of the most elaborate lighting schemes is to be installed by Scanevin & Potter, electricians. There are to be three large switch boards, over seven feet in length, installed as follows; One on the stage, one in the moving

picture booth, and one in the office, all fitted with automatic switches so that in case of any trouble lights can be thrown on in the auditorium from any one of these places. There will be plenty of light in the auditorium, even while the pictures are being shown. Manager Royce believes in giving as much light as possible during the performance, as long as it does not interfere with the pictures, making it much easier for patrons to find their seats.

A system of indicators to announce the titles of pictures and names of acts will be installed and a telephone system will connect all parts of the house. There is also a ventilating and cooling system. It is anticipated that the house and its policy will be a revelation to the picture theatre patrons of Providence.



A VITAGRAPH POSTER.

Engraved from a recent artistic design issued by that company. Actual scenes from the Pictures are shown in halftone with good effect.

## AT JACKSON, MICH.

L. H. Gardner, manager of the Crown theatre, Jackson, Mich., has been up against a hard proposition for the past few months. The building in which his theatre is located was sold recently to an adjoining mercantile establishment for the purpose of enlarging that concern's store room, and a renewal of the lease seemed impossible. Mr. Gardiner, by dint of hard work, was eventually successful in getting a three years' renewal and now feels quite easy as to the future of his business. The Crown is doing excellent business and will be completely remodelled in the spring, bringing it up to the highest standard.

## NEW HOUSE FOR NEWPORT, R. I.

Thomas Keeher has purchased a site on Thames street, Newport, R. I., with a frontage of 64 feet, upon which he will build a modern fire-proof building. The front will be occupied by stores and a wide foyer will lead to a large auditorium in the rear, which will be fitted up for the Star Theatre. It will seat about 600 people.

## WANTED.

A salesman who thoroughly understands the various standard makes of moving picture machines to travel in the United States. Must understand operation. Give age, experience, salary, and full particulars. Address Manufacturer, Box F, care this paper.



# KALEM FILMS



Issue of March 23.

Length 900 Feet.

Here Is a Big Sensation — **"THE GIRL AND THE BANDIT,"** a great drawing title, and a subject that will make good from start to finish. It tells the story of how a young girl, single handed, captured a notorious desperado for whom a big reward had been offered. Taken amid the beautiful scenery of Florida, and magnificent in photography.



Issue of March 25.

Length 945 Feet.

This great feature film will draw immense crowds because it is a **railroad** picture, and, because it reproduces that greatest of all stunts of Oliver Curtis Perry, who lowered himself with a rope from the top of a moving train, and, entering through a window, robbed the mail car. The film shows how the mail clerk was accused of the robbery and how his faithful wife ran down the real criminals and secured their arrest. **A thriller of the most popular order.**

Great posters for both these features made by the  
A. B. C. Co., of Cleveland, Ohio



**KALEM CO., Inc.**

Eastman Kodak Building

235-237-239 West 23d Street

New York City



## ADVANCE FILM DESCRIPTIONS



Week March 13th to 19th, 1910

Mar. 15

Gaumont

1 Reel

About

980 Ft.

Poster

"IN THE SHADOW OF THE CLIFFS."—Drama—About 685 feet.—A beautiful story of the intelligence and faithfulness of a dog to a coastguard officer who had saved his life. Such subjects always please all audiences everywhere.

"THE SARABAND DANCE."—Mystic-Colored—About 295 feet.—A surprise film in rich colors. The charming little figures of Brittany peasants step out of the plates on which they are painted and go through the attractive steps and figures of the "Saraband Dance," besides causing trouble for the butler by the little people falling into a big dish of ice-cream which stands on the sideboard.

Colored! Fantastic! Mystic!

## "The Saraband Dance"

Mar. 16

Urban-

1 Reel

About

928 Feet

Poster

"THE COUNTRY SCHOOLMASTER."—Drama—About 688 feet.—A valuable lesson in gratitude and a warning to prankish schoolboys. A rescue from drowning is well carried out.

"A TRIP ALONG THE RHINE."—Travel-Scenic—About 240 feet.—A fascinating trip by boat along the famous German Rhine, the beautiful boundary river made immortally famous in legend and song.

FULL DESCRIPTIONS OF ALL FILMS ON ANOTHER PAGE OF THIS PAPER

Scenic de Luxe

## "In the Foothills of Savoy"

Mar. 19

Gaumont

1 Reel

About

987 Feet

Poster

"LITTLE JACK'S LETTER."—Drama—About 741 feet.—An exquisite story of a child's faith in God and an illustration of the manner in which the little boy's prayer embodied in a letter was answered. A grand moral lesson which all parents should take their children to see.

"IN THE FOOTHILLS OF SAVOY."—Travel-Scenic—About 246 feet.—A lovely scenic tour through the most beautiful hilly country in the French Alps. This film compares favorably with the "Vale of Ande," our recent release which aroused much favorable comment.

A Richly Colored Poster for Each Release

FILMS  
IMPORTED BY



**George  
Kleine**



52 State St., CHICAGO

19 E. 21st St., NEW YORK



# MELIES RESUMES

HAVING completed all arrangements for the production and manufacture of Motion Picture Films, the Melies Manufacturing Company wishes to announce its

All our Western Pictures possess the atmosphere of the West. Genuine Cowboys and Mexicans, and real cow ponies. Being true portrayals of Western ranch life, taken by our stock company of actors and producers, now in Texas, they are instructive as well as entertaining. Place your standing orders now.

## MELIES MANUFACTURING CO.

204 East 38th Street, New York City

WESTERN REPRESENTATIVE, JOHN B. ROCK, 109 RANDOLPH STREET, CHICAGO, ILL.

### FIRST RELEASE DATE, Thursday, April 7 "CYCLONE PETE'S MATRIMONY"

A wild Western comedy concerning a cowboy with the marrying fever will be the subject of the first release. The hero is endowed with all the bravado which is supposed to actuate the untamed cowboy, but he is completely tamed by his schoolmarm wife, whom he attempts to bullyrag. The matrimonial experiences of Cyclone Pete are framed in a picturesque setting of wild Texas scenery and characters.

### SECOND RELEASE, Thursday, April 14 "BRANDING THE THIEF"

A drama of startling situations and surprises in a story of Western life upon the plains; introducing Western horsemanship and skill, and a touch of Wild West snap justice as administered to the horse thief.

#### ESSANAY NOTES.

The most pretentious woodland setting ever constructed within a moving-picture studio was erected in the Essanay Company's studio last week. The enormity of the scene can be imagined when it is understood that it occupied nearly half the entire studio floor, that numbers of extra workmen had worked for several weeks on the scene and that it required practically a week to set it. Picture taking at the Essanay plant during the week was interrupted during the construction of the set, while the scenic artists and carpenter crews and extra workmen labored tirelessly in order to finish within the week.

The scene represents a section of a South American rubber plantation, twenty-five or more immense tree trunks, some measuring three feet in diameter, and towering upward 18 or 20 feet, were first stood on ends and made fast to the floor. Sand, earth and sod were then packed about the bases of the tree logs. At the cost of several hundred dollars numerous rare tropical plants, palms, ferns and small shrubbery were procured and made a neat and realistic underbrush for the setting. Vines and tree moss, with the foliage of the rubber tree partially hid the tree trunks. A hut, constructed of saplings and cornstalks, was placed in the foreground, with the utensils for the smoking of the para rubber milk.

The entire setting represents three scenes, showing the tapping of the rubber trees for the milk, another of the native workmen carrying the milk to the hut, where it is smoked, and the third and last scene of the process of smoking the rubber milk to preserve and make hard for shipping.

The most noteworthy fact about the big set is that it was entirely natural, barring one item. Only the foliage of the rubber tree was artificial.

The Essanay's dramatic feature for release Wednesday, March 23d, "The Hand of Uncle Sam," was recently viewed by a number of prominent film exchange men, who pronounced it the most remarkable dramatic subject ever released by the Essanay Company.

Acts of heroism, not caught by the moving-picture camera, occur frequently in the making of moving pictures and an incident which occurred lately with M. Anderson's crew in Santa Barbara, Calif., ought to be brought to the attention of the Carnegie Hero Medal Association. The accident occurred on a cattle ranch near Santa Barbara, Calif. A little girl, who was performing in the pictures, and who will be seen shortly in an Essanay Western production, out of

curiosity, entered a corral in which were fifty or sixty big steers. There wasn't any too much room in the enclosure and the little girl's white dress stampeded the cattle. Before anyone was aware that the child was in danger, she was butted and brushed into the midst of the frantic cattle when her screams attracted the attention of some of the picture actors close at hand. The first man to the gate of the corral leaped the fence and ran in among the cattle. He succeeded in getting the little girl to safety on the other side of the fence, but when he was gently lifted over he was found to be severely bruised and cut and almost unconscious. If you think it is not heroic to go strolling among fifty or sixty frantic Texas steers, try it. You will soon change your opinion.

"The Girl and the Fugitive" is another dramatic film from the Essanay Company in California. Rapid-fire justice is again the keynote of the story, a thrilling melodrama of life in the wild and woolly. The photography in this latest Essanay Western is another of the superior variety.

"The Essanay Guide" for the last two weeks in March describes several more bully comedies, one a Western, and another full reel subject, "A Ranchman's Wooing," is an interesting and pleasing subject. "The Airship Gaze" is an oddity and a novelty and reads like another Essanay hit. It is prophetic of what may happen when the airship is as popular as the automobile. An actual and practical aeroplane, in flight, is shown in the film. "His Hunting Trip" is another full reel comedy subject, which appears to be something as substantial as "An Interrupted Honeymoon," released last week. Sportsmen who view this film should be interested as it includes a number of exciting chase scenes with dogs and rabbits, with all the funny incidents which occur to Nimrod's followers. The principal and important parts of the story, however, are with little wifey at home. The idea is original and interesting, and, produced with the liveliness with figures in all Essanay comedies, should prove a winner with the exhibitor and his audiences.

The Essanay's "The Fence on 'Bar Z' Ranch," a Western drama, lately released, has been pronounced by many exhibitors and exchange men one of the most perfect and delightful Western subjects ever released by the Essanay Company. The photography, it is said, is simply wonderful. The story is something out of the ordinary and splendidly acted.

#### AMONG THE EXHIBITORS.

B. M. Pierson and Millard Fairchild have opened a picture theater in Boonton, N. J.

Joseph Crowl has bought the Gem Picture Theater at Oxford, Pa., from Franklin Emig.

Petts & Filbert has purchased the Bijou Dream picture theater at Eaton, Ohio, from J. E. Mann.

Arthur Cohen has purchased the interest of his partner, Walter Herbold, in the Lyric picture theater at Elmwood, Ind. Improvements will be made.

E. J. Atkins and Bert Burgess have purchased the interest of Fred Heller in the picture theater at Tower, Minn.

Goldstein Brothers are planning to build a picture theater on Taylor street, Springfield, Mass. It is to have a seating capacity of 900, and will cost about \$25,000.

Plans are being prepared for a \$100,000 picture theater for C. E. Whitehurst, at 206 and 208 Park avenue, Baltimore, Md.

Edward Rodalvoicz has installed a picture theater at Crompton, R. I.

F. J. Tillman, proprietor of the Pictorium, at Athens, Pa., will build a new theater on Elmer avenue.

George Saal and J. H. Knepper, of Wooster, Ohio, have formed a partnership and will erect a new building for the Princess picture theater, of that city.

The Alhambra Moving Picture Theater Company, of Utica, N. Y., has purchased the Idle Hour picture theater at Poughkeepsie, N. Y., from J. Y. Burns.

F. P. Newhouse, of Vanderbilt, Pa., has remodelled his picture theater in that place.

#### PICTURES IN CHINESE THEATRE.

The foreign devils have conquered; they have invaded the sacred precincts of the Chinese theatre in Doyers street, New York city, with their magic. In other words, motion pictures are being shown in the famous old theatre which is now said to be under the management of Raymond Hitchcock. Pictures will be run occasionally during the progress of a five days' play—it takes days and sometimes months to present a Chinese play, so pictures will be a welcome relief. The house was crowded on the opening night. The service was installed by the Vitagraph Company.



# BAD OUTLOOK FOR FIGHT PICTURES

McQuade Learns that Fight Promoters May Not Realize Vast Fortunes from Films - "Fly Picture" In Demand—Pathe Educational Subject—Interesting Chicago News.

James S. McQuade.

FROM all that can be learned at present it looks as if the day of the fight picture had already far declined. Reports from exhibitors throughout the United States and Canada tend to show that the better element of patrons does not take kindly to the special fight release and that they show their disapproval by keeping away from theatres where the fight film has been exhibited. But it is learned that these opponents of fight films have not been satisfied with merely negative action. A national movement is being made by them for the elimination of arenic encounters from the picture world. They claim that a moving picture which shows the happenings in a prize ring is to be combatted even more than the fight itself, for the reason that only a few, comparatively, can witness a fistic ring contest while thousands upon thousands throughout the country can follow all the details by means of the picture.

It is proposed to pass state laws in this country that will prohibit the exhibition of a fight picture, under the penalty of fine and imprisonment; and, as exhibitors are already convinced that their business is seriously affected by such exhibitions, the opposition to the passage of such laws will be insignificant. In Iowa, such laws are now in effect and it is only a question of time until the movement is widespread.

Fight promoters and fighters have themselves to blame for these conditions. No sooner has a contract been signed for an encounter of note than the sporting columns of widely read journals have been filled with the fabulous terms asked for picture privileges, and sporting writers have shown a tendency to raise the figures still more mythically. What with \$100,000 purses for fighters, and \$500,000 for picture privileges, it affords little cause for wonder that the same portion of our population should take steps to keep the craze within bounds. These people have learned that moving pictures have come to stay and they are growing more fixed in their purpose to regulate them.

The Nelson-Wolgast fight picture, controlled by Sid Hester, promoter of that event, from all accounts received, is a failure. The following dispatch from San Francisco, which appeared in a Chicago daily, recently, bears this out:

## NELSON-WOLGAST FIGHT PICTURES A FAILURE.

The Nelson-Wolgast moving pictures were given a press exhibition last night and they were failures. The last few rounds, which were the spectacular rounds of the fight, came out very poorly.

The finish of the fight is shown on the canvas by two dark objects which give an outsider but little idea of the final round of the contest, when Referee Eddie Smith stopped it and declared Wolgast the winner.

This is an "independent" picture and it serves to show not only the weakness of the "independent" product, but also the fact that the licensed manufacturers did not make any effort to secure the picture privilege for this fight.

## A Word From Toronto.

H. J. Cohen, manager of the Kleine Optical Co. in Toronto, paid the home office of that Company a flying visit last week. Mr. Cohen said that business is very gratifying in his home city and that, within the past year, fully a 25 per cent. increase in the volume of business and in the number of better class picture theatres has been shown.

"There is little vaudeville used in picture houses in Toronto, and that little is very poor," said Mr. Cohen. "Exhibitors have found that their intelligent patrons are averse to cheap vaudeville and that they stay away if it is placed on the bill. The interest taken in licensed pictures is steadily growing among all classes.

"The Colonial, built by Messrs. Spear & Hill at a cost of \$36,000, is Toronto's finest picture theatre. It has a beautiful and attractive exterior and is patronized by the best people. Rows of automobiles, stretching away down the

street, in front, are the rule at this house. The best film service possible is booked for the Colonial and every theatre that uses a quality service is doing good business.

"Building operations in the picture theatre line promise to be very active this spring. The Canadian Amusement Co., with a capital of \$150,000, will construct several new houses, the capacities of which will lie between 800 and 1,000. Among these will be one in St. Catharines, another in Owen Sound and two or three in Toronto."

## National Interest in the "Fly Pest" Film.

George Kleine is much gratified with the general and generous response made by exhibitors to the press bulletin of his famous "Fly Pest" film, which was mailed as a feeler to ascertain how the film would be viewed as a regular release subject. Ever since the press matter was sent out, several weeks ago, letters have poured into the Chicago and New York offices, nearly all of them indicating a strong interest in the appearance of this widely heralded film and none of them discouraging Mr. Kleine in his carefully considered plan. Among the most important of the communications received is that of Edward Hatch, Jr., of New York, whose national work to enlighten the masses on the dangers of the presence of the house fly as a disease spreader has occupied years. Mr. Hatch has enthusiastically supported Mr. Kleine in his plan of making this film a regular release rather than to treat it like his other educational films, which will not be handled by exchanges, the reason being that it will now be viewed by the masses throughout this country and Canada and its great lesson impressed on the general mind. Mr. Hatch's letter will be read with much interest and in part is as follows:

I have now in my office applications for the use of the fly film from the Village Improvement Association of Cranford, N. J., and the Children's Aid Society, of New York City, the latter wishing to give illustrated lectures on the fly nuisance in its various social centers throughout New York City; also from the State Entomologist of New York State, for use in illustrated lectures throughout the State; from the State Board of Health of Florida for similar purposes; from the American Tuberculosis Exhibition, of Columbia, S. C.; the Municipal Commission on Tuberculosis of St. Louis, which believes "that the films would be widely used in this part of the country"; the Maine State Board of Health; the Medical Association of Georgia; the Department of Education of New York City; the Women's Municipal League of Boston, the Department of Health of New York City; the Civic Club of Philadelphia; the Department of Health of Chicago, and from the Liverpool (England) School of Tropical Medicine.

Besides these requests, which have been forwarded to this office from various sources, without any systematic work on our part to stir up interest in the film, I am sure there will be many more applications when the special Fly Committee of the American Civic Association, of which Committee I have been recently been made the chairman, starts its systematic campaign of education in every state in the Union.

The interest created in the exhibition of the "Fly Pest" is already widespread, and exhibitors cannot but be further strengthened in the conviction of the great drawing powers of this celebrated film after reading Mr. Hatch's letter. Mr. Kleine has not yet fixed the actual date of release, but tells me that it will be sometime in April. That will be most timely, as Spring will have then set in and the Summer, close in its wake, will bring myriads of the winged disease carriers.

## A Notable Pathe Educational Film.

I had a delightful treat in the Pathe studio last week, when Mr. Montagu ran off the beautifully colored film, "Wild Birds and Their Haunts," which is billed for release Saturday, March 19. This wonderful specimen of the nature photographer's work affords a peep at our wild, feathered friends in their homes, at a time, too, when one very rarely succeeds in catching a glimpse of them. Here I saw them hatching their eggs and, later, feeding their young, all betraying nervous anxiety; for they, evidently, could hear the click of the camera man's machine and sense his presence, although unable to discover him or it.

The little grebe, or dab-chick—a marine species of duck that is extremely shy and hard to approach—is seen returning to its nest in the midst of a pool. The eggs, which had been covered with weeds by the mother when leaving, are now uncovered and she fin-

ally sits on them. Then, evidently disturbed by the noise of the camera, she hastily covers the eggs and dives into the water. The small ducklings are seen later on—a large family of them—rushing rapidly hither and thither in search of food. Next, in succession, this reel reveals the sacred home haunts of the linnet, the thrush, the tomtit, the sedge warbler, the starling and the owl. It is exquisitely amusing to watch the wise, old night screamer peer here and there, and crane his neck and blink his eyes, as he vainly endeavors to place the intruder, who, instinct tells him, is in the near neighborhood.

The home surroundings and habits of these pretty creatures are shown to the life, the coloring being truly artistic, the pictures clear and the details perfect. I could not help thinking of the many weary days, weeks—and months even—that it took to secure the subjects of this beautiful educational reel, all of which were viewed by me so pleasantly in a few, short minutes; but, the knowledge and pleasure that the exhibition gave me would go far towards compensating the patient, tired-out photographer, could he only realize it.

Another reel, about 300 feet, was run off and there was certainly enough action in it for one of 1,000 feet. This, the title specified, was a "Bull Fight in Mexico." But the title is misleading and by no means does credit to the subject. It is the most novel bull fight ever shown or seen anywhere; for, instead of seeing bulls slaughtered and horses and men gored one witnesses a wrestling match between a fierce and vicious Mexican bull and an American cowboy. That cowboy is none other than Sam Pickett, the famous wild steer tamer of Ranch No. 101, owned by the Miller Bros. The way he is swung through the air seated on the animal's horns and gripping the mad brute's neck with the clutch of desperation, is a thriller while it lasts. It remained for Sam to teach the matadores a new game—how to fight a wild bull with bare hands—and the picture shows that the Mexicans were carried away by his display of grit strength and skill, for the arena is fairly littered with the cushions thrown into it, in token of applause and honorable distinction. This film will be released Wednesday, March 16.

## John Rock Wins a Beaut.

Were you ever lucky enough to bring joy and smile to your wife at an expenditure of 35 cents? Now days that would seem impossible, but John Rock has accomplished it. He invested the forementioned amount in a raffle ticket a short time ago, and was shocked to the point of ecstasy by a 'phone message one evening last week, announcing that he was the winner of a lady's coat of fine Irish-point, hand-made lace, valued at \$500. The glad news was communicated to Mrs. R., with the result that John was dispatched post haste, at the witching hour of midnight to bear home the dream fashioned in clinging white and all kinds of eyesome geometrical figures. But the Vitagraph's Chicago hustler had the journey for his pains; the business house was closed and hubby was forced to turn homewards disconsolate. Why? He knew that a certain somebody wouldn't sleep a wink that night. The morning, however, brought both sunshine and that—I can't do justice to the dash. Only a poet could describe it and, being of the common herd, I can only say "It's a beaut!" Although it is no his coat, John has been obliged to "wet" it several times, which is rather hard, even on a willing mixer.

## Large Gains for Calumet Exchange.

Business is fairly booming with Chicago exchange these days, as the fine weather has brought overflowing audiences to exhibitors generally. I had a talk with J. E. Hennessy, the popular and hustling manager of the Calumet Exchange, recently, and he showed me in most convincing fashion that the business of his firm has increased nearly 50 per cent. within the past three months, notwithstanding the severe winter. That certainly is "going some," but figures and the coin to represent them are indisputable in this case. Mr. Hennessy is to be congratulated on the splendid showing he has made since taking hold of the managerial reins, and the reputation he has gained in the past as a business getter in other cities gives promise of his running the Calumet's business up to record-breaking notch. Mr. Hennessy tells me that his country business is growing encouragingly at that every week brings him in touch with new customers.

## Politeness and a Smile are Winners.

I ran across that astute picture manager, H. Schoenstadt, one day last week, who has succeeded in building up a fine clientele in a neighborhood where every preceding manager had failed. Nothing daunted, the fate of his predecessors, Mr. Schoenstadt built the Palace Theatre, two years ago, and has been running it ever since to paying business. The Palace serves 430 people and shows pictures and high-class vaudeville. Mr. Schoenstadt says that his success is due to giving his patrons what they want and in presenting it in the best possible manner. Moreover, he lays great stress on politeness and courtesy and impressing every patron that he gets special attention. He knows every one of them, young and old, and has a pleasant word and a smile for all.

Manager Schoenstadt believes in a first-class film service and does not begrudge paying well for it. He is an old and valued customer of the American Film Service.



# UNSOLICITED WORDS OF PRAISE FOR

# THE BEST SERVICE IN AMERICA

"Had it not been for the excellent manner in which the American Film Service, of Chicago, stuck by me, through thick and thin, I would now be out of business." — The Film Index, Page 2, Issue March 12.

## AMERICAN FILM SERVICE, BANK FLOOR, 77 S. CLARK ST. CHICAGO, ILL.

Long Distance Telephones: Randolph 3216 and 3217

### Chicago Film Brevities.

Chas. C. Pyle, manager of the Standard Film Exchange, visited Louisville on business connected with the firm last week.

A large force of men began work on the foundations of the new additions to the Selig plant last week, and they will be rushed to completion in record-making time.

Many of the licensed men in Chicago have received cards announcing the marriage of Chas. Urban (of Kinemacolor fame) and Miss Ada Aline Gorecki, in London, Feb. 22.

John Rock is highly pleased with the success of the third release of his company—the Vitagraph. Every exchange in Chicago takes it and exhibitors are well pleased with the additional Vitagraph product.

The Hopp theatre, opened in Rock Island, Monday, March 7, to capacity business. A superior film service, high-class vaudeville and illustrated songs formed the program. This is the second house in Rock Island now owned by Joseph Hopp, of the Standard Film Exchange, the other house being confined to pictures and musical numbers solely. Mr. Hopp attended the opening.

The Virginia theatre, 43d street and Indiana avenue, celebrated its first anniversary, Sunday, March 6. F. J. Dunlap and Mrs. E. R. Boswell are owners, the former being manager. The year has been a successful one and has brought good returns. Pictures and vaudeville form the entertainment, which is enhanced by music from a large pipe organ. Three reels daily are furnished by the Theatre Film Service.

A handsome card in three colors, postal size, has just been issued by Harry Gordon, of the Selig advertising department. A posted slip appears on the front, bearing the words, "It's Not What's on the Surface That Counts—It's What's Inside." Underneath this slip is a printed price list for Selig posters, for lots running from 10 to 300. A capital idea, friend Gordon, and a useful and handy reference for the exhibitor. As the Selig firm originated the use of posters for M. P. theatres, it is only natural that it should maintain its lead in impressing on exhibitors the importance of the poster in securing business.

### KALEM JOTTINGS.

An incident in the history of the Seminole Indians is being worked into a picture under the direction of Mr. Sidney Olcott and his efficient stock company now working in Florida. The Seminoles were a most remarkable tribe of Indians. According to our old school histories, they were never conquered by the armies of the United States, sent against them repeatedly. After many disastrous expeditions the Government at Washington was obliged to sue for peace and a treaty that was quite advantageous to the Seminoles was ratified by them and has never been broken. There are but few remaining members of this picturesque tribe of red men, but their early history furnishes abundant material for thrilling and highly educational motion pictures. Mr. Olcott is exceptionally clever in the posing of Indian subjects and a picture of more than ordinary interest may be looked for.

Plans are now under way to install a Kalem stock company in Canada. An agent is now making a search for a suitable location with carte blanche to make all arrangements. It is the intention of the Kalem Company to produce a number of Canadian picture stories founded upon incidents connected with the early settlement of that country. Fine scenery bounds in the Dominion and its history is replete with thrilling events in war and romance.

Gratifying results are being derived from the Kalem Indian pictures according to reports from exhibitors. Evidence of this is showing in the number of extra orders that are pouring in at the home office.

### PATHE POINTERS.

Pathe Freres will release in the near future, a film of exceptional strength and merit—Shakespeare's Othello. The story of the famous Moor of Venice, will be released as a film d'art. The pictures were taken at the famous Queen of the Adriatic and the beautiful Venetian buildings, the charm of the Grand Canal, and all the exquisite beauty of the famous palaces of Venice are all shown in the picture in addition to the marvelous pantomimes executed by the leading actors of Italy. Many have seen Othello, but never in such setting. The stage has been noted for wonders of scenic fidelity, but to enact this marvelous tragedy along the very waters and in the very gardens and palaces that the immortal Shakespeare pictured with his versatile pen, is to add an interest which could not be obtained any other way. We are shown Othello and Desdemona in the palace. We see Iago going to the palace of the Doge, along the Grand Canal, and we seem to be in the gondola with him as it sweeps steadily along, propelled by the muscular gondolier who so ably handles his oar. Imposing facades, beautiful colonnades, magnificent porticos and marvelously wrought gateways, all come under our view as we pass from one scene to another of this great play. The film is colored with the usual Pathe excellence, and it is well to note that the costuming and the interior decorations are absolutely correct to the period.

Another film d'art which will be enthusiastically received by every audience, is to be released soon, under the title "The Duchesse de Langeais." This is a story of a beautiful but coquettish woman, who held her little court of lovers at the time when Ferdinand VII. was King of Spain. The Duchess was a French woman pride was piqued by the fact that the famous General de Meyran failed to be captivated by her charms. She invites him to her home for a little tete-a-tete. This invitation the General accepts, and there falls deeply in love with the fickle young lady. As he is declaring his affection, the Duchess's friends who have been without, fling wide the door and catch the General on his knees. Deeply wounded and angered he withdraws, but the Duchess de Langeais, after playing so wantonly with edged tools, finds that she herself has fallen deeply in love with the General. She asks his pardon, but is sternly refused by the obdurate soldier, and thereafter she disappears from Paris life. Five years later, General de Meyran receives a commission from Ferdinand VII. of Spain, and while establishing order in Formentera he visits the convent of the Order of the Carmelite Nuns. While passing through the chapel, he recognizes in the garb of a nun his former love the Duchess de Langeais. The recognition is mutual and the Duchess flees to her cell. That night the General with two friends, resolve to take her by force from the convent, and having forced an entrance they wander along the quiet passage until they find the door marked with the name which the Duchess has adopted at the time of her taking the veil. They enter; alas, too late, the excitement of seeing her love in such a place, after five years of separation has proved too much for the Duchess, and she has died, and here in the lonely cell they find her body laid upon a rude bier, with a dim light of candles flickering on her pallid face. The Mother Superior now enters and sternly orders them to retire. This they do, after the General has imprinted his first and last kiss on the cold lips of his dead love. This play is adapted from the widely read story by Honore de Balzac.

On March 28, Pathe will release a delightful comedy, full of vital humor and played with great gusto by Max Linder, the famous comedian who for years has made such a hit all over America in the Red Rooster Films. This comedy is really funny, and shows the trials of poor Max, learning to juggle three balls in order that he may win his lady-love, who has told him that she never would marry any man who could not accomplish this delicate feat. This film is sure to be very well received.

R. W. Teed the Pathe traveling representative, after a most successful and gratifying month in Boston, during which time he demonstrated and sold a large

number of the "Pathe Professionals," has made a victorious march, through New Hampshire and Vermont, inspecting the various Pathe machines now in use and in many instances installing new ones. A demonstration of the Pathe Projecting Machine seems to be absolute proof of its great superiority, and Mr. Teed is experiencing no difficulty in placing them wherever a new machine is needed.

A rather remarkable picture was taken by Pathe Freres on Feb. 26, at Lake Ronkonkoma, when a picture was made of Mr. Nat Roe's 120-H.P. motor ice boat, and Mr. Van Anden's Aero ice boat. These two boats are widely different in design, though both afford fine winter sport. Roe's motor boat is the fastest boat in the world, making as high as 120 miles an hour. Its great advantage over ordinary ice boats is that it does not need to wait for wind, and when it comes upon a break in the ice of two or three hundred feet, it can cross it with scarcely any diminution of speed. Riding with Mr. Roe is wild sport as the writer knows, and jumping air holes, has the Coney Island shoot-the-chutes beaten to a frazzle. Good pictures were obtained of both Roe and Van Anden in their boats, jumping air holes in the ice, the former traveling at the rate of 90 miles an hour. This picture will be released in the near future and should make a strong appeal to every lover of good sport.

### LUBIN NOTES.

It does not always happen that the accidents in picture making spoil the film. The other afternoon one of the Lubin directors was working on a comedy picture soon to figure in the releases. In the middle of one of the scenes, in which a man was being dragged into a house, two huge dogs came bounding across the lawn from opposite sides and attacked the heels of the victim. Had they been rehearsed, their entrance could not have been more opportune nor their comedy better and the result is an added comedy value to an already funny picture.

The sympathetic strike in connection with the demonstration against the Philadelphia Rapid Transit Company will slightly delay the occupancy of the new Lubin studio, but not all trades engaged in the sympathetic strike and the postponement will not be as serious as was at first feared. Meanwhile the staff of scenic artists is working on new frames and some big productions are being planned which will attract more than passing notice.

When a farce is in rehearsal it is considered a sign of failure if the players laugh at their lines, but it's different on the picture stage, and the fact that the players the past week have enjoyed many hearty laughs is proof positive that a ripping comedy film is in hand. There are a lot of brisk little comedies in preparation, but this is the biggest laugh of all.

The Lubin automobile has proven such a convenience to the production department that the charter of a power boat is contemplated for the summer season. The shores of the Delaware are most picturesque and it is planned to make these trips a relaxation for the players during the hot spell while the stories planned will be the better for their handsome settings. In April a smaller launch will be paced at the disposal of the Lubin pathfinder and he will familiarize himself with the river and bay in preparation for the later trips of the larger craft.

The other day the scenario department received a letter accompanying a picture suggestion which ran in part "Please telegraph me when you get this how much you will pay me for it. Send it collect, the enclosed is to pay you for the trouble." The enclosure was a five-cent stamp, which was returned with the story. In the past week the scenario department received eighteen St. Patrick's day stories, but meanwhile the printing and joining rooms had the Irish Boy in plenty time to make the extra prints called for by alert exhibitors who appreciated the value of the first run of this film on St. Patrick's day.



# PICTURE THEATRE MANAGEMENT

Some Phases of the Exhibition Business Discussed by Mr. W. W. Hodgkinson, of Ogden, Utah—Deductions Made From the Writer's Personal Experience.

Written for The Film Index—First Article.

**S**HOWING that motion picture theatres may be conducted on a considerably higher plane than usually attempted, and that what is really needed to advance the exhibition business is a class of exhibitors who have originality and courage enough to think for themselves and run their business on sound principles, rather than be bound to continue along the lines on which it was conducted in the beginning by persons totally unqualified to meet the present conditions; persons whose motto was: "ANYTHING TO MAKE MONEY TO-DAY; AFTER US OBLIVION."

That the crying need of to-day in the exhibiting field is a body of exhibitors who can think for themselves and break away from existing conditions there can be no doubt. Exhibitors who can realize that the first to enter their line were not, as a rule, either business men, showmen, or of a class qualified to handle the exhibition of motion pictures as they are to-day. From all trades and vocations came the first exhibitors. The butcher laid down his cleaver, spent a few hundred dollars remodeling his shop, and behold: "A Picture Palace." Likewise the baker, the small merchant and recruits from every source who imagined they could see large returns from a small investment.

The business has advanced in a measure, much money has been made, and on that account, with few exceptions, the exhibitor has seen fit to let well enough alone. True, some elegant buildings have been erected, and occasionally a high class show is seen; but the fact that agitation against pictures is raised in all parts of the country proves that something is wrong. The business has generally succeeded in spite of the exhibitors' efforts, rather than through them.

## Must Readjust Business Methods.

What is needed is for the exhibitor, as a body, to rearrange his business on a basis such as will perpetuate it, rather than kill it; that will place the motion picture in its true position, where it rightfully belongs, as the educator and entertainer of the world.

That something is wrong, there can be no doubt; that the business needs elevating is also certain. But how can it be done? Like every other step forward has been made; by thinking, and then acting. This article is especially intended for the hundreds of exhibitors who do think, but do not dare to act.

## First Venture in Ogden.

Just two and one half years ago I passed a "Nickelodeon" in Ogden, Utah, a city of 25,000 inhabitants. It was a new idea to the town, having been opened just a few months previously by a carpenter from the east, who looking for a location there, imagined the field overcrowded and migrated westward. Apparently he was making a success, and two other similar places opened almost simultaneously. Being fond of pictures I occasionally stopped into the "Nickelodeon" so called, as it seemed to be the best of the three. On this particular occasion, however, I was accompanied by a lady, and the surroundings and habitudes did not, I considered, permit of my taking her inside. Running the regulation reel of pictures and song for a nickel attracted a not very desirable element, although some worthy people undoubtedly braved conditions to attend.

As we passed the thought came to me: That motion pictures shown under improved conditions and amidst more inviting surroundings would appeal to a better and more intelligent class of people than were patronizing the shows. Also, that the price should be advanced for two reasons. First, that elaborate, longer and more expensive programs could be run. Second, that many persons would prefer paying more and not be required to mingle and sit beside a certain element that must be attracted by the low price.

I gave it considerable thought and then aired my views to a friend who occupied an office with me. To us the idea seemed sound, and we decided to try it out. One of the theatres, the least desirable of the three as to location, ap-

pearance and equipment was dragging out a miserable existence and losing money—a flat failure. It was located a half block off of the business street, behind a large hotel, and on the side of a hill generally shunned in the winter on account of snow and ice that accumulated on the walk.

With the same faith that has lived to this day, we bought the place at a low price. The room was about 20 feet wide, seating about 160 on school benches and kitchen chairs, with considerable room for expansion in the way of vacant space behind the screen.

First we threw out the machine and installed a new one. The arrangement of the place was a joke—the regular store front never having been removed. I spent an evening writing out

Sims, and the careful attention they paid to every visitor its prosperity continued until January, 1909, when it was succeeded by the modern houses operated here to-day. Upon entering the venture I had in my own mind fixed a weekly profit that I thought we might reasonably expect to derive, and to my surprise the actual profits of the little place averaged about four times greater during the entire life of the house, although the running expenses almost doubled as competition and a desire to give a good show caused improvements to be made from time to time in the music, film service and other details.

To-day there is hardly a city or town in the country that can show motion picture theatres that equal the ones that evolved from the idea of two and one-half years ago. There are four now, all of them operated on the original plan, and all are successful. Their plan is something that the average exhibitor will tell you is impossible. The accompanying photos will give you an idea of the excellence of the theatre buildings. The following facts will explain other details.

Each of the four shows run a carefully balanced program of from 3,000 to 4,000 feet of films and two illustrated songs for an entire week! I "repeat"—run the same subjects in



GLOBE THEATRE, Ogden, Utah; Owned by Alhambra Theatrical Company; Seating Capacity, 532; Changes Programme Every Monday; Runs Four Reels and Two Songs; Admission, 10c.

a plan of operation and changes to be made. It was decided to run three reels of pictures and two songs to make a show lasting one hour, to charge 10 cents admission, and change program every Monday. The old order of thing being tri-weekly changes of one reel and one song, admission five cents.

Linoleum was placed on the bare lobby, banners were painted for advertising purposes, readers were prepared for the local papers, programs were printed and we opened the house the evening of November 18th, 1907. Our running expenses were \$140 weekly to begin with. This increased from week to week until five weeks after opening they were \$175, and the place had arrived. The seating capacity was increased to 205 and was taxed every night and the lobby packed to the doors with a miscellaneous crowd, including many well-dressed people. The other two five-cent houses also changed to ten cents.

## Raking in the Profits.

Thanks to the excellent management of my friend and partner, Mr. H. A. Sims and Mrs.

the same houses for seven days and evenings—and that has been the permanent plan. It pays and competitors running frequent changes and 5 cent shows have all failed. Let the foregoing sentences "soak in."

Each house is equipped with opera chairs and has a three piece orchestra of skilled union musicians who carefully select music to accompany the pictures and after the first day the accompaniment is perfect.

The photos of the Globe, Isis, Oracle, and Jolie theatres, all of which are managed by Mr. and Mrs. Sims give but a slight conception of the beauty, comfort and safety of the houses. Each has an immense operating room, not a coop, but a room separated from the rest of the building by regulation lathed and plastered walls and lined inside with black iron and asbestos sheathing.

Each room is equipped with two latest model machines, each operated by a separate motor. There is also a double dissolving stereopticon and the screen is never blank for a second during the performance; each picture dissolv-



ing into another picture or slide and each slide into another slide or picture. A lighting system was installed in the Oracle when it was first opened a year ago, whereby it is light during the performance. The best people in the city patronize these shows. They are held in high



**ISIS THEATRE, Ogden, Utah; Owned by Alhambra Theatrical Company; Seating Capacity, 420; Changes Programme Every Monday; Runs Four Reels and Two Songs; Admission, 10c.**

esteem, as the following editorial clipped from a local paper will show.

#### MOVING PICTURE THEATRES.

(Ogden Examiner, Friday, Jan. 28, 1910.)

The fact that a few who know nothing of the truth declared recently at a meeting of the state league of municipal officers at Logan that the moving picture show was not the proper thing, does not make the statement true. The statement of an evening contemporary which commends the stand of the municipal authorities would be surprising to those who did not realize the personal motive back of the editorial.

No broad-minded person of ordinary intelligence can find fault with the entertainment provided at Ogden moving picture theatres. Instead of being detrimental to the mind of the young, it is actually educational and, as conducted in this city, more often elevating. Certainly the theatres are harmless. Of course the narrow-minded critic, following his natural warped principle that all which affords pleasure to humanity in general is bad for the morals and for the mind; will declare against the moving picture theatre, but he will not take the trouble to visit one of these performances to learn the nature of the pictures.

As at present conducted in Ogden, the moving picture houses provide education and entertainment and an air of refinement marks the management of every one. The average child is as safe from all that is evil within a moving picture theatre here as within the home, and many of them are safer. So long as local moving picture shows adhere to the present high standard, The Examiner wants them to remain, and we believe there is small probability of their abandonment.

Politicians appreciate the strength of popular sentiment, and even those "grand standers" at Logan who sought spectacular favor will not dare oppose public feeling.

The reputation of the management is such that the most particular parents do not hesitate to send their children, unaccompanied, to the matinees. No objectionable pictures are shown and educational pictures, scenic, and industrial, are usually included on each program and more are desired. As I have stated, the houses attract the very best class people, but this by no means shuts out a poorer class which realizes there is more helpful amusement than can be secured for ten cents from any other place. It is always a quiet, respectable, orderly lot of people, no matter how crowded the lobbies may be.

Enough regarding this particular case, and let it suffice to say that the same plan was carried through with the greatest success by Mr. Bossner of the Boz Theatre, Boise, Idaho, where he entered the business something over a year ago. At that time the picture theatres of that town were changing three times weekly, four of them; they have all stopped it now. One changes twice weekly, running three reels to change, the others change once weekly. The

frequent change shows could not stand the competition of the all week program, although no one in the business believed Mr. Bossner would succeed when he started. He, however, had seen the idea thoroughly worked out and had faith. To-day, after a wonderfully successful year, his is the acknowledged leader of Idaho picture theatres, although it is a small room seating about 300. His plans are now completed for a handsome new house seating 500 or more to accommodate the extra hundreds of picture admirers that have been brought into camp by his progressive methods.

#### Why the Plan Succeeded.

And why does the plan succeed? Pray, a hundred reasons, each a good one. Don't say it is the locality; that it couldn't be done in the east. I can prove that it can. Let us apply the intelligence in reasoning on this question that it deserves. Consider Ogden, Utah, or Boise, Idaho, with their 25,000 inhabitants each, and New York City, with its millions. A play makes a grand success in New York and runs six months or a year. Later it comes to Ogden or Boise and stays one night. Biograph, Selig, Essanay, Pathe or some other manufacturer makes a wonderful film; a master-



**Albert Scowcroft, President Progressive Motion Picture Company, 2349 Washington Avenue, Ogden, Utah; also Vice-President Alhambra Theatrical Company of Ogden, Utah.**

piece; a work of art. IT RUNS A WEEK IN OGDEN, IT RUNS ONE DAY IN NEW YORK CITY. Could anything under the sun be more inconsistent? Stop and try to figure out why it should be so.

If you haven't any ideas, consider the following statements, and if you disagree with them, look up the argument—I could almost say proofs, that follow:

- 1.—The present plan of too frequent changes will ruin the business.
- 2.—The prices of picture theatres are too low throughout the country.
- 3.—Higher prices can be secured, and must be to preserve the business.
- 4.—Existing prices defeat the aims of the manufacturers to produce works of art that would appeal to everyone.
- 5.—Motion pictures cannot die; but may be killed.
- 6.—The business will work into the hand of people broad enough to save it. If you are not broad enough for it, you had better educate yourself.
- 7.—Vaudeville in a motion picture theatre is its ruination. This does not refer to legitimate vaudeville, where a reel of pictures is used as an act, but to picture theatres that put on cheap acts that kill the patronage of the better class of picture lovers.

8.—The apparently drastic rules of the Motion Picture Patents Company were necessary. More drastic rules must be put in force if we are to advance. If exhibitors have built on a wrong foundation in conducting their business, they must remodel.

9.—The salvation of the motion picture business will be educational and scenic films; higher prices throughout the country and less frequent changes of program.

#### The Author's Argument Is:

That 5 cent shows must go, except in poor localities.

That 10 cent shows will elevate the business by attracting more select audiences and pave the way for even higher price motion picture theatres. Many localities are ripe for higher prices than 10 cent shows right now.

That the shows must be high grade motion pictures only, since cheap vaudeville acts will be detrimental to the plan, by disgusting the intelligent class catered to.

That a longer show can be given for 10 cents, averaging an hour and consisting of three or four reels of film in which will be a pleasing variety of which some particular part must interest each one.

Also that a show running an hour is an inducement for people to travel a distance to witness it, and one will feel repaid to come out during disagreeable weather for an hour's entertainment.

That shows universally must run 3,000 or 4,000 foot programs for a considerable period, depending on population, and receive increased prices before the manufacturers will be able to do their best in the way of producing long subjects of especial importance and interest, consisting of several reels on one theme, which could be made so attractive that 10 cents or more could be drawn from everyone with any desire for knowledge or entertainment. That when this is done, it would force exchanges to place the true valuation on real feature films and not regard each film as just a "reel" as at present. The present system prevents either exchange or exhibitor from placing a true value on an unusually good film, and it must be discouraging to a manufacturer to see it handled in exactly the same manner as a reel of worthless matter.

Pictures are but another means of interpreting Art, History, Literature, Science, Biology, Geography, or anything now interpreted by books, newspapers, magazines, photography or in any other manner. Only the motion picture camera and the projecting machine form a combination that gives results that discount



**ORACLE THEATRE, Ogden, Utah; Owned by Alhambra Theatrical Company; Seating Capacity, 300; Changes Programme Every Monday; Runs Four Reels and Two Songs; Admission, 10c.**

all other means. Don't forget this, and don't let the public forget it.

The reason the business is not advancing faster, is that it is too much controlled by inferior minds that have never yet grasped a fraction of the possibilities of the business, and that in catering to the hoodlum element (with all respect to the few operating high-class places and



the people of education and refinement who brave the existing conditions in order to witness the fascinating films), they are so blinded by the shower of coppers that are pouring into their coffers, they cannot see the stream of gold pieces that is a little farther on.

The business has been so prostituted by cheapness that the real value of the invention has been ignored. If it were impossible to see good travel pictures at less than 50 cents to \$1 a show, many cultured people would be anxious to attend who wouldn't enter a picture show. This is the other extreme, but not as harmful to the business as catering to the 5 cent element and entirely neglecting the large majority of our people with bright minds who can only see pictures under unfavorable conditions.

(Concluded in next week's issue.)

## COMING EDISON RELEASES

### Brief Advance Notes on Early Releases---Item of Interest to the Exhibitor

"A Western Romance," released March 22d, tells an absorbing story which has its foundation in the betrothal of a little boy and girl, brought about by their parents in order to conform to a clause in a will, by the provisions of which a fortune is left to the girl providing she marries the boy before her twenty-fifth birthday. The two families separate, the young girl growing up in the West, where she not only learns to forget the sweetheart of her childhood days, but also to cherish a resentment of the contemplated alliance as she grows older. Under an assumed name the young man, who has since fallen in love with the girl through the medium of a photograph which her mother has sent East, starts for the West determined to overcome her objections and win her heart. This he succeeds in doing after their successful escape from the plottings of a rival, who has brought to his assistance a band of Indians and desperadoes of the plains. The attempt of the hirelings of the rival suitor to waylay and murder the young fellow is thwarted by his sweetheart, who has overheard the plot and who effects his rescue in a daring and thrilling manner. The pictures were taken at a considerable expense in the West and outside of the two principals, the actors are natives of that section, real Indians and real cowboys being employed.

"The Man With the Weak Heart," the other release of the 22nd, is a comedy which is made all the more laughable by the spirit of satire which pervades it throughout. The spectacle of a huge bulk of a man, whose family physician has ordered him to refrain from any extraordinary physical exertion because of a tendency to heart disease, pushing aside obstructions of an enormous weight, mowing his way through a crowd of toughs, lifting trolley cars from the tracks and performing other prodigious feats of strength, offers abundant merriment in itself, but this is intensified when he is shown in his own home apparently physically exhausted, the entire household, even to the baby, giving him the lavish attention that his precarious (?) condition demands.

A drama entitled "The Suit-Case Mystery," by Edward W. Townsend, is the release of the 25th. In a novel and lucid manner Mr. Townsend has built up a story upon the similarity of two suit cases, one belonging to the paymaster of a large contracting concern, and the other to a young draftsman who, having lost his position because of a strike in the factory in which he is employed, is returning home. Crossing the street he is run down by the paymaster's automobile, and in the confusion attendant upon the accident the two-suit cases are exchanged, to the subsequent amazement of the one and the discomfiture of the other. The temptation to retain the money is strong upon the young draftsman, but his mother's counsel prevailing, he returns the suit-case to the police station, to which the draftsman has also repaired under the custody of police, doubt having been cast upon his story by his employer. Here the draftsman meets the paymaster's sister, who, as luck would have it, had met him after the automobile accident and bound his wounded hand with her handkerchief. The situation is cleared and the young fellow is given employment by the contractor himself, who recognizes in the mother of the youth the widow of a friend of his younger days.

"Bradford's Claim," the release of March 29th, is an intensely dramatic story in which Don Fulanco, the world's greatest living educated horse, performs feats of almost human intelligence. A thrilling climax is reached in this story when the heroine, surrounded on all sides by pursuing desperadoes, finds herself near the edge of a cliff twenty feet above the river. Hesitating but a moment, she urges her horse to the leap, which he takes in magnificent style, horse and rider plunging into the stream and gaining the opposite shore to the chagrin of their pursuers. The leap of the horse in this scene was a most daring piece of work, both narrowly escaping injury through a portion of the bank giving way beneath the horse's hoofs as he was about to spring from the cliff. "Bradford's Claim" will hold

the attention of an audience from beginning to end of the film.

"Michael Strogoff," Jules Verne's absorbing story of the thrilling adventures of the Czar's courier on his secret mission, will be released on April 1st. Those who have read the book will realize the many opportunities it affords for unusually strong dramatic situations.

"Sandy the Substitute," especially arranged for Edison production by Roy Norton, the author of the well known "Whistling Sandy" stories, is slated for release on April 8th. The character "Whistling Sandy" has appeared more extensively during the last five years in such magazines as Harper's, Century, Everybody's and the Cosmopolitan than probably any other in fiction or history. The heroic conduct of the quaint hero under a crucial test is the subject of the first film of the series, and it is said that the possibilities of the story have been fully grasped in its visualization, the characters of "Sandy" Smith and the outlaw being interpreted with fine dramatic appreciation of the roles.

Richard Harding Davis' "Her First Appearance," a special adaptation of his famous story by the author, is to be released on April 15th. For the interpretation of this play a special cast was engaged, and the utmost care taken in the costuming and stage settings. It is said to be played with a simplicity and fidelity which makes the story tremendously convincing and will place it among the film classics of the year.

## SERIOUSNESS OF COMEDY.

### Making Fun Is No Trifling Task for the Motion Picture Actor

Natural fun is a spontaneous effervescence of good humor, unexpected or unintentional in its outcome and effect. This is an entirely different proposition to acting funny to order. Try it. It is not as easy as you think. Just as soon as people know you are trying to be funny, they become hyper-critical and take you seriously. The trouble is to make them forget that you are trying to be funny. To act funny to order and make it appear natural or spontaneous is, indeed, a serious matter.

This was the beginning of the subject of discussion with one of the Vitagraph Directors who has met with remarkable success in the directing of comedies. In the direction of a drama the actors can inspire themselves with its seriousness, it is evident and unmistakable and the sense of seriousness is more general in the public disposition, therefore, more generally understood; the sense of the humorous is more obscure and less developed; to get it across to the audience it must appear natural and strike them as the real thing. The director of a comedy must work very hard to get the actors into the spirit of the comedy and then drill them up and into a funny situation. They have got to exaggerate without caricaturing; to emphasize without burlesquing. It is a continual anxiety on the part of the director to go the limit without over-stepping it, a constant watchfulness to go so far and no farther.

Every character in characteristics and make-up is a study; to avoid offensiveness, the Frenchman must not be a freak, the German not a ridicule, the Irishman not distasteful, just pronounced enough to make them naturally funny. Contracts or opposites must be introduced with care and judgment. The thin woman and the fat man, the tall man and the short woman, all must be weighed and measured within the scale of possibility and effect. Climaxes and consequences must be logical and feasible as well as sensibly funny.

The source of all humor is gravity, and here again the contrasted seriousness of purpose in the characters plays an important part to intensify the run; if the intention of the actors to be funny were evident, the result would be lost. The fun must appear unexpectedly and accidental. This deduction brings us back to our original proposition, that it is a serious matter to be funny and the seriousness of comedy acting, and directing is a matter of deeper thought and consideration than it appears.

### "VITAGRAPH NOTES."

A memorandum of the good things to be served by the Vitagraph experts are: "Capital vs. Labor," a great drama of national interest and aptness, on March 22. "The Hand of Fate," another drama of one of life's great truths in which the characters and scenery portray the rugged beauty of life among the mountain fastnesses of the Carolinas, on March 25. "The Broken Spell," a society drama of surpassing charm and bewitching attractiveness, on March 29. "The Tongue of Scandal," to be released on April 1, characterizes a peculiar phase of human nature and a type of mentality common to small communities where gossip forms the chief budget and very often leads to near tragedies of social ruin and destruction of character. "The Fruits of Vengeance," the evidence of how great a matter a little fire kindleth. An every day occurrence with a practical moral, a family feud and a division of a neighborhood by a children's quarrel, the growth of a mountain from a mole hill. These last two subjects are particularly far-reaching in their influence, immensely truthful, and will always arouse a welcome enthusiasm in their reception by the public.

The earnestness of the Vitagraph actors was more than demonstrated in a boxing bout scene from "The Merry Widow," No. 2. A couple of "fatties" were in concours de combat for the hand of the attenuated widow. It waged so fast and furious with "cuts" and "upper-cuts," "jabs" and "counter-jabs" that they could not be separated after the film ran out and the picture was all in. One of the directors who tried to separate the combatants got in the way of a loose swing which landed him across the studio and through the ice of a scene for "Uncle Tom's Cabin," from which he was rescued without much trouble.

"Gee! but that was a hot finish," said the director. "But they landed you cold," said the scene shifter, as he removed to the junk pile, the remnants of the icy scene.

Never before at the Vitagraph Studio has there been so much doing as at the present time. The fine weather of the last week has given everybody fresh impetus to get in some of their best work and take advantage of the out door possibilities and favorable conditions. There have been as many as five plays in operation at once with very satisfactory advancement. This studio is, indeed, a veritable hive of workers.

## THE FALL OF BABYLON.

This great production has created more enthusiasm among the exhibitors of Chicago than has any feature ever presented to their notice.

A number of theatres are already making advance announcements to their audiences stating that in a very few weeks they will be able to give them a remarkable entertainment from EVERY standpoint.

Too often it is necessary to use some modifying clause when we mention even master productions. Too often we hear, "Wonderful, but poorly photographed, or poorly acted by the minor characters, or carelessly staged, or the plot is hardly clear. In this film, however, the makers have studied every possible objection and have absolutely eliminated every questionable feature, replacing each not with material unobjectionable but with touches absolutely worthy of the greatest praise.

A film which combines education with entertainment, historical accuracy, with a wealth of spectacular costuming, clear plot with mysterious illusions, intense dramatic action with the work of the most famous of actors and actresses, and perfect photographic reproduction with rich tinting, is entitled to praise from the entire moving picture field.

A film of this kind cannot be too highly praised for its moral tone, for its artistic finish, for its educational value, while the value to the box office is immense, for it appeals in some portion to the entire public who frequent the moving picture theatres.

The great film will be released the latter part of March by George Kleine.

## HIGH CLASS COMEDY.

There is no lack of comedy upon the market to-day, comedy that is clean, comedy that really has laughs in plenty, and yet the public seems to be in search always of the lighter dramas and farces.

It is a pleasant thing to know that the show attending people do demand the entertainments which rests and cheers them rather than the dark and sordid displays which too often show scenes painfully true to the individual life.

Whereas the comedy film used to be a sort of filler, both in length and in quality, the last year has shown us many full reel comedies, as carefully planned and staged as the feature dramas.

In this connection we are forced to mention a full reel Classic-Comedy soon to be released by George Kleine. The force has been richly costumed and staged to represent Greece in the days of Aristophanes while the plot is most carefully developed through several remarkable anti-climax scenes to a perfectly grounded finale. Artistically colored tableaux.

This film, under the title of "The Kiss Was Mightier Than the Sword," is bringing to the public not only one of the most laughable but one of the richest films of the month.

## YERKES NOISE MAKERS ON TOUR.

The Yerkes Manufacturing Company, makers of sound effects, whose advertisement appears elsewhere in these columns, has adopted a very progressive sales method since its recent removal to new quarters in the Greenwald Building, 87th street and Third avenue, New York city.

Men are now sent on the road in the Eastern states with a complete set of sound effects for moving picture exhibitions, which they install and operate in theaters for an evening to demonstrate the effect on the audience.

Most pleasing results have been obtained. Especially in comedy motion pictures it is shown that with proper noises at the right time audiences will become greatly enthused and laugh to the splitting point. It is also demonstrated by these traveling men that people having seen a show at which noises are effected, receive a more lasting impression of those particular theaters and talk about it to their friends.

Many managers have purchased sets of sound effects on the strength of the results of these demonstrations. A revised list of prices place the instruments within the reach of every one. A new catalogue is ready to be sent for the asking.



# MANUFACTURERS' BULLETINS

Advance Descriptions  
of Licensed Subjects

## CALENDAR OF THE WEEK'S LICENSED RELEASES

**MONDAY, MARCH 14, 1910.—4 REELS.**

**BIOGRAPH**—The Converts, dramatic, 986.  
**LUBIN**—Mamma's Angel Child, comedy, 505.

The Blundered, comedy, 455.

**PATHE**—Uncle's Money, comedy, 499.

Tobacco Culture, industrial, 469.

**SELIG**—The Dawn of Freedom, dramatic, 730.

A Crowded Hotel, comedy, 370.

**TUESDAY, MARCH 15, 1910.—3 REELS.**

**EDISON**—Fruit Growing in Grand Valley, Colo., industrial, 570.

A Mountain Blizzard, comedy, 425.

**GAUMONT (Kleine)**—In the Shadow of the Cliffs, dramatic, 685.

The Saraband Dance, fantastic, 295.

**VITAGRAPH**—Victims of Fate, dramatic, 963.

**WEDNESDAY, MARCH 16, 1910.—4 REELS.**

**ESSANAY**—The Inventor's Model, dramatic, 686.

Method in His Madness, comedy, 302.

**KALEM**—The Seminole's Trust, dramatic, 960.

**PATHE**—The Captive, dramatic, 640.

A Bull Fight in Mexico, sport, 295.

**URBAN-ECLIPSE (Kleine)**—The Country Schoolmaster, dramatic, 688.

A Trip Along the Rhine, scenic, 240.

**THURSDAY, MARCH 17, 1910.—3 REELS.**

**BIOGRAPH**—The Love of Lady Irma, dramatic, 988.

**LUBIN**—The Irish Boy, dramatic, 930.

**SELIG**—In the Frozen North, dramatic, 1,000.

**FRIDAY, MARCH 18, 1910.—4 REELS.**

**EDISON**—Frankenstein, dramatic, 975.

**KALEM**—The Enchanted Castle, comedy drama, 955.

**PATHE**—The Troubadour, trick comedy, 561.

The Exile, dramatic, 410.

**VITAGRAPH**—The Mystery of Temple Court, dramatic, 969.

**SATURDAY, MARCH 19, 1910.—4 REELS.**

**ESSANAY**—The Girl and the Fugitive, dramatic, 950.

**GAUMONT (Kleine)**—Little Jack's Letter, dramatic, 741.

In the Foothills of Savoy, scenic, 246.

**PATHE**—Wild Birds in Their Haunts, educational 459.

A Willful Dame, comedy, 544.

**VITAGRAPH**—The Courting of the Merry Widow, comedy, 833.

### BIOGRAPH CO.

"THE LOVE OF LADY IRMA."—Love is the root from which spring many influences—jealousy, selfishness, fear, cunning. That there is no true love without jealousy is, some contend, an established fact. This much is so, that there is a degree of selfishness and a feeling of fear in the nature of those deeply in love. That love will find a way, is simply the cunning induced. Lady Irma is the wife of a handsome man who is the object of admiration of all the women, and wherever he appears they flock about him to such an extent that the wife, though assuming that she is not jealous, is afraid that their excessive adulation may turn his head and she will be forgotten. She asks herself if she can hold his love. She, with candor, realizes that she is not more beautiful than most of them (and maybe not as attractive as some). Here she is tortured by fears, although he is devoted to her. Protests on his part served but little to ease her mind when she sees him in the midst of a throng of admiring women, and her perturbation is ill-concealed. To her best friend she is about to write her fears, and ask advice, when an idea occurs to her. If he was not so handsome they would possibly not so thoroughly monopolize his attentions. If he could only meet with some disfiguring accident—at this point her soliloquy a horrible plan presents itself to her mind,

and she impetuously puts it into effect, engaging the services of a couple of thugs to waylay her husband and scar his face in a manner to disfigure his beauty. For this she pays them a considerable sum. The deed is perpetrated and the affair is enveloped in mystery, as there appeared to be no plain reason for the assault. However, the wounds heal, but he is brutally disfigured for life. It is now that Lady Irma feels the awful weight of remorse which is not even lightened by the contemptuous attitude of the women at his appearance. This is not the worst torment, for the thugs, appreciating the hold they have on her, use a threat to expose her as a means to extort more money. During one of their visits they are surprised by the husband, who throws them bodily out of the house. Reasoning that he will sooner or later learn the truth, she confesses. He is at first amazed, but upon learning what had induced her step, he forgives her.

"THE CONVERTS."—"In the beginning was the Word, and the Word was with God, and the Word was God. . . . In Him was life; and the life was the light of man. And the light shineth in the darkness; and the darkness comprehended it not." John i. 1-5.—Powerful, indeed, is the influence of the Word of God, and various are the ways in which it has been promulgated. Even the sinner has been made to bear witness of the Word, for the Saviour drew near unto him the publicans and sinners, despite the murmuring of the Pharisees and Scribes, saying—"Joy shall be in Heaven over one sinner that repenteth, more than over ninety-and-nine just persons, which need no repentance." The fallen have been made to rise from the morass of sin to go forth to give testimony of the Light, as is shown in this Biograph subject. We see here a young man living a life of self-indulgence and idleness, and we know that the idle shall be food for evil and in this case even to the mockery of God's word. Bored, he seeks something novel, and his reckless companions suggest he masquerade as an evangelist and preach outside the dance hall of this Western town. This appeals to him as a most unique diversion, so off they go, he dressed as a minister, to start their little gospel meeting. Arriving outside the hall, he begins his discourse. Inside we find those poor creatures who walk in the Darkness, but we must forgive them, for they know not what they do. The young fellow, being of an emotional nature, and an eloquent speaker, the Word rings truth, though uttered by false lips. So impressive is it that one of the poor wretches of the place is irresistibly drawn to his side, while her very soul drinks in the Word which seems to soothe. The young man regards this as a huge joke, though he dissembles before the girl. The girl leaves the hall and goes to her room, where, weeping, she kneels and prays. Her soul breathes forth that penitential plea "Create in me a clean heart, O God; and renew a right spirit within me." As the words fall from her lips there comes a feeling of peace she has never before experienced. Thereupon she resolves to give her life in repentance. Leaving her room, she cries, "Unto the fallen will I carry the Word that restored me. I will teach the unjust thy ways; and the wicked shall be converted unto thee." She now becomes a settlement house worker, and one day during her mission work she comes face to face with the young profligate, now intoxicated, whom she had thought a priest. At first she is shocked at the discovery of this man's baseness, and turns away from him. "Still," she reasons, "was it not through him I saw the Light and heard the Word?" Her plain duty is to save him, but the bitter hurt of a guilty conscience causes him to slink from the spot. Rushing to his home he now fully realizes what a contemptible dog he has been, for in the girl, he saw what good a man can do, and yet how low he will fall all through his own choice. His heart aches with the misery of his own degradation, and his hope for peace seems vain. Finally, he rushes out, determined to find the girl and throw himself at her feet for forgiveness, but he is shown a better way, for meeting her as she is assisting a poor old man who had fallen on the road, their souls meet in one resolve, "Thou shalt open our lips, O Lord; and our mouths shall declare thy praise."

### EDISON MANUFACTURING COMPANY.

"FRUIT GROWING, GRAND VALLEY, COLO."—In commenting upon this film we cannot do better than to quote an interview which appeared in a recent copy of the "New York Sun," with one of the most prominent of the Western fruit growers:

"We contract to deliver an orchard in perfect condition to a purchaser at the end of four years, with perpetual water rights furnished by Uncle Sam. We cannot grow any better apples out there than you could here, but we have got the business down to a science through the work of our agricultural college and the care we take of the trees. The lands that are now being given over to apple growing were a desert

several years ago, but the Government's irrigation work has made them arable.

"People have realized as much as \$2,500 a year from an acre of apple trees out there and \$3,000 from a pear orchard of the same size. There have been many transfers of ten and twenty-acre apple tracts at \$3,000 an acre. We have expert horticulturists in charge of our work, who level the land, construct



ditches leading to the Government's canals and plant the trees.

"Under their supervision the trees are sprayed three or four times during a season with a substance that kills insects, weeds and grass are kept out, and in the third year there is usually a yield to the value of from \$50 to \$150 an acre. In the fourth year the yield runs from \$150 to \$300 an acre."

This film shows the wonderful results accomplished by irrigation, of which we of the East know practically nothing. The whole growth of the orchard is shown, even the arid lands before the irrigation process has begun. The great wheel, by which the water is lifted above its level and division boxes filled and distributed to the various irrigating ducts, the operation of spraying by which injurious insects are destroyed, and, perhaps most interesting of all, the way the fruit is protected against frost are all graphically shown and through the medium of excellent photography. The sight of the many fires burning in the orchard, by means of which the temperature is raised from 12 degrees to 15 degrees, is most picturesque and not to be forgotten.

Our operator made a special trip to Grand Valley, Colorado, for the purpose of getting this picture, and through the courtesy of the fruit company was enabled to achieve a most satisfactory result. The photography is perfect and the marvelously beautiful scenery is viewed at its best.

"A MOUNTAIN BLIZZARD."—Three tenderfeet are on a prospecting tour in the Sierra Nevada Mountains. They meet with several adventures, trying to them but intensely amusing to the spectator. After having purchased a necessary third horse they meet



with an Indian, who warns them of an approaching snowstorm. Disregarding the warning, they proceed and are caught in a mountain blizzard. They lose their way, and in trying to recover the trail circle about four hours. Night overtakes them in a pitiable condition. They make several efforts to get a fire after having exhausted their store of matches. They resort to rubbing twigs and even try to light a fire by discharging a pistol at the inflammable twigs.



They merely succeed in scattering the twigs as well as all hope of artificial heat. In their despair they conclude to lie down and die. Bidding each other a pathetic farewell and asking mutual forgiveness, they renounce their favorite vices—cards, tobacco and whis-



key—and settle down in the drifting snow. The next morning they are awakened by the attendants of a mountain hotel which stood within a few feet of the spot where they slept, but was obscured from view by the storm. After a warm breakfast, each man returns to his worldly ways. The humor of this situation is shown in the final tableau of the picture.

An excellent scenic presentation and a clever comedy cleverly portrayed.

### EDISON BULLETINS.

"FRANKENSTEIN."—"Frankenstein" is considered by nearly all readers of fiction the most harrowing tale that has ever been placed in the field of literature, but, strange to say, it was created in the spirit of amusement. Lord Byron, Mr. and Mrs. Shelley, and one other author, whose name we do not know, were stopping at Geneva, and in order to pass away the time each in turn agreed to write a story of some gruesome, ghastly subject. Of the four that were written Mrs. Shelley's alone remains to be handed down as a work of art. The creation of the Frankenstein monster slowly grew in Mrs. Shelley's mind, possibly much the same as it developed in the character of Frankenstein himself. As a story that reaches the climax of horror and awful suggestion this work stands alone.

In making the film the Edison Company has carefully tried to eliminate all the actually repulsive situations and to concentrate its endeavors upon the mys-



tic and psychological problems that are to be found in this weird tale. Wherever, therefore, the film differs from the original story it is purely with the idea of eliminating what would be repulsive to a moving picture audience.

The story of Frankenstein as depicted in the film runs as follows:

Frankenstein, a young student, is seen bidding his sweetheart and father good-bye, as he is leaving home to enter a college in order to study the sciences. Shortly after his arrival at college he becomes absorbed in the mysteries of life and death to the extent of forgetting practically everything else. His great ambition is to create a human being, and finally one night his dream is realized. He is convinced that he has found a way to create the most perfect human being that the world has ever seen. We see his experiment commence and the development of it. To Frankenstein's horror, instead of creating a marvel of physical beauty and grace, there is unfolded before his eyes and before the audience an awful, ghastly, abhorrent monster. As he realizes what he has done Frankenstein rushes from the room, only to have the misshapen monster peer at him through the curtains of

his bed. He falls fainting to the floor, where he is found by his servant, who revives him.

After a few weeks illness he returns home, a broken, weary man, but under the loving care of father and sweetheart he regains his health and strength and begins to take a less morbid view of life. In other words, the story of the film brings out the fact that the creation of the monster was only possible because Frankenstein had allowed his normal mind to be overcome by evil and unnatural thoughts. His marriage is soon to take place. But one evening, while sitting in his library, he chances to glance in the mirror before him and sees the reflection of the monster which has just opened the door of his room. All the terror of the past comes over him, and, fearing lest his sweetheart should learn the truth, he bids the monster conceal himself behind the curtain while he hurriedly induces his sweetheart, who then comes in, to stay only a moment. Then follows a strong, dramatic scene. The monster, who is following his creator with the devotion of a dog, is insanely jealous of anyone else. He snatches from Frankenstein's coat the rose which his sweetheart has given him, and in the struggle throws Frankenstein to the floor. Here the monster looks up and for the first time confronts his own reflection in the mirror. Appalled and horrified at his own image he flees in terror from the room. Not being able, however, to live apart from his creator, he again comes to the house on the wedding night, and, searching for the cause of his jealousy, goes into the bride's room. Frankenstein coming into the main room hears a shriek of terror, which is followed a moment after by his bride rushing in and falling in a faint at his feet. The monster then enters and, after overpowering Frankenstein's feeble efforts by a slight exercise of his gigantic strength, leaves the house.

Here comes the point which we have endeavored to bring out, namely: That when Frankenstein's love for his bride shall have attained full strength and freedom from impurity it will have such an effect upon his mind that the monster cannot exist. This theory is clearly demonstrated in the next and closing scene, which has probably never been surpassed in anything shown on the moving picture screen. The monster, broken down by his unsuccessful attempts to be with his creator, enters the room, stands before a large mirror and holds out his arms entreatingly. Gradually the real monster fades away, leaving only the image in the mirror. A moment later Frankenstein himself enters. As he stands directly before the mirror we are amazed to see the image of the monster reflected instead of Frankenstein's own. Gradually, however, under the effect of love and his better nature, the monster's image fades and Frankenstein sees himself in his young manhood in the mirror. His bride joins him, and the film ends with their embrace, Frankenstein's mind now being relieved of the awful horror and weight it has been laboring under for so long.

To those who are familiar with Mrs. Shelley's story it will be evident that we have carefully omitted anything which might by any possibility shock any portion of an audience. To those who are not familiar with the story we can only say that the film tells an intensely dramatic story by the aid of some of the most remarkable photographic effects that have yet been attempted. The formation of the hideous monster from the blazing chemicals of a huge caldron in Frankenstein's laboratory is probably the most weird, mystifying and fascinating scene ever shown on a film.

### ESSANAY FILM MFG. CO.

"THE INVENTOR'S MODEL."—This is an intensely dramatic subject, picturing the misfortunes of a poor inventor, whose model is stolen from him by a thieving promoter. The introduction of a working model of a coal elevator in operation increases the interest and makes the picture something of a novelty.

Thomas Hunter, an aged inventor, who has been laboring many years on an automatic elevator for the quick and labor-saving manipulation of coal, is seen in his workshop just putting the finishing touches to his model. To his great delight he finds that the invention is a success and that at last he has realized his life's ambition. Smiling Fortune has come to him at last.

Hunter is enthusiastic about an early disposition of his patent and calls upon H. B. Clifford & Co., promoters of inventions. Clifford is a scoundrel, one of the many wily vampires who prey on the brains and labor of the absorbed men of genius. Hunter is not informed on the technicalities of copyright and patent protection, and after the shrewd eye of the promoter has mentally noted the great possibilities of Hunter's invention, he accepts a check from Clifford for \$10 on account, and is advised to leave the model with the promoter, who will endeavor to give it more careful consideration.

Some few days later Hunter receives a letter from Clifford stating that, while the model has no great value as an invention, he will endeavor to place it.

An hour later two or three wealthy capitalists call to inspect the model and write Clifford a big check for the invention.

The days go by and Hunter receives no further word from the promoter. His many frequent calls at the promoter's office always receive the same answer. "Mr. Clifford is not in."

In the meantime, Nell Winfield, Clifford's stenographer has learned of her employer's stealing the elevator model. Clifford has made love to the girl and has promised to marry her, but his sudden change of fortune in the earnings of the elevator model, has

caused him to change his mind, regarding his matrimonial inclinations to ward Miss Winfield. This offers her the incentive of wreaking her revenge upon Clifford by informing Hunter, the inventor, that he has been mercilessly cheated by the promoter.



In a rage, the old inventor again goes to Clifford's office. But he is bodily ejected and threatened with arrest if he again enters the office. Hunter patiently waits and later follows Clifford into a cafe, where the latter is entertaining a number of lady friends. Hunter slips quietly upon Clifford and seizing him by the throat throws him to the floor. In the melee the table is upset and the diners thrown into a panic. The police are called and Hunter is arrested. He is taken to the police station where he is formally accused of attempted murder by Clifford and Clifford's companion, but Miss Winfield's new fiancée, who, with his sweetheart, has heard of Hunter's arrest, calls at the station and gives bonds for the release of the old man. Then Miss Winfield turns to Clifford and accuses him before the desk sergeant of having robbed the old gentleman of his invention.

The case is settled in court a few weeks later. Evidence is given and Clifford is clearly defeated. There is a pathetic scene of the old man and his aged wife on the witness stand. But Nell Winfield's story has won the case for them and the model, and the accrued sums, wrongfully taken by Clifford, are restored to the old inventor.

"METHOD IN HIS MADNESS."—Here is a little oddity in comedy, which is convulsingly funny, and acted with extraordinary drollery.

A doddering old gentleman, out for his morning's constitutional, suffers an attack of epilepsy in front of a saloon in the country town. Pedestrians run to his rescue and the bar-keeper of the saloon brings out a good jolt of whiskey to revive the stricken one. A tramp, who has noted the accident, has also mentally noted the glass of whiskey, and being thirsty for a drink himself, he turns away, a brilliant scheme revolving in his mind.

A few minutes later the tramp in passing another saloon is seen to fall and go into violent contortions. A crowd gathers and the saloon keeper comes out with the dose of whiskey.

"Weary" is delighted and meeting an old tramp friend of his puts him wise to the little game. They return to the first saloon and the second tramp has a



fit. The unsuspecting bar-tender comes out with the usual glass of whiskey, and the tramp is revived. The bar-tender, however, sees into their scheme and watches them heading for the saloon further down the street.

"Weary" and his pal, under the influence of the first drinks, have grown reckless and resolve to work the trick on every saloon in the community.

They return to Saloon No. 2, but the bartender of saloon No. 1 has beat them there and put his competitor next to the tramps' scheme.

Both tramps go into violent fits and the saloon keepers rush out. Each carries a seltzer bottle and it is not booze but a cold spray of seltzer that restores the two tramps to their senses.

This picture is funny and will start a riot of laughter in your theater.



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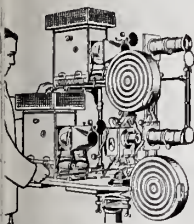
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"THE GIRL AND THE FUGITIVE."—There are any intense situations in this big Western picture and quick action which will hold your audiences spellbound from the first foot to the last. Photographically, like all of our Western pictures, the film is superb. The story is one of absorbing interest, the acting is the best.

Minnie Harding, a Western maiden, is preparing for hard washing day. Sam, the nigger helper, is assisting her with the wash, carrying water and filling the tub. While he is making his third trip to the well, cowboy rides up to the cottage and asks Minnie for drink. She goes to get it and the cowboy, taking advantage of her hospitality, makes love to her. Minnie repulses him and the cowboy becomes insulting. When Sam returns he finds Minnie struggling in the arms of the cowboy, but being a coward himself, he runs out to the road to see if other help cannot be secured.

Ross White, another cowboy, is cantering by when he sees him and tells him that Minnie has been insulted by a strange cowboy. White is a good friend of Minnie's and hurriedly dismounts and runs to the house. White orders the cowboy away and the latter, menacing White with future revenge, sneaks away. Minnie thanks White, and the latter, when he has made sure that the other cowboy is well out of the way, mounts his horse and rides off.

The scene changes to the front of a little Western town and gambling house. White rides up, dismounts and enters. Seating himself at a table he takes a hand in a game of poker, but soon detects that the other cowboys are cheating. White accuses one of the fellows, a quarrel is started, there is a flash of revolvers, a shot is fired and White breaks through the crowd and outside. One of the cowboys has followed and endeavors to turn White's mount away, but White wings the cowboy on the arm, and jumping to his saddle dashes hurriedly away.

The other cowboys mount and a long chase follows. Finally White leaves his mount and takes to his heels. The other cowboys also dismount and continue after the fugitive afoot. White has the reputation of a crack shot and none of the cowboys are willing to expose themselves within range of White's revolver. Finally, White throws them off the trail and they give up the chase.

White hurries to Minnie Harding's cottage and begs that she conceal him from his pursuers. The girl, thankful to White for his defending her earlier that

day, hides him in a closet just as the leader of the cowboys raps at the door.

She admits him. The cowboy inquires if White has been near, informing her that they had seen him near the cottage. She shakes her head. The cowboy, finding the girl alone, makes love to her and White is again forced to defend her.

But the cowboy is too quick for White this time and with his gun leveled against White's breast he disarms the latter and ties his hands securely behind him. Then he turns to the door, goes out and fires his revolver twice, the signal to the rest of the men that the fugitive has been caught.

But in the meantime Minnie has cut White's bonds and when the cowboy re-enters White lunges at him and disarms him.

When the cowboys dash up to the cottage the leader is permitted to step out and state that White has made his getaway again. To make sure that the cowboys will not misconstrue their leader's words White has pressed the end of the cowboy's revolver against its owners ribs and threatened to shoot him if the scheme does not work.

The scheme does work, as the leader clearly indicates that White has gone off through the woods and that they had better hurry right after him. The cowboys ride away and White drags his captive into the cottage again. After he has made sure that the other cowboys are well out of the way White liberates the leader.

Then he turns to Minnie and stretches out his hand. She hesitates and he opens his arms to her. She runs to him and gathering her in his arms he kisses her tenderly.

### ESSANAY FILM MFG. CO.

"AN INTERRUPTED HONEYMOON."—This is another big comedy hit, such as only the Essanay company can produce. It is the big laugh maker of the week, a film bubbling over with hilarity.

The film starts where many just leave off. The minister at the wedding of Jack and Jennie is just pronouncing the solemn words, "I pronounce you man and wife." A crowd of the guests gather around and the young couple are showered with congratulations. We see them off in a storm of rice and old shoes. They enter a taxi and are rapidly whirled away to the depot.

The scene changes to the doorway of a university.



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A Freshman is undergoing the initial step of entering college—hazing. We see him dart out of the door, followed by a dozen college boys. Across the campus they tear and down the street, the boys gaining on the Freshman with every step.

They are near the railway station and, hoping to throw his pursuers off the track, the Freshman dashes into the station and out on the platform. He bumps into Jack, who is hurrying off to buy the tickets. It is then we note the strong resemblance of the two fellows. The resemblance is further emphasized in that they are wearing the same sort of hats and ulsters.

The train has pulled up and Jennie is anxiously waiting, when the Freshman backs into her. She seizes him by the wrist and drags him aboard the train. The flabbergasted youth does not know nor care where the woman is dragging him, he only hopes to escape the clutches of the rowdy sophs.

The train pulls out and Jennie discovers her mistake when they are seated in the Pullman. "You are not my husband," she says, looking at him aghast.

And Jack, who has returned just in time to see the tail end of the train disappear around a curve looks around for his wife. Then the dozen sophomores grab him and hustle him away, believing him to be the Freshman.

They give him a rough hazing before the discovery that he is the wrong man is made. They are all sympathy immediately and offer to do all in their power to get him out of the scrape.

After other complications Jack and Jennie locate each other and continue on their wedding trip and the elusive Freshman is hauled off by the college boys, who give him a double dose of the medicine he refused to take.

"THE FENCE ON 'BAR Z' RANCH."—The tremendous interest and enthusiasm evinced in our series of big Western pictures is gratifying to us, mainly because we feel that we are giving the exhibitor and his audiences just what they want. We have taken especial pains to make our Western subjects the very best that money and brains can produce and are endeavoring constantly to increase the general quality of this big Saturday release. Better and bigger pictures are coming; headliners, all of them. It will be necessary for you to book early with your film exchange to get the biggest crowds. The story, described below, should prove a headliner.





# Essanay Films



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One of the most thrilling and daring of any recent Western releases. A powerful, convincing drama. Incomparable photography. (Length approx., 950 Ft.)

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### "METHOD IN HIS MADNESS"

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The story is one of absorbing interest, a pretty sentiment, and numerous thrills; the acting is by the best talent obtainable, the photography is of the usual Essanay excellence.

Robert Graham, a rich land owner in the West, buys a farm adjoining that of a widow, Mrs. Sarah Brown. In surveying his property, the report of the surveyors makes the claim that the Widow Brown's fence, dividing the two properties, encroaches five feet on Graham's property.

Graham is a thorough business man and to all appearances the surveyor's records are correct. So he sends a note by one of his men to the Widow Brown, commanding that the fence be set back to where it belongs.

The widow receives the note and is just as thoroughly convinced that the fence is in its right place and that Graham is endeavoring to encroach upon her property.

"You tell your boss," she says, crumpling the note, "that he can go hang! The fence will remain where it is."

The next day three workmen drive up to the Widow Brown's gate and tell her that they have received orders to set the fence back five feet. Mrs. Brown turns back into the house and emerges a moment later with a loaded shotgun and a threat that the first man who touches her fence will be shot. They retreat and are finally forced off the widow's premises.

The next day Graham, raging with indignation, comes on the scene. A sign is posted at the fence, which says, in effect, that the first man who touches her fence will be shot.

The widow's little girl is playing in the yard. Graham takes no notice of her and sets to work. A moment later the widow hears the sound of slitting wood and comes to the door with a shotgun. A moment later a shot is fired, there is the scream of a child, and the uninjured man, who had been fired upon, dashes across the yard and seizes the wounded baby.

The horror-stricken widow drops the gun and runs out! She had shot at Graham and had wounded her baby girl.

Jumping on his horse with the girl in his arms Graham rides with all the speed he can obtain from the tired pony and an hour later draws up at the home of the local doctor. The baby, almost dead from loss of blood, is restored by the doctor and a few days later taken home.

But the disputed fence? Both Graham and the widow had forgotten it completely. Mrs. Brown, repentant and deeply grateful to Graham, acknowledges that she may have been wrong. Graham, however, has learned to love the little woman and—

The finish is a pretty one. The old, troublesome fence is removed entirely and the two properties, with the two hearts, made into one.

## GAUMONT.

(George Kleine.)

"IN THE SHADOW OF THE CLIFFS."—True stories of animal intelligence, particularly in the case of dogs, are always very pleasing to everybody and the following episode as depicted in this attractive film will prove an immense attraction.

Poor, old, homeless Hector, a French poodle, wanders through the streets of a small seaside town. His tattered coat and generally unkempt appearance excite the suspicion and fears of the populace, who, claiming that he is mad, get their guns to shoot him.

Just as they are taking aim to fire at him, a custom house officer interferes, proves that the poor animal is sane and in good health, and takes it along with him.

Some time later, while in the performance of his duties, the custom house officer is attacked by smugglers, who tie his hands, blindfold him and abandon him on a rock where the rising tide will catch and drown him.

Meanwhile, the dog, who is tied up at the officer's home, has a presentiment of danger, and, growing restless, breaks his chain and by following the scent, finds his way to his master. Seizing in his teeth the cords which bind the officers hands, the faithful animal leads his humane protector and friend back to his home, delighted at having proved his gratitude by saving his life.

"THE SARABAND DANCE."—On a rich old Breton sideboard is shown an elegant tea service, ornately adorned with figures of peasants in the picturesque costumes of that country.

The butler is busily engaged in preparing a lunch for his young masters, and, tempted by the ice cream which he is to serve as a dessert, he samples it much to his pleasure, after which he jocosely admonishes the figures on the plates not to inform upon him.

He has no sooner left the room, however, than to our surprise the little peasants and fisherfolks come to life and, weary of their long posing in one position upon the plates and vases, they forthwith commence a wild romp upon the shelves of the sideboard. After a series of dances peculiar to their native province, one of their number accidentally falls into the dish of cream.

This furnishes much amusement to the little people and as well brings to their attention the previously unnoticed dainty, which they promptly sample so

much to their pleasure that they gorge themselves with the cold but tasteful substance.

While thus engaged the sound of approaching servants is heard, and they all hasten to their respective posts of duty as ornaments upon the chinaware.

Naturally dismay and disgust are exhibited by the family and by the butler when they find their lunch so disturbed by unknown causes.

The film is beautiful, the plot is pleasing, the dancers are more than ordinarily graceful and buoyant while the mysticism is bound to elicit much comment.

"LITTLE JACKS LETTER."—Little Jack's widowed mother is ill with a lingering disease which, at the opening of our story, she realizes has advanced so far that she is too weak to longer earn a livelihood.

At this juncture Jack enters the home jubilantly for he has won a medal for his good work at school. The mother forgets for a little time her trouble in the boy's pleasure, but soon realizes that the larger empty and steps must be taken to avert hunger.

They go out upon the streets, the mother to beg a such times as her son's eyes are averted.

A few days of this life and she weakens so that she is unable to leave the house. Now little Jack nurses his mother as well as he can with their meagre facilities and while she sleeps it occurs to him that a letter to God might aid them in their great trouble.

Jack has not advanced far enough in his school work to formulate what he considers a presentable letter for so great a personable, so, while his mother sleeps the little fellow hurries to the public writer, an old soldier. Here he tells his story, begging the kind hearted old gentleman to write his letter for him.

This is done willingly, then the old man dispatches the boy to the church, telling him to deliver the letter at the shrine of the Virgin.

While the boy is on his errand the kind old public writer goes to the bereaved home, where he leaves a quantity of money upon the letter the boy had commenced.

Well chosen backgrounds from among beautiful scenes make this a particularly pleasing story.

"IN THE FOOTHILLS OF SAVOY."—A tour through the wonderful valley of Chamouni, taking us from Fayet to Chamonix by rail.

The valley is a matter of fourteen miles in length varying from one-half to two miles in width.

It is situated in the Alps Mountains, just north of Mount Blanc, in the province of Haute-Savoie, France.

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### OTHER EDISON FILMS

#### Releases of March 22d

##### A WESTERN ROMANCE

A dramatic story of childhood betrothal and its sequel on the Western plains, where treachery, danger and heroism serve to work out the logical ending of the reunion of the two lovers. A thrilling drama on which real Indians, real cowboys and real Western scenery are employed.

No. 6605—CODE, VESTILIUS

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##### THE MAN WITH THE WEAK HEART

A comedy replete with laughs and through which a vein of satire runs. A man of prodigious strength, told that he has a weak heart, follows the doctor's advice by performing some herculean feats under humorous circumstances, but when he reaches home demands and receives the attention which his precarious (?) condition warrants. A good laugh in every scene.

No. 6606—CODE, VIOLON

App. length, 305 ft.

#### Release of March 25th

##### THE SUIT CASE MYSTERY

A novel and dramatic story, enlivened by bright comedy flashes, constructed by Mr. Townsend upon the similarity of two

suit cases, one belonging to a rich contractor and the other to a poor young draftsman, which cases are exchanged in the confusion that results when the latter is run down by the former's automobile. A film of extraordinary merit.

No. 6607—CODE, VIOLONCELO

App. length, 935 ft.

#### Releases of March 29th

##### BRADFORD'S CLAIM

(Dramatic, introducing Don Fulano, the educated horse)

No. 6608—CODE, VIOLINISTO

App. length, 730 ft.

##### THE CAPTURE OF THE BURGLAR

(Comedy)

No. 6609—CODE, VIOLURUQUO

App. length, 270 ft.

#### Release of April 1st

##### MICHAEL STROGOFF

(Jules Verne's Famous Story)

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#### URBAN-ECLIPSE.

(George Kleine.)

THE COUNTRY SCHOOLMASTER.—The profession of teaching is, unfortunately, an underpaid one all over the world. The very people who have the greatest opportunity to make or ruin youth, also have to suffer for them at that stage of their young lives when they are most thoughtless and thankless.

The teacher of our story has had, in addition to the struggle for comfortable existence, the misfortune of losing his wife, which leaves him alone to care for his young son's careful upbringing.

He is introduced to the small family, the father and mother, first at their plain but cozy little home. Here we are made acquainted with their straitened circumstances and the father's great love for the child, which is repaid by the youth's gentleness and careful application to his studies.

Next we are shown the typical schoolrooms presided over by this teacher. Today the children seem more usually imbued with the spirit of mischief. They pester their patient instructor by all the methods which are so easily originated in the minds of youth. The unthinking youngster, the child of a wealthy father, creeps up behind the old teacher and with a pair of shears ruins his coat.

The following afternoon the same youngster, while chasing butterflies along the bank of a deep stream, loses his footing and falls into the water.

Fortunately, the teacher's son happens to be within reach. After an heroic rescue, the parents of the boy, luckily saved, insist upon calling at the young man's home. Here the now penitent youth confesses to having spoiled the old teacher's clothing. He is forgiven readily.

The final scene shows the teacher installed as private

tutor in the home of his erstwhile mischievous pupil.

"A TRIP ALONG THE RHINE."—A remarkably fascinating trip by boat along the famous old German stream. Perfectly recorded by the camera are the beautiful towns and cities on either bank, divided by short stretches of open country, dotted here and there by ivy-clad ruins. It speaks to the German trade especially.

#### KALEM COMPANY.

"THE SEMINOLE'S TRUST."—Scene I.—The first scene gives us a view of the rear garden of the Clayton home. The Colonel has finished breakfasting with his wife and his daughter, Sue, when one of the slaves brings him a letter. As he finishes reading it his head drops forward and he utters a groan. His wife and daughter lean over his shoulder and read of the threat to sell the plantation unless the mortgage is paid. At this moment Jack Blackburn, a rough, unscrupulous man, who by sheer force has risen from poverty to affluence, and who has lately bought the neighboring plantation, rides up, and, dismounting, comes forward with pleasant greetings. The Colonel's little son comes from the house, but the Colonel sends him and his daughter away. Then he tells Blackburn of his trouble. Blackburn laughs loudly and offers to lend the money. One condition: That he marry the daughter. The Colonel is indignant at the first, but finally agrees to allow Blackburn to speak to the daughter. He calls her and leaves them together. Blackburn makes his offer, but Sue tells him it is impossible. With a rough oath Blackburn calls for his horse, mounts, and, after giving a savage lash of the whip to the defenseless negro holding the bridle, rides away.

An hour later they return to find Sue still beside the table. Her head is hidden, and she is softly crying. Her father questions her gently. She tells of Blackburn and of her refusal of him. The father and mother exchange glances and the mother takes her daughter to the shelter of her arms. Both are really glad it has been decided that way.

Scene II.—The next morning Miss Sue comes slowly down the long path leading from the house. She is thinking of her father's trouble. Up the path to meet her comes Young Price, her sweetheart. Sue tells him of Blackburn's proposal. He catches her in his arms, kiss her, and reassures her. "But that is not all." She tells of the mortgage. Again he reassures her, telling her he has enough to pay the mortgage. He will run home and get it and together they will give it to her father. Sue watches him out of sight. Back she goes to the house, this time skipping along happily.

Scene III.—An hour later Sue and Price are discussing how they shall make the offer of the loan to her father. The Indian, whom Col. Clayton befriended some years ago, is playing with little Charlie, whose devoted servant he is. Col. Clayton and his wife come from the house. Young Price makes his offer of a loan. After the Colonel has gratefully accepted it he tells of his love for Miss Sue and asks for her hand in marriage. The Colonel and his wife are delighted. After giving a hearty consent the Colonel hastens to the house, saying he must hurry the money away, so that it will reach the lawyers in time. Blackburn rides up and tells little Charlie to bring his father out as he wishes to speak to him. At this moment the Colonel comes from the house carrying the mail bag. He tells Blackburn of his good fortune and places the envelope containing the money in the bag. Now he tells the Indian to carry it to the boat landing. Little Charlie begs to go and his father con-



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sents. After the Indian and little Charlie have departed Blackburn turns to the Colonel and sneering say "So you don't want my money and I don't get the girl, eh?" The Colonel thanks him and says "No." He invites Blackburn to the house, but Blackburn roughly refuses and, mounting his horse, rides away.

Scene IV.—To a point where the path to the river crosses a deserted swamp Blackburn rides. Dismounting he glances back. Yes, there they come. He hastily secretes himself in the thick grass. Along the path comes the Indian and little Charlie. Charlie is limping. A stone has gotten into his shoe. The Indian stops, removes it, and on they go. Out from the bush comes Blackburn and hurries after them. Now they have reached the edge of the dry swamp. Charlie takes a look back at the Indian and sees that he has lost his hunting knife. The Indian places Charlie on a log and after charging him to keep close watch on the bag, hastens back after his knife. Through the bush comes Blackburn. Nearer and nearer the unconscious lad he creeps. A twig snaps under his feet. Charlie turns. He levels his little toy bow at Blackburn, but he with a savage blow from his heavy whip knocks the boy senseless. Picking up the mail bag, he rips it open. Ah! Here is the envelope. Away he goes. Now the Indian returns. He sees Charlie lying on the ground. "Ugh! Boy sleeps!" He calls, no reply. He picks him up. At the sight of the crimson gash on Charlie's head even his stoical face hardens. Down on his knees he drops. A footprint. Clue enough for his Indian cunning.

Scene V.—Sue and Price are in the garden when the Indian carries in his unconscious burden. In response to Sue's cry the Colonel and his wife come running. The Indian shows the mail bag and tells his story. Now Charlie staggers to his feet. His eyes open in a glaring stare. No look of recognition does he give as with shrieks of terror he turns from each member of the family and seeks protection from the Indian. Blackburn's cruel blow has banished his reason. As the family wring their hands in agony the Indian with uplifted arm swears a solemn oath of vengeance.

Scene VI.—After the money was stolen from the mail bag, the Colonel was unable to save the plantation. Everything is being sold under the foreclosure. Blackburn, his lips curling with a sneering smile, is bidding in everything of value. The last slave is knocked down to him and he leads it back to where the remainder stand in a sorrowful crowd. They come forward now for a last farewell to their old master and mistress. Suddenly all eyes are turned on the Indian. Having set down little Charlie from his arms, he is intently examining the tracks made by Blackburn as he stood bidding for the slaves. Blackburn comes forward. His face whitens with fear as he and the Indian stand face to face. Now little Charlie turns his eyes on Blackburn. The light of reason returns to them. He points to Blackburn crying, "That is the man who hit me." Blackburn is off fleeing in mortal terror. After him goes the Indian. The relentless pursuit has begun.

Scene VII.—Through the deserted wilderness of the river country Blackburn has fled. Not a moment has he dared to stop for rest or food. The strain is proving too much for his mind. As he turns he sees the form of the Indian standing beside him. With a shriek of terror he turns his face. Now on the other side of him stands the Indian with uplifted knife. His tottering reason gives entirely.

Scene VIII.—On he flees. Pushing through the bushes comes the Indian. Not a moment does he hesitate. On he goes in relentless pursuit. Through the swamp flees Blackburn. Up to his shoulders in the swamp he struggles on. Now he is down. But with an almost supernatural strength he drags himself to the solid ground and pushes on. Following through the swamp comes the Indian. Silently, relentlessly with eyes fixed on the demented figure fleeing before him he follows. Half submerged in the black waters of the swamp lies the still warm but lifeless body of Blackburn, his glassy eyes staring out, his lips curled with a sneer. Over him with uplifted dripping knife stands the Indian. His oath of vengeance has been fulfilled. The cruel wrong to his little friend has been avenged.

Scene IX.—A month has passed. With the money paid by Blackburn at the auction sale, recognized by Price as the very bills he loaned the Colonel, the

mortgage has been satisfied. It is Sue's wedding day. A group of happy slaves have gathered to greet the new young master. The old Colonel leads the bridal couple forward. Young Price steps forward and speaks a few words to them. Colonel Clayton leads the cheers of the slaves.

"THE ENCHANTED CASTLE."—Scene I.—There was once a young peasant named Kind-heart, so named because of his good deeds. He was very devoted to his father who was old and feeble. One day the father was seized with a stroke of apoplexy and soon passed away, but before dying he gave Kind-heart a bag of gold, his life's savings, and told him that he should keep it all for himself. Now Kind-heart had two brothers, worthless, drunken vagabonds, who did not deserve any share of the inheritance, but the lad, being of a generous disposition, gave each of them a share of the gold which they seized greedily, and started for the nearest tavern, leaving Kind-heart alone in his grief beside the body of his father.

Scene II.—Now the brothers were not satisfied with what they had received and on seeing Kind-heart walking through the woods a few hours later, they lay in wait for him and rob him of the remainder of his money.

Scene III.—A few days later, after burying his father, Kind-heart started out into the world to seek his fortune. One day as he was walking through a dense forest, feeling rather down-cast and blue because of the way his brothers had treated him, he was suddenly startled by an awful howling as of some animal in pain, and looking up he discovered an enormous bear with its paw caught under a tree that had fallen on it. Kind-heart at once set about to release the poor brute and when he had done so the bear licked his face in gratitude and then told Kind-heart to dig in the snow at the foot of the tree. The lad did so and to his joy and surprise found a large bag of gold.

Scene IV.—After traveling for a long distance he stopped to rest beside a brook, where he sat thinking of his good fortune, when he was startled by the appearance of a very large frog which was being stoned by some small boys. He stopped them and gave them his bag of gold to let the poor frog alone. The frog, to show its gratitude, broke a branch from a bush near-by and giving it to Kind-heart told him that it was a sword with which he could conquer the world. He accepted it with a laugh but was surprised and startled to see the stick suddenly transformed to a beautiful sword of the finest steel.

Scene V.—So he set forth to conquer the world, and soon had an opportunity to test the worth of the magic sword, for coming upon two hunters who were about to slay a beautiful white rabbit, he put them to flight. The rabbit kissed his hand and then asked him if he was willing to brave a great danger for a good cause. Kind-heart agreed and followed in the direction the rabbit pointed.

Scene VI.—They traveled on and on and for miles, when finally they came within sight of a large castle which the rabbit indicated was their destination.

Scene VII.—Coming to the entrance of the castle, the rabbit told Kind-heart that he would have to force his way in, so he raised the magic sword above his head and striking one terrific blow, the door swung open and he entered.

Scene VIII.—Now it seems that the castle had been seized by a wicked giant who had transformed the inmates into animals, and when Kind-heart entered he almost fell over the giant, who was asleep in a chair in the hallway. He awakened and attacked Kind-heart and a terrific battle ensued, while rabbit ran to notify the other inmates of the castle.

Scene IX.—Now the animals in the castle were really a king, a queen and their beautiful daughter, the princess, with the court attendants and soldiers who had been so transformed by the wicked giant. A court reception was in progress when the rabbit rushed on and notified them that Kind-heart had attacked the giant. All were crouching in terror as the giant appeared among them, giving battle to Kind-heart, who soon overcame and slew him. The instant he died the enchantment was lifted, and much to Kind-heart's astonishment he found himself the hero of the castle with everyone paying homage to him, even the king and the queen. His first impulse was to run away, but the princess stopped him, and when she explained

that she was the rabbit, who had led him to the castle and that the king was the bear whom he had released from the fallen tree and that the queen was the frog who had presented him with the magic sword, he was bewildered. The king then took the sword and bidden him kneel, created him a noble of the realm. Kind-heart has recovered his composure by this time and noting the beauty of the princess, he fell desperate in love with her and asked her for her hand, which request she, as well as the king and queen were happy to grant.

### PATHE FRERES.

"UNCLE'S MONEY."—Poor, old Uncle is about to shuffle off this mortal coil. His niece is heartbroken the more so as the old chap has not as yet made his will and he is well heeled with worldly goods. She poor thing, is alone in the house with the dying relative (except for the man servant) and something must be done to turn the antique's money into its proper channel—to wit—the pockets of her brother and herself. In dire need she sends for her brother, and the gentleman in wild and exuberant haste hies hence from the wiles of the city to attend like a dutiful nephew the anguished couch of his avuncular relative. Fate is against this paragon of virtue, however, and he arrives at the house without his brother or his uncle's, because the inconsiderate old man had, almost at the moment of his nephew's arrival, curled up his toes and departed this life. Much a quish, gnashing of teeth, and copious tears! "Uncle failed to leave his wealth to anyone and where will go? There is a hurried consultation and a final su-



gestion which is adopted unanimously by the appointed committee of two. The nephew decides to impersonate "dear Uncle" and in a most foxy manner loosen up the dead man's clutch. He assumes a fat illness expression—a thing of small effort as the poor boy is sick enough over his ill-luck—he crawls in the bed and sends word to the local law shark to come and take his last will and testament. Enter the law shark. The sick man makes his will leaving all to his nephew and niece. Clever work! All is now well, the will signed and the representative of the law is about to take his fee and his departure when lo! and behold, like Lazarus, the old fossil—the inconsiderate Uncle—arises from the dead, so to speak, and after assuring himself that he has only been unconscious for a little while, routes the loving relatives out of the house and taking the astonished lawyer by the arm leads him to a desk where he dictates a will leaving his entire fortune to "The Society for the Propagation of Wild Turkeys."

"TOBACCO CULTURE."—The island of Sumatra famous for its tobacco, as all lovers of the weed know. Its preparation, its growth and the various stages through which the fragrant leaves must pass before they are ready for the smoker, form the interesting theme of this beautiful colored picture. The first scene shows the young plants growing close together, and the transplanting as they increase in size. The soil is poor for anything, but tobacco, and one wonders how a good crop may be obtained in such



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FILM D'ART

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poor land. We are shown successively, the natives picking the largest leaves, the inspection of the picking, and the natives carrying bundles of green tobacco to the tallying room. Here the leaves are again inspected and sorted, and put in great piles to be cured. The temperature in these piles run up very high, and is watched with great care by inspectors who record the degree of heat taken with thermometers fastened on long bamboo poles. After the curing process, the leaves are given to other operators, who take these weighed quantities, and after washing them proceed to roll them into cigars. The various stages of the cigar making is shown; how the filler is shaped and how the wrapper is put on. The final scene shows the operators leaving the factory, and judging from the number of them who are smoking the cigars they make are good.

"THE CAPTIVE."—The scene of this film is laid in Morocco. The wife of a planter is kidnapped during the absence of her husband and her captors take her to the Sultan who has her placed in his harem. The European repulses the advances of the Chief with horror who, however, is not discouraged by her unwillingness to accept his attentions. In the meantime the woman's husband returned home, and when he finds that his wife has disappeared he jumps on his horse and starts out to hunt for her. He has not gone far before he sees two women standing by a well talking—he soon finds out that they are the wives of two of the Chief's men, and after they have told him the truth about his wife, he offers them gold if they will deliver a letter to the latter, which they consent to do. To go back to the Chief; he has finally become exasperated at the woman's obstinacy and thinking to tame her has her beaten unmercifully by his slaves. She finally escapes and the barbarous chief is properly punished by his victim's husband.

"A BULL-FIGHT IN MEXICO."—This is the only moving picture of its kind in the world—the fight for life in El Toreo, the famous bull-ring of Mexico City, between William Pickett, an Oklahoma half-breed cowboy, commonly known as "the man without fear," and Bonito, the fiercest and most dreaded Spanish bull



of all the Mexican republic. The unprecedented encounter took place a few weeks ago before 25,000 persons, the largest crowd ever assembled in the great amphitheatre.

The tremendous Mexican audience was there fully expecting to witness the immediate death of the fearless and reckless American on the cruel horns of the blood-hungry beast. The bravest Spanish matadors had never dared attempt a feat so seemingly certain of death as Pickett's. Never had one of them ever given battle to a Spanish bull, except at a distance, with banderillos and swords; never had Guano, Buenvenida, Segura, or any other of the world renowned bull fighters ever shown the courage even to lay hands on one of these man-killing animals. They laughed derisively at Pickett's audacity, and Buenvenida publicly and formally proclaimed in *El Imparcial*, *El Diario*, *El Heraldo* and the other Mexican newspapers on the day of the battle between man and brute: "Pickett's funeral will follow his foolhardiness."

All the republic of Mexico is still talking of that recent afternoon, when Pickett leaped to the horns of the infuriated bull, fought the animal, barehanded, for seven minutes and a half, and escaped alive. With all the strength and fury and agility and blood lust come to it for generations, this Titan terror of the bull-ring could not harm the American cowboy. Your attention is suggested to the missiles hurled at Pickett as he battled for his life. When the astonished Mexican audience realized that the bull had met his match, that Pickett's funeral was not to take place in Mexico, after all, and that their own beloved bull fighters were being belittled before the world by this bold stranger from Oklahoma, they threw cushions, stones, bottles, fruit, canes, and even opened knives at him. Not one person in that great hostile crowd of 25,000 Mexicans lifted hand or voice in protest. The outrageous spectacle is plainly depicted in the picture.

This is not a posed or artificial picture. The taking of it was only incidental to one of the greatest demonstrations of human strength and courage ever known. The picture displays first a few features of an Oklahoma Wild West Show in the bull ring, and follows with Pickett's battle, exactly as seen in reality that historical afternoon in Mexico City.

"THE TROUBADOUR."—Three suitors aspire to the hand of Muriel, the miller's daughter, one a big, handsome captain, with a fierce mustache, another the scrivener, who thinks his money bags will gain him the desire of his heart, and third Harold, the minstrel, debonnaire and gay, whose music has charmed the maid into confiding her affections to him.

Unfortunately, the daughter's choice does not coincide with that of her parents and the minstrel is banished. By the magic of his music, however, he calls up a supernatural being and the gift of a talisman suddenly endows him with fortune, which he forthwith places at the disposal of his lady love. Muriel still refuses to marry, however, without her parents'



consent, and Harold speeds away to ask it once more. Meeting with peremptory refusal, Harold uses the magic power of his talisman to force the obdurate pair to give way. Uncanny apparitions dance in the kitchen, and the hanging bags of flour become most gruesome objects, causing an inquiry to be made by the guard into the doings of the miller and his wife. Now is Harold's chance; with a wave of the talisman the fearful apparitions disappear and the thankful parents give the desired consent. The marriage is thereupon celebrated with rejoicing in a scene of brilliant splendor, and the miller finds that after all his daughter's choice was best.

"THE EXILE."—This is the touching story of a husband who was obliged to flee from his country because in a moment of passion he was rash enough to kill an enemy, and who after many years have elapsed returns to his own fireside only to find his place taken by another, and his memory obliterated by those cruel years of enforced absence. He stands for a moment looking in at the door he knows and loves so well at his much loved wife and daughter, who has now grown to womanhood, as both these women who hold such a warm place in his heart sit smilingly entertaining a handsome youth who is soon to wed the girl. When they perceive the aged stranger the girl hurries to give him something to eat, but the food sticks in his throat as he realizes that neither recognize him but look upon him as a poor beggar whom they must feed as they would any other forlorn individual that presented himself for food at their door. With the tears running down his cheeks the old man turns out into the cold unsympathetic world again, preferring to be a wanderer for the rest of his days rather than to interfere with the happiness of the loved ones, who, he has proven to himself, have forgotten him and who no doubt would only be subjected to humiliation were he to make himself known and wish to take up his life again in that home as husband and father.

"WILD BIRDS IN THEIR HAUNTS."—This wonderfully beautiful film has been the marvel of everyone, who has had the good fortune to see it. It has been shown to the Audubon Society of America, which is organized to protect the songbirds of the nation, and the universal opinion is, that it is beyond compare. At the recent educational exhibit before the Board of Education of New York City, this film was shown, and the beauty and the clearness of its detail was little short of astounding to the members of that august body. The picture shows various kinds of birds in their natural environments, and in their natural colors, and at such close range that the very eyes of the little fledglings in the nest are easily discerned. Every feather seems distinct and the birds seem to be in such relief that it appears as though one could almost reach out and catch them. The first scene shows the nest of the Little Grebe among the reeds at the waters edge. After a moment, the mother-bird is seen swimming towards her nest, and after climbing up to it, and dexterously uncovering her eggs, which have hitherto been hidden under some grasses, she complacently nestles down upon them, just as though there were no camera-man within a few feet taking her picture. After a moment, she becomes startled, jumps up, and after hastily covering her eggs, seeks safety in flight. The thrush is next shown perched on the edge of her nest, which is hidden in a bower of pine needles. As we look, four little heads pop out from the center of the nest, wide mouths spring open, and it's up to the mother bird to provide lunch. This she does with a long worm, thrusting part down the throat of one, and breaking it off and giving a nibble to the next little chap. They seem to have terrific appetites for both the father and the mother-bird are called into action on the feeding proposition. Next is shown pictures of the Reed-Bunting and her young. A little blue Tomtit who plays delightfully on the end

of a dead limb and afterwards sails around on an improvised loop-the-loop, made out of a cocoanut tied to a string. A wise old owl is shown who looks though he is about to give some good advice to the spectators, and finally a whole family of English Starlings are shown foraging for their meal in the snow. This entire film is of remarkable merit, and the exhibitor who fails to get it, will lose one of the greatest productions ever issued by any manufacturer.

"A WILFUL DAME."—Suzanne's father insists upon her marrying a man she doesn't like, and because she refuses locks her up in her room to come to her senses. Suzanne thereupon climbs down into the little room built out from the main building of the big Parisian hotel and restaurant. Observing a messenger boy's clothes scattered about, she makes her mind to disguise herself.

In another room of the same hotel, Lord Edward Corn Plaster, attache to the British Embassy and



spoiled child of fortune, is fuming and fretting because the lady who was to dine with him, has trumped up some trivial excuse for disappointing him. He writes her a cute note and demands a messenger. Enters Suzanne, but before she is well out of the room again, Lord Corn Plaster has changed his mind and requests her to keep him company a dinner. All goes well until coffee and cigarettes are served and then poor Suzanne suffers. Her hair falls down, and Lord Edward mildly astonished, as becomes a phlegmatic Britisher, hastens to her assistance.

At the same moment, the father and suitor appear on the scene, and angry expostulations are withered by the prompt action of the Englishman, who having suddenly made up his mind that Suzanne is the girl for him, asks her for her hand then and there.

#### VITAPHON COMPANY.

"VICTIMS OF FATE."—The beginning of this wonderful story is not unusual—alas, it is of too common occurrence; the bar-room brawl in which one man kills another over some trivial matter in sight of his son, who swears vengeance against the murderer, "Old Man" Dawson.

The body of the victim, Bill Briggs, is carried to his cabin, where his daughter and son mourn their loss. Surrounded by his friends, the son plans an attack on "The Dawsons." The daughter of Bill Briggs is the sweetheart of Jim Dawson, and when she hears her brother conspiring to kill her lover, she determines to warn him. Her brother suspects her purpose and tries to prevent her. She escapes from the house, however, goes to the Dawson "shack" and



tells young Dawson of his danger. She begs Jim to flee for his life; for her sake he is finally persuaded and with his mother persuades his father to go with him.

The two women are left alone and soon the girl's brother, with his followers, besiege the cabin. Mrs. Dawson, a woman of nerve and passion, seizes a rifle and through a "peep hole" returns the volley of shots which suddenly penetrate the door and windows, killing the mother of young Dawson and wounding Young Briggs' sister.

(Continued on page 21.)





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## RECENT SLIDE RELEASES

### Synopsis of Production Issued by the Leading Song and Novelty Slide Makers

DeWitt C. Wheeler.

"SANTA FE."—Words by Harry Williams; music by Egbert Van Alstyne, who wrote "Cheyenne," "In the Land of the Buffalo," etc. Published by J. N. Remick & Co. They claim "Santa Fe" is better yet, and their claim seems to be justified. It certainly sounds good. The slides for this song are of the very first class. They are posed for by members of and animals from "Ranch No. 101," hence are the real thing. The photography is most noticeable. Clearness and depth are given us in this set that we rarely see in song slides. The posing is clever and the scenery superb.

"BACK TO MY OLD HOME TOWN."—By Nora Bayes and Jack Norworth, who will be remembered as the writers of that big hit "Honey Boy." The lyrics are beautiful in conception, set to a melody which, once heard, will captivate any audience. The slides are remarkable for their beautiful scenery. Village life is widely portrayed in a manner very realistic. The set is an excellent one and cannot help but please.

"LOVE WILL LIGHT THE WAY."—This is a very beautiful love ballad with words by Earle C. Jones, and music by Neil Moret. It is one of Jerome H. Remick's high class songs and is a departure from the common "popular" music of today. Mr. Wheeler has illustrated the song with old baronial scenes. The models are attired in dress of the middle ages and a large castle plays an important part. The posing is exceptionally clever. The feudal baron is seen with his sword, boots and cape, making love to one of the tenants. The scenes are deeply interesting and a great change from the ordinary love-making scenes. The set is colored with forethought as to harmony of color. The colors blend rather than clash—please rather than irritate. Mr. Wheeler has lately produced several sets of exceptional merit. This is one of them.

"WHEN YOU THINK THERE'S NO ONE LOOKING."—A snappy little song written and published by Albert von Tilzer. Words by Junie McCree are clever and cute, which, combined with the music, make one great little song. Slides depict a young couple, happy (though not good looking enough to suit our taste), strolling about a park and in the moonlight. Photographic excellence is predominant.

"ROSES REMIND ME OF YOU."—Words by Earle C. Jones. Music by Charlotte Blake. Published by Jerome H. Remick & Co. A beautifully written lyric set to a waltz melody, which while simple in construction and easy to memorize, is in a far higher plane than the usual waltz ballad. Wheeler has posed his slides with colonial costumes and entrancing scenes, and as usual has taken full advantage of the lyrics. The set contains the usual "feature" slides which will captivate any audience.

"DREAMY TOWN."—Words and music by Geo. W. Meyer. Published by F. A. Mills. The story about several lovers in "Dreamy Town," is beautiful in conception and written in masterly style. The slides more than do justice to the thoughts of the writer, and one slide in particular, showing several pairs of lovers illuminated by searchlights thrown from buildings in "Dreamy Town" is the most novel yet produced by this maker, and does full credit to his conception and artistic workmanship of the slide.

"I'LL MAKE A RING AROUND ROSIE."—By Jerome and Schwartz. Published by Jerome H. Remick & Co., a pretty song written around the game of childhood days, but in this case the "ring around Rosie" is a wedding ring on Rosie's finger. Wheeler has

taken full advantage of the lyrics and produced a set of slides which for posing and scenery cannot be equalled.

Scott & Van Altena.

"I'VE GOT THE TIME—I'VE GOT THE PLACE—BUT—IT'S HARD TO FIND THE GIRL."—A love ballad that is bound to become popular, because when once heard is invariably hummed by the audience. Music by S. R. Henry; lyrics by Ballard Macdonald. Published by Jos. W. Stern & Co., New York. Scored a great success on Broadway when sung by Miss Hetty King. Slides posed to suit the lyrics; are well made and artistically colored.

"KERRYANNA."—A rather catchy march song with words by Jack Drislane and music by George W. Meyer. Published by F. B. Haviland, New York. The music in time and structure is rather a swipe on "Arrawanna." This is not to its detriment, however, for we are all familiar with the great popularity of "Arrawanna." Drislane's lyrics tell of the endeavors of a Scotch "laddie" to win as bride a young neighbor across the boundary line in dear old Ireland. There is, of course, an excellent opportunity for slide effects in this song of which Scott & Van Altena have taken full advantage. We see an Irish girl and her Scotch lover at Blarney castle in typical peasant and Scotch costume, and many other beautiful scenes, not excepting another novelty effect which will be an agreeable surprise to everyone.

"IT'S YOU, PAL."—This song was dedicated to the B. P. O. Elks by Sid Von, Naomi Von Achen and Bob White, composers of the music and lyrics. It is a love waltz, very gentle, very sweet, and not half bad. It has a melody, which if sung by the proper person, has every reason to warrant encores. Here again is a set of slides containing so many of the surprises that we cannot speak too highly of. The models in this set, although not remarkable good looking, are extremely well and tastefully dressed. If the matter of models' dress were more carefully considered by slide makers, we are sure that many song slides would present a far more pleasing picture on the screen than they have done in the past. We hope that Scott & Van Altena will keep up the good work.

"IT IS YOUR PLEASING SMILE."—A very clever little love song composed by Ed. Edwards. Words by Arthur Longbrake. Published by Jos. Morris, New York. The slides to accompany this song are noticeable for two reasons: The remarkably artistic posing and the extreme good looks of the models. The later is a most important factor in a song slide. Beauty is appreciated whether it be portrayed in a statue, an oil painting, or a song slide. Manufacturers make a mistake when they employ as models women who have long since lost the blush of youth (excepting, of course, in cases where old ladies' parts are necessary). Young models are just as cheap, and as a rule, a deal prettier.

"THAT MESMERIZING MENDELSSOHN TUNE."—Words and music by Irving Berlin. Published by Ted Snyder Co., Inc., New York. A popular song with set of slides incomparable for their novelty. Clever ideas put into the making of this set has made it a most desirable one.

"ALL THE WORLD'S IN LOVE."—Music by Jerome Shay. Words by Al. Bryan. Published by the Fred Fischer Music Co., New York. A waltz song with an agreeable swing and with a set of slides excellently worthy of Scott & Van Altena. Enough said.

"MY LITTLE HONEY BE(E)."—Published by the Jos. Morris Co., New York, with music by Max S. Witt and words by Arthur Longbrake. A handsome set of illustrations, brim full of those novelty effects which Scott & Van Altena know so well how to gain. It is such effects together with the excel-

lence of the photography which gives the firm its reputation.

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CITIES OF THE UNITED STATES.—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

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GIRLS' NAMES.—Here's a chance for those who have a large acquaintance with the weaker sex to show how much they know.

LETTERS OF THE ALPHABET.—Sounds dry, but is really one of the most interesting of the series.

The Henry B. Ingram Co., Inc.

"SWEET MARIE."—Cy. Warman and Raymon Moore's famous old ballad. One of the greatest hits ever published and has enjoyed a sale of over two million copies and still sells heavier than the average popular hit of the day. Posed by Miss Gertrude Dubois and Frank Wood. This song is well received wherever sung and is now illustrated for the first time. A fine set of pictures and will be a favorite.

"GOODBYE SWEETHEART, GOODBYE."—Famous song by J. L. Hatton, which Mr. Ingram determined to illustrate. He now offers a fine set of pictures. The posing are by Miss Teenie Ostrander, one of America's most famous illustrated song actress models, and Mr. Jack Freileweh. There was never a more justly famous song written than this one. Grand in its conception, pure and clean, musically a gem and artistically a star among songs.

"THEN YOU'LL REMEMBER ME," from the Bohemian Girl, by M. W. Balfé. No one needs to be reminded of this grand ballad: "When Other Hearts and Other Lips Their Tale of Love Shall Tell," singers of high class select this as one in their repertory, and it is ever and always a favorite.

"THE LOST CHORD."—Famous song by Adelaide Proctor and Sir Arthur Sullivan. Singers have been calling for pictures of this famous ballad for a long time. Mr. Ingram now intends to satisfy them. Pictures posed in a church.

"CHAMOUNT'S SWEET VALE."—Song by F. Enoch and Stephen Glover. Beautifully illustrated with Alpine scenery. Song of the Edelweiss. Made famous by the well remembered Love Sisters, Kittie and Ella, those sweet singers of the famous old time Rentz Female Minstrels. A song of such exquisite beauty that it makes the heart overflow with a rhapsody of joy. The very best production of that famous old song writer, Stephen Glover.

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(TRADE



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THE MASTER MARK

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MARK)

OF PICTUREDOM

**VITAGRAPH COMPANY.**

(Continued from page 18.)

The brother and his companions hearing no more  
shots, batter in the door and discover the women on  
the floor. Bending over the bodies, young Briggs  
recognizes his sister. Waving his companions from  
the room he bids them return to their homes. Alone  
with the dead, Briggs gives away to throes of ex-  
treme grief. Young Dawson now returns home and  
meets young Briggs with his gun, who shows that he  
is unarmed and points to Dawson's mother and his  
own sister. Dawson is horror-stricken and sorrow-  
fully clasps the girl to his bosom, then rising to his  
feet, hands his gun to Briggs, bares his breast and  
tells him to shoot, that he is willing to suffer for  
the sins of their fathers.

"THE MYSTERY OF TEMPLE COURT."—A young  
girl who loves an unworthy young fellow, of little  
character and less consequence, consents to a secret  
marriage. After a spell he tires of her and deserts  
her. Through a letter he has left, she follows him  
to England, where she eventually traces him to an  
apartment, where he has been living in style and  
comfort. He has just received a letter from his  
father, who suggests that he would have him return  
home, where he can arrange a marriage for him with  
an heiress.

He is just preparing to go when his wife confronts  
him and pleads with him to recognize and protect her  
and, when she throws her arms about his neck in  
pleading embrace, he seizes her with the fury of a  
demon, strangles her and throws her to the floor.  
Bending over the body, he discovers that she is dead.  
For a moment, he is overwhelmed with remorse, lifts  
the body and locks it in a closet. Placing the key  
in his pocket, he hurriedly scribbles a note to his  
landlady and leaves the house.

The young man returns to his father's home and we  
see him in the midst of a gay and brilliant reception,  
at which he is introduced to the heiress, who receives  
him passively, as she seems to favor another suitor,  
who figures largely in the plot of the story, for it is  
shortly after this scene at the reception that his  
young suitor visits London and takes lodging in the  
same apartment in which the young wife was killed.

Dozing before the fire, he has a dream in which  
the murdered woman appears and points to the closet.  
He cannot dismiss this dream from his mind, decides  
to look in the closet. The door is locked. He forces  
it open and finds the body of the girl. He notifies  
the landlady and she notifies the police, who follow  
the clue until they decide that the previous  
occupant of the room, who left it so suddenly, is the  
murderer.

While these denouements are taking place, the  
young murderer has gained consent from the heiress  
to become his wife and, just as they are to be  
married at the church rail, the young suitor appears  
with the police, stops the marriage and the young  
murderer is arrested. The heiress turns in gratitude  
to the man who has saved her from marriage to a  
murderer and villain, acknowledges her love for him  
and he is not slow in declaring his love for her, both  
plight their troth with parental benediction.

"THE COURTING OF THE MERRY WIDOW."—Two  
jolly old souls, fat, foolish and forty, fall ardently  
in love with a fair and figureless widow of forty  
summers and all the other seasons besides. They are  
rivals for her hand and fortune and immediately lay  
siege to her susceptible and romantic heart, sure that  
the best man will win.

They groom themselves carefully for the conquest  
and start out for the fair one's domicile, one for-  
tified with a bouquet and the other with a box of  
'sweets.' While one of them with his 'bon-bons' is  
making love and pressing his suit, the other one with  
his bouquet inopportunely appears upon the scene,  
interrupting his rival, who glares fiercely at him as  
he sheepishly slips out of the room, leaving the bou-  
quet holder alone with the object of his affection.

Only for a moment, however, the engaging widow  
is too absorbed in her book and candies to give heed  
to her fat beau, who retires from the room in con-  
fusion and despair. Each one of the lovers feels that  
the other has defeated him in cupid's fray and one  
sends a challenge to the other. The challenge is ac-  
cepted and the duel is arranged.

Just as they are about to start the bloody conflict,  
a messenger is seen rapidly approaching the field of  
battle. He comes forward and hands the contestants  
each a letter which reads: "If you love me, come to  
me at once—The Widow." They drop their swords  
and make haste in hot chase to the adored one. The  
race is a close one and both reach the house of their  
beloved at the same time, only to learn that she has  
been married to another.

They are downcast and inconsolable, a pair of fallen,  
battle-scarred heroes defeated by an unknown  
warrior, who carries off the prize package. "STUNG,"  
they ejaculate simultaneously. Then they shake  
hands and smile. They go out and smile again, then  
every body smiles. You just can't help it.

**LUBIN MFG. CO.**

"MAMMA'S ANGEL CHILD."—Mother always knew  
that her darling boy was her angel child, but then  
mother didn't know a tenth the things the golden-  
haired darling did. Even when he was caught red-  
handed—and black fingered—painting a moustache and

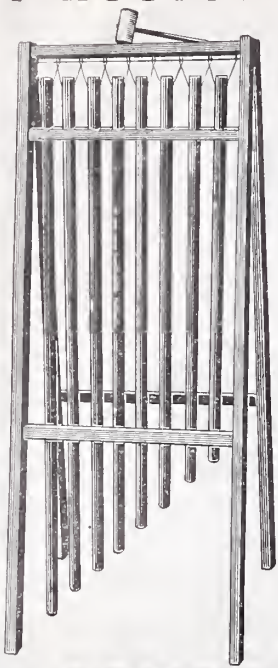
gates on the face of his sleeping grandfather, chang-  
ing the old gentleman's appearance so that the fam-  
ily did not recognize him for a moment, she would  
not believe that Clarence had done it and when  
Grandpa advocated a sound spanking as the thing  
Clarence most needed she took her darling away  
from there in high indignation. Clarence got his  
brother-in-law to be "in wrong" with sister by  
creeping under the sofa and pinching her ankle just  
as Reggy reached for the handkerchief she dropped  
and Reggy went out of the house much more quickly  
than he entered it. He engineered a row between the  
cook and her iceman friend that was responsible for  
both heat and chill and there were other little play-  
ful tricks that made other people realize that if the  
good die young Clarence was assured ripe old age;  
not tricks of meanness but just the exuberance of  
superabundant youth. Then Clarence grew up, but  
he did not become a jail-bird as everyone had pre-  
dicted. Instead we see him in his study getting ready  
his sermon for next Sunday and mother, more than  
ever, gives thanks for her angel child.

"THE BLUNDERER."—The blunderer is one of  
those good-natured, big-hearted, small-brained young  
fellows who never do the right thing at the right  
time. We see him first with his litter of puppies  
and his infantile pig; the playfellows of his happy  
farm days where his tastes and amusements are those  
of a boy of ten rather than man of twenty. In des-  
pair the father decides to send him to his brother in  
the city, in the hope that metropolitan life will bring  
out the polish and self-possession of the city. Laden-  
ed with a gift of eggs and a fat hen he sets forth,  
but the hen is lost and the eggs broken in an alterca-  
tion with a cab driver and he is finally landed in his  
uncle's house by a friendly policeman. There his  
foppish cousin is instructed to set him right as to  
the manner of city ways and instruction is compre-  
hended in the simple phrase, "do as I do." A too  
literal following of instructions brings the blunderer  
to grief, so far as his career in the city is concerned,  
and he is glad to be back on the farm playing with  
his friend, the pig. A story along new lines well  
played by a new comedy star.

"THE IRISH BOY."—A most appropriate release for  
St. Patrick's Day and certain to be a head-liner  
wherever shown, though the interest is not alone  
dependent upon the date. It is the simple story of a  
bright young lad who comes to America to make a  
name and fortune for himself. Pat Noonan writes  
him that there is a good chance in America and ad-  
vances the price of the steamer fare. He takes Ter-  
rence in hand upon his arrival and after getting him



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less conspicuous clothes procures a place for him in the factory in which he works. Terrence falls in love at first sight with Nora, the pretty typist in the office, and this feeling is reciprocated. The foreman, jealous of the more attractive man, seeks to discredit him by declaring his watch to have been stolen. But Nora has seen him secrete the timepiece in Terrence's locker and has abstracted it. Her explanation of the incident not only clears Terrence, but the foreman is dismissed and Terrence is given the job. With the increased salary he is able to send for the old folks and when they come across the sea his happiness is made complete by his marriage to pretty Nora. A pleasant little tale without forced sentiment but with a real heart interest. Interpreted by a special cast, it is of unusual dramatic value.

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"A CROWDED HOTEL."—A clean palatable comedy, full of action. On same reel with "Dawn of Freedom."

"IN THE FROZEN NORTH."—No film yet produced has covered the subject field with the exactness with which this picture was taken, introducing and using the genuine Eskimo dogs; the enormous ice fields, and, in fact, all the title suggests. The photography and toning are excellent.

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Pindar & Rudolf, proprietors of Crystal picture theatre at Meriden, Conn., have made a number of improvements in their house. A new asbestos booth has been installed together with a Hallberg current saving device. State Examiner Downing has inspected the house and pronounced it to be in fine condition. The proprietors are now planning to put in ventilators and a cooling system for use during the summer.

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Trade Mark.

# BIOGRAPH FILMS



Trade Mark.

Released March 14th, 1910.

## THE CONVERTS

A Story of the Strange Transformation of Two Souls

This Biograph production illustrates the powerful influence of the Word of God, no matter by what lips it is uttered. In a Western town there lives a party of young fellows, who have little to do with their time. Novel, indeed, are the many schemes in which they indulge to dissipate the ennui they are victims of, but the latest, while seemingly blasphemous, was fruitful of good results. One of them conceives the idea of posing as an evangelist, and during the masquerade converts one of the women of the dance hall, who believes him sincere. She becomes a settlement house worker, devoting her energies to charity and prayer. Later she meets the young man and learns of his baseness. He is conscience-stricken and in time is converted himself. The story is indeed a most powerful sermon.

Approximate length, 986 feet.



THE CONVERTS

Released March 17th, 1910.

## THE LOVE OF LADY IRMA

An Impetuous Woman's Extreme Measure to Hold Her Husband's Love

Here is shown the extreme to which a woman's devotion may lead her. The Lady Irma is the devoted wife of a very handsome man, who because of his appearance and affable nature, is a favorite with all the women. Although sure her husband loves her deeply, she is fearful of their excessive adulation turning his head. If he were not so handsome she would feel easy. As this thought occurs to her a subtle but fearful plan impresses her. On the spur of the moment she engages the services of two thugs to disfigure his face. This done, she is filled with remorse, and more unhappy than ever. Later she finds she must confess, and while the husband is at first amazed, he recognizes her impulsiveness of intent and forgives her; he happy in her love alone. Approximate length, 988 feet.



THE LOVE OF LADY IRMA

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Date.	Subject.	Class.	Length, Feet.	Date.	Subject.	Class.	Length, Feet.	Date.	Subject.	Class.	Length, Feet.
Mch. 17	The Love of Lady Irma.....	Dramatic	988	Mch. 8	The Great Scoop.....	Dramatic	662	Mch. 9	The Arrest of the Dutchess de Berry,	Dramatic	750
Mch. 14	The Converts.....	Dramatic	986	Mch. 5	The Poet of the Revolution....	Historic	960	Mch. 9	A Tragic Adventure.....	Dramatic	285
Mch. 10	In Old California.....	Dramatic	991	Mch. 1	The Vale of Aude.....	Scenic	391	Mch. 7	Tragic Idyl.....	Dramatic	607
Mch. 7	The Thread of Destiny.....	Dramatic	977	Mch. 1	The Plucky Suitor.....	Farce-Drama	555	Mch. 7	Strenuous Massage.....	Farce Comedy	417
Mch. 3	The Newlyweds.....	Comedy	981					Mch. 5	Pierrot.....	Dramatic	571
Feb. 28	The Final Settlement.....	Dramatic	981					Mch. 5	A Happy Turn.....	Dramatic	446
Feb. 24	Taming a Husband.....	comedy	986	Mch. 18	The Enchanted Castle.....	Comedy-Drama	955	Mch. 4	The Door.....	Comedy	479
Feb. 21	His Last Burglary.....	dramatic	995	Mch. 16	The Seminole's Trust.....	Indian Drama	960	Mch. 4	Brittany Lassies.....	Comedy	508
Feb. 17	The Englishman and the Girl.....	comedy	975	Mch. 11	The Robber Baron.....	Dramatic	970	Mch. 2	The Violin Maker of Cremona.....	Dramatic	676
Feb. 14	One Night, and Then.....	dramatic	992	Mch. 9	Her Soldier Sweetheart.....	Dramatic	985	Mch. 2	The Wrestling Match.....	Sports	250

### EDISON CO.

Mch. 18	Frankenstein.....	Dramatic	975	Mch. 2	The Court Jester.....	Comedy	295	Mch. 17	In the Frozen North.....	Dramatic	1,000
Mch. 15	Fruit Growing in Grand Valley, Colo.	Industrial	570	Feb. 25	The Indian Scout's Vengeance.....	dramatic	940	Mch. 14	The Dawn of Freedom.....	Dramatic	730
Mch. 15	A Mountain Blizzard.....	Comedy	425					Mch. 14	A Crowded Hotel.....	Comedy	370
Mch. 11	His First Valentine.....	Comedy	770					Mch. 10	Across the Plains.....	Dramatic	1,000
Mch. 11	Love Drops.....	Comedy	230					Mch. 7	Told in the Golden West.....	Dramatic	1,000
Mch. 8	The Right Decision.....	Dramatic	600					Mch. 3	Samuel of Posen.....	Comedy Drama	1,000
Mch. 8	My Milliner's Bill.....	Comedy	400					Feb. 28	Industries of Southern California.....	Industrial	1,000
Mch. 4	At the Eleventh Hour.....	Dramatic	800								
Mch. 4	The Man Under the Bed.....	Comedy	200					Feb. 24	Back Among the Old Folks.....	comedy-drama	1,000
Mch. 1	Ranson's Folly.....	Dramatic	1,000								
Feb. 25	Lost and Regained.....	dramatic	445					Feb. 21	Saved from the Tide.....	dramatic	1,000
Feb. 25	That Girl of Dixon's.....	melodrama	475					Feb. 17	Girls of the Range.....	Western drama	1,000
Feb. 22	A Victim of Bridge.....	dramatic	990					Feb. 14	The Roman.....	dramatic	1,000

### ESSANAY CO.

Mch. 19	The Girl and the Fugitive.....	Dramatic	950	Dec. 15	The Living Doll.....	Christmas Spectacle	1,000	Mch. 16	The Country Schoolmaster.....	Dramatic	688
Mch. 16	The Inventor's Model.....	Dramatic	686	Dec. 8	The Fatal Ball.....	Dramatic	1,000	Mch. 16	A Trip Along the Rhine.....	Scenic	240
Mch. 16	Method in His Madness.....	Comedy	302	Dec. 1	Fortune Favors the Brave.....	Fairy Story	600	Mch. 9	At the Bar of Justice.....	Dramatic	884
Mch. 12	The Fence on the "Bar Z" Ranch,	Dramatic	950	Dec. 1	Seeing Things.....	Comedy	400	Mch. 9	The Water Flyer.....	Sport	106
Mch. 9	An Interrupted Honeymoon.....	Comedy	950	Nov. 24	The Red Star Inn.....	Dramatic	1,000	Mch. 2	From Beyond the Seas.....	Dramatic	564
Mch. 5	The Ranch Girl's Legacy.....	Comedy	825					Mch. 2	Baby Bet.....	Child Comedy	433
Mch. 5	The Ostrich and the Lady.....	Industrial	175					Feb. 23	A Family Outing.....	comedy	498
Mch. 2	Rags, Old Iron.....	Comedy	598								
Mch. 2	The Egg Trust.....	Comedy	402								
Feb. 26	The Mexican's Faith.....	Western drama	925								
Feb. 23	O, So Sick.....	comedy	479								
Feb. 23	The Winning of Father.....	comedy	508								

### GAUMONT

Mch. 19	Little Jack's Letter.....	Dramatic	741	Mch. 19	Wild Birds in Their Haunts.....	Educational	459	Mch. 19	The Courting of the Merry Widow...	Comedy	833
Mch. 19	In the Foothills of Savoy.....	Scenic	246	Mch. 19	A Willful Dame.....	Comedy	544	Mch. 18	The Mystery of Temple Court.....	Dramatic	969
Mch. 15	In the Shadow of the Cliffs.....	Dramatic	685	Mch. 18	The Troubadour.....	Trick Comedy	561	Mch. 15	Victims of Fate.....	Dramatic	963
Mch. 15	The Saraband Dance.....	Fantastic	295	Mch. 18	The Exile.....	Dramatic	410	Mch. 12	Taming a Grandfather.....	Comedy	950
Mch. 12	Rabelais' Joke.....	Comedy	617	Mch. 16	The Captive.....	Dramatic	640	Mch. 11	Conscience, or The Baker Boy.....	Dramatic	941
Mch. 12	The Pirate Airship.....	Comedy	361	Mch. 16	A Bull Fight in Mexico.....	Sports	295	Mch. 8	A Brother's Devotion.....	Dramatic	950
Mch. 8	The Legend of Daphne.....	Dramatic	341	Mch. 14	Uncle's Money.....	Comedy	499	Mch. 5	The Beautiful Snow.....	Comedy	426
				Mch. 14	Tobacco Culture.....	Industrial	469	Mch. 5	The History of a Sardine Sandwich.....	Industrial	478
				Mch. 12	A Tale of a Tenement.....	Dramatic	535	Mch. 4	On the Border Line.....	Dramatic	918
				Mch. 12	Sporty Dad.....	Comedy	449	Mch. 1	An Eye for an Eye.....	Dramatic	918
				Mch. 11	A Seaside Flirtation.....	Comedy	515	Feb. 26	The Soul of Venice.....	dramatic	950
				Mch. 11	A Cure for Timidity.....	Comedy	564	Feb. 25	The Lesson by the Sea.....	dramatic	963



# LUBIN FILMS



Released Thursday, March 17th. Approximate length, 930 feet.

*The  
Reel  
You  
Can't  
Afford  
to Miss.  
It's a  
Big  
Winner*



*Get  
This  
"First  
Run"  
and  
Crowd  
Your  
House*

THE IRISH BOY

Our Big St. Patrick's  
Day Release

## THE IRISH BOY

Splendid Photography  
Superb Settings  
All Star Cast

Approximate Length, 505 feet

Released Monday, March 14th.

Approximate length, 455 feet



**Mamma's Angel Child** A. B. C. Posters

**The Blunderer**

**TWO ROARING COMEDY SUBJECTS**

*See Descriptions Inside*

SEND FOR CATALOGUE OF OUR 1910 "MARVEL" PROJECTING MACHINE

**LUBIN MANUFACTURING COMPANY, 926 - 928 MARKET STREET  
PHILADELPHIA, PA.**



# The Film Index

Vol. V. No. 13

NEW YORK, MARCH 26, 1910

WHOLE No. 205

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

## Chicago Film Exchanges Boost Picture Posters

There Are Others, Says McQuade—  
American Film Service Wins Exclusive  
Right to Title in Court—Other Notes.

James S. McQuade.

THE importance of the poster in the business of the exhibitor, the Exchange man and the film manufacturer has been discussed frequently in the columns of The Film Index, this effective means of advertising is of real-vital interest to the uplift and progressive development of the film industry, as well as to the material benefit of all engaged in it, one could naturally expect that united effort in favor of the poster (among the licensed ranks) would be exerted.

The manufacturers have taken hold of the poster question in a praiseworthy manner, and every one of them has made arrangements for the issue of the requisite number of posters each release, such issue being just as dependable as is the release of the film itself; furthermore, each manufacturer furnishes posters at a price that barely compensates him for their lithographing and handling. In other words, he does not seek to make money in his poster department; and he has shown his faith in the potency of the poster by improving its appearance in coloring and attractiveness.

To the credit of the majority of licensed exchanges it must be said that they have cooperated with the manufacturers by introducing the poster to their customers and by commending its value to them. Here, in Chicago, every licensed exchange has its well equipped and carefully conducted poster department, and each carries in stock a sufficient number for each film release to meet the demand. The Chicago exchanges do not seek to make money from this source and are even willing to suffer a loss in the handling of their poster stock, knowing that the increased business of their customers will more than compensate them in the long run.

There should be no necessity for reminding an exchange man that he should be an ardent and willing supporter of any plan that will improve his customer's business. He, in a large sense, is the moulder of the opinions of his customers, so far as successful exhibition is concerned, and his advice will have all the more weight when he convinces his customer that he has a real, hearty interest in his success. The mere renting of so many reels to him, per week, and receiving the rent promptly should not be the sole aim. The desire and ability to guide a customer so that he will be able to rent more reels, and of a superior quality, are the qualities that distinguish the exchange man of foresight and intelligence from

## Roosevelt Pictures Release—April 18

The Subject Will Be in Two Reels of 1000 Feet Each—Price 20 Cents Per Foot—Will Be the Greatest Money Getters Motion Picture Exhibitors Ever Had—Time is Ripe for "Big Killing."

ARRANGEMENTS have been completed for the release of the pictures of Roosevelt in Africa. At a meeting of the licensed manufacturers, held at the offices of the Motion Picture Patents Company, on Thursday afternoon, March 17, the pictures were reviewed for the last time and pronounced "great." Even those among the manufacturers who expressed

doubt regarding the possibility of getting good results from the original negatives, as first shown by Mr. Cherry Kearton, admitted that they could not recall any scenic subjects that were more interesting and instructive than the Roosevelt pictures, which is going some.

After due consideration, it was decided to set the date of release for April 18, and exchanges will be notified to place their orders with Pathe Freres not later than April 10.

The subject will be shown in two reels of 1,000 feet each, for which a price of 50 cents per foot will be charged. All orders must be for the two reels; the subject will not be divided.

For exhibition in the United States, the Roosevelt pictures are available to every licensed exchange. For Canada it was decided to sell an exclusive privilege to the highest bidder.

In the way of publicity, there will be A. B. C. posters and hangers. Exhibitors should place their orders for this material at once. A special lecture has been prepared for these pictures by Mr. Cherry Kearton, and will be supplied to all exhibitors without extra cost.

To insure the exclusiveness of these pictures to the licensed exchanges and exhibitors, great care has been taken to prevent duping either here or abroad. There is but one negative of the Roosevelt pictures taken by Mr. Kearton in existence, and all prints will be made here by Pathe. The release date for European exhibitors will be identical with that for America.

### Minimum Schedule of Rental Prices.

Regarding the rate to be paid exhibitors for the Roosevelt pictures, it was decided to establish a minimum schedule for the protection of exchanges. The rate agreed upon are:

First day .....	\$50.00
Second day .....	45.00
Third day .....	45.00
Fourth day .....	40.00
Fifth day .....	40.00
Sixth day .....	35.00
Seventh day .....	35.00
First week, entire week to one house...	\$250.00
Second week, \$25 per day; 100 for week.	
Third week, \$20 per day; \$100 for week.	
Fourth week, \$20 per day; \$75 for week.	
Fifth week and thereafter, \$10 per day; \$50 for week.	

It should be understood that these rates are MINIMUM, and do not prevent exchanges from getting as much more as exhibitors can be induced to pay. In view of the great interest in

the renter who conducts his business like a nickel-in-the-slot machine.

The exhibitor, in many cases, must be influenced and educated to the use of the poster by his exchange; and he must be shown frankly and clearly that the price asked for the poster is equitable, and that its use will compensate him many times over its cost. But it is rather a turning of the tables when one is confronted with indisputable evidence of the existence of cases in which the exhibitor is anxious to use the poster but is unable to get it from his exchange. Not, mind you, because the exchange has run out of stock; but because it does not carry posters at all!

Here is a paragraph from a letter received by the Selig Polyscope Co., a few days ago, from an exhibitor in an important city in Ohio:

I note what you say regarding lithograph posters, and am very sorry to say that we are not in a position to use the same, in view of the fact that our Exchange (I omit the name of the firm given by the correspondent) does not handle posters, but refers all of its patrons to a "Sign Exchange," which, as a matter of fact, is a subsidiary organization and charges 25 cents for these posters, which charge, you will recognize, as being entirely out of proportion. I will be pleased to have you quote me your prices for posters to be mailed in advance on all pictures released by you.

The paragraph is a discouraging commentary on the uplift of the film business, so far as some—let us hope they are few—licensed exchanges are concerned.

### The American Film Service Secure in Its Title.

In the Chancery Court, Friday, March 11, before Judge Dupuy, the American Film Service of Chicago, was granted a permanent injunction against the American Film Exchange (independent), of the same city, enjoining the latter firm from using the word, "American," with the word "Film" in its title. The order was issued on the date mentioned and the decree entered Monday, March 14.

The permanent injunction, in part, reads as (Continued on page 3.)

(Continued on page 2.)



# The Film Index

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**CHICAGO OFFICE:**  
 401 Ashland Block, 'Phone, Central 2651  
**JAMES S. McQUADE, Representative**

**SUBSCRIPTION RATES**—One year, \$2.00; six months, \$1.00; three months' trial, 50c.; single copies, 5c. Postage prepaid to all countries in Postal Union.

**FOREIGN SUBSCRIPTIONS**—\$2.50 per annum. All subscriptions payable in advance.

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Whole Page	11½ x 9	\$84.00
Half	5½ x 9	42.00
One-Third	3½ x 9	28.00
Quarter	2½ x 9	21.00
Eighth	1½ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

### SPECIAL NOTICE.

The foregoing schedule of advertising rates is suspended indefinitely from this date. Write for new trial rates; they will interest you.

**CLASSIFIED ADVERTISING**—"For Sale," "Help Wanted," etc., 3c. per word; minimum, \$1.00 one time. "Situations Wanted," not to exceed four lines, 25c. one time. Cash must accompany all orders for classified advertising.

### SPECIAL NOTICE

Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

**MARCH 26, 1910.**

## AN INTERESTING SUBJECT

There is a fund of information and much food for thought in the suggestions and experience of Mr. W. W. Hodgkinson, told in his story, which is concluded in this issue of The Film Index.

It has been a question among picture manufacturers if the great expenditure of effort and money required to produce high-class pictures that could be shown no more frequent than one day in a given locality. Mr. Hodgkinson has proved that a picture may be retained an entire week in almost any locality.

Objection may be made to this plan upon the ground that it would reduce the demand for pictures and thus reduce the revenue of the manufacturers. The answer is spend more time on each picture; produce less and charge more for the improved product. This equalization will result in no loss to any branch of the trade and will improve the pictures.

As audiences become more intelligent in character and more picturewise and critical the demand for better work will become more insistent. Then, too, is it not possible to exhaust both the brain of the writer of scenarios and the resources of the producer if the flood of film is not checked in some way. Soon licensed manufacturers will be issuing 24 reels of pictures each week. Even now it is hinted that there are too many pictures.

It would be interesting to learn the opinions of exhibitors, exchange men and manufacturers of the subjects mentioned by Mr. Hodgkinson. Personally the writer believes that the way to an era of better pictures and better prices lies in the direction suggested by Mr. Hodgkinson's ideas and experience.

What do you think?

## NO LONGER CHILD'S PLAY

"Spectator," in The Dramatic Mirror, asserts that the motion picture has ceased to be a distinctively children's diversion; that the grown-ups have learned how very entertaining pictures are, and have claimed them for their own.

From this "Spectator" reasons that all the hullabaloo about pictures being the corruptor of the youth of the land is pure assumption and has no foundation in fact.

There seems to be no special call to argue this question. A glance at the audiences of the big picture theatres is sufficient proof that children have been ruthlessly crowded out by their elders and now compose a pitifully small percentage of those audiences. The present hue and cry seems to be caused by the professional agitator of the public morals who is trying to earn his money.

## ST. LOUIS PLATFORM ORDINANCE

Exhibitors of St. Louis, Mo., are making a vigorous fight against an ordinance adopted by the municipal assembly of that city, prohibiting stages or platforms in picture theatres. Already an injunction of temporary character has been granted restraining the city authorities from removing such stages as now exist, pending a hearing in court upon the question of the constitutionality of the new law.

## Hamlet's Ghost Fraternizes With Exhibitors

Who says that men engaged in the film business, in Chicago, find no time for an intellectual romp, or that they don't know Shakespeare backwards? Leroy T. Goble, of the importing department of the Kleine Optical Company, has shattered into smithereens any such supposition by a parody on Hamlet's soliloquy, which cleverly takes off the woes of the exhibitor.

If, in this effort, Mr. Goble has sometimes outstretched the Alexandrine line, he will be forgiven because of his quipful treatment of the subject—at least by the sympathetic exhibitor. Here is the famous soliloquy filmized:

To change or not to change: that is the question. Whether 'tis better with this service to suffer The delayed shipments and the lack of posters promised,

Or to jump to that new fellow who has everything on earth,

And even more. To quit our present exchange and To move; and by that move to say we end The rainy films and broken song slides

This company's heir to—'tis a consummation Devoutly to be wished. To settle up, and change; To change, perchance to worse! Aye, there's the rub!

For with that other firm what ills may come When we have given up our present reels, Must give us pause. There's the respect That makes the picture biz so hard a life; For who would bear the troubles with this firm, The song girl's talk, the shipping clerk's excuse, The subjects switched about, the booking man's deceit;

The heavy burden of the every weekly bill (That always ever is too much).

When he himself might a quietus have With other film suppliers? Who'd struggle on in poverty

But that the dread of others, no matter where, Whose unexplored promises which are made So blithe and sweet as song of bird,

And thought of worrying even more, puzzles the will And makes us rather keep that which we have Than change to others that we know not of.

Thus film exchanges doth make cowards of us all And thus, the happy thought of ideal service Is sicklied o'er with thought of broken guarantees

When enterprising salesmen have booked our order And broken boxes bring repeaters oft While we dare not bring action.

## Essanay Items

Featured for release April 2, the Essanay's Western drama, "The Flower of the Ranch," contains numerous episodes taken from actual happenings. Another notable fact is that some of the actors in the picture are the originals of the real episodes. The Essanay's story concerns a little girl, whose mother ran away with an Eastern visitor at the ranch and whose father was shot in endeavoring to arrest two drunken cowboys who were causing a disturbance in the village. The little girl is taken care of by her father's faithful cowboys, and ten years later is lured from her home by the same Easterner who had run off with her mother. The Easterner, however, is apprehended before the girl is harmed and arrested on a charge of wife abandonment. Two or three of the cowboys who appear in the picture were witnesses of the real happenings and declare that the Essanay story is very nearly correct.

The Essanay "Guide" of releases for the first two weeks of April is an interesting edition. The subjects are all comedies, save "The Flower of the Ranch," a Western drama. The five subjects described, it is declared, contain some of the best comedy productions released by the Essanay Company. "The Ranger's Bride," a Western comedy, is one of the funniest comedies that the Western producer has made. The Bulletin's feature is "Their Sea Voyage," a thousand-foot comedy, with a laugh in every foot. The other subjects are well up to the Essanay's standard for this class of films.

## ROOSEVELT PICTURES

(Continued from page 1.)

the subject of these pictures, there should be no trouble in obtaining \$500 per week for first run.

From now on for the next six months the daily press will be full of stories of Colonel Roosevelt. He is now on his way down the Nile, and is expected home in June. Consequently, anything concerning him and his exploits will be of the greatest interest to the public.

Let everybody "go to it and get the money."

## To Enjoin Laemmle

### Judge Noyes Decides to Issue an Order of Injunction Without Delay

Application was made by the attorneys in the cases of the Motion Picture Patents Company against the Independent Moving Picture Company and the Pantograph Company before Judge Noyes in the United States Circuit Court for the Southern District of New York on Thursday, March 17, for a settlement of the terms of the injunction to be issued against the defendants, Laemmle's "Imp" Company and the Pantograph Company, in accordance with the court's decision rendered early in the previous week.

After some discussion of the situation Judge Noyes announced that he would sign the order on the following day (Friday, March 18) granting the injunction prayed for against the Laemmle and the Pantograph Companies, and fixed the bond to be required from the complainant at \$5,000.

In the course of his argument Attorney Newell attempted to obtain the consent of the court to issue an order preventing the Patents Company from advertising the fact that the injunction had been granted, and quoted articles published in The Film Index and other trade publications in support of his contention. The Patents Company's attorneys, Dye & Dyer, were prepared for this move, and offered for the inspection of the court the statement of the case given out by Attorney Newell and printed in The Show World as an interview with him.

Strange as it may seem, Attorney Newell told the court that the statement credited to him was no correct as printed in The Show World. It is generally understood that a statement made by an attorney to the court is equivalent to a sworn statement, from which condition the conclusion is that The Show World twisted Mr. Newell's statement to make it suit a purpose.

## Lobby Lithographs of Vitagraph Stars

Owing to the growing demand for pictures of the favorite artists of the Vitagraph Stock Company for advertising purposes, beautifully colored lithographs of the principal members of the company have been made for display in the lobbies of picture theatres. These lithos have been designed upon the lines of the dramatic litho, and are especially suited for lobby display. These will be sold to exhibitors at a very low price, which barely covers the cost of printing and handling. Send your orders to the Vitagraph Company, New York.

## "Another Hurricane Survivor"

Balsdon of H. M. S. Calliope, Saw Schneider Hit the Beach.

Pittsburgh, Pa., March 14, 1910.

Editor Film Index, New York:  
 Dear Sir—In looking over the current week's issue of your paper I came across an article headed "Schneider Receives Courtesies," and noted that spoke of Mr. E. Schneider as being a survivor of the great hurricane of 1889.

It was a pleasure to me to read the same, as I myself was on board of the British man-of-war "Calliope" on that memorable day, March 16, 1889, and as the twenty-first anniversary is so close at hand it brought back memories of that terrible day. I was an able seaman at the time, and can remember vividly seeing the "Adler" thrown on the reef, with her decks in a perpendicular position and facing the shore, and her keel looking seaward, and I imagine that Mr. Schneider, like myself, often thinks when March 16 comes around, that "the sweet little cherub that sits up aloft looked out for the life of poor Jack for that particular day, anyway.

Am now an exhibitor, having been in the picture business about five years, owning at one time a chain of seven theatres in conjunction with a vaudeville booking agency (Roger & Balsdon's), and it was through being in same business that I happened to see your article, as I have always had the Index for past two years. Hoping I have not encroached too much on your time, I remain,

Respectfully yours,

GEORGE BALSDON,

The Arcadium, Fifth Ave. Arcade, Pittsburgh.  
 Gee; what a small world it is. Schneider and Balsdon are due to get together.



# REMEMBER THE NAME

# AMERICAN FILM SERVICE

## "BEST SERVICE IN AMERICA"

OTHERS HAVE SIMILAR NAMES, BUT NONE OTHERS HAVE OUR FACILITIES FOR GIVING THE EXHIBITOR ALL THAT IS BEST IN THE MOVING-PICTURE BUSINESS. WE HAVE MADE OUR REPUTATION SUCH THAT OTHERS ENDEAVOR TO PROFIT BY IT. IT WILL PAY YOU TO BEAR IN MIND THE FACT THAT WE ARE THE ORIGINATORS AND THAT WE HAVE PROVEN THAT WE CAN "MAKE GOOD." IT IS BECAUSE WE BUY SO LIBERALLY AND HAVE SUCH A SELECT STOCK THAT WE ARE CALLED

## "THE HOUSE OF SPECIALS"

BANK FLOOR, 77 SOUTH CLARK STREET - - - - - CHICAGO, ILL.  
Long Distance Telephones, Randolph 3216 and 3217

### CHICAGO LETTER

(Continued from page 1.)

follows: "It is, therefore, ordered, adjudged and decreed that an injunction issue herein enjoining and restraining said defendants, Chas. E. Pugh and Jas. L. Reilly, their agents, employees and attorneys from conducting business under the name of the American Film Exchange, or any other name combining the word, 'American,' with the word 'Film.'"

The cause occupied the attention of the court from Monday, March 7, until Friday, March 11. It was shown that Messrs. Pugh and Reilly had been conducting business in Chicago since December last, under the title, American Film Exchange, and that they had selected that name for the purpose of being benefited by the reputation of the American Film Service, the old established licensed firm. The ease with which exhibitors could be misled by the similarity of the titles was strongly presented by counsel for complainant, as was also the fact that complainant had expended considerable money in advertising its title and the establishment of its business, thus making said title a valuable asset to the American Film Service Corporation. It was also shown that the defendants, Pugh and Reilly, had failed to incorporate under the title, American Film Exchange.

I. Von Ronkel, secretary and treasurer of the American Film Service, is much pleased with the result of the legal contest, which so signally sustains the contention of his firm. He compliments his counsel, Attorney Lederer, of the firm of Adler, Lederer and Schoenbrun, Chicago, on his able presentation and conduct of the case.

#### A Patriotic Thriller.

I saw that fine feature picture, "The Hand of Uncle Sam," run off in the Essanay studio last week. It should prove a strong, emotional, patriotic thriller, as it shows in a stirring way the rescue of an American citizen, just in the nick of time, from death by court martial in Central American republic. The rushing of U. S. torpedo-boat-destroyer to the scene and the landing of a company of "Jackies" and their arrival on the spot where the wrongfully accused American is about to be executed by a shooting squad, are realistically shown. The story has compelling heart interest throughout, and it is told clearly in excellent photography, with faithful adherence to local surroundings, correct costuming and bold character painting. It will be released March 23.

#### Two Gaumont Masterpieces.

Gaumont's famous biblical drama, "The Fall of Babylon," to be released by the Kleine Optical Co., March 26, is a picture of great historical value, as regards Assyrian architecture and gorgeous oriental scenes and costumes. For visions of ancient, stately splendor the treatment of this subject may well be called superb. One may mention specially, among the absorbing scenes, the Banquet Hall of Belshazzar and the writing on the wall; the celebrated Hanging Gardens; the burning city, and the triumphant entry of Cyrus at the head of his hosts of Medes and Persians.

"Gloria in Excelsis," or "The Penitent of Florence," is another masterpiece by Gaumont that will be released in the near future by the K. O. Co. This picture excels in a moving story, beautiful photography and perfect mastery of details.

#### A Model Poster Department.

When I called at the Theatre Film Exchange one day last week, F. C. Aiken, the president, showed me a poster rack, specially designed by him for the expeditious and careful handling of posters, which is now installed in the additional, new quarters of the firm. The rack is posted against, and fastened to, the wall, standing the whole height of the lofty room, and of such width that it contains 850 apertures, or pigeon holes, each 4 inches square, with a depth of about 26 inches. The apertures are all numbered, each of the numbers corresponding to a reel number, so that the posters for a given reel can be found without any loss of time.

An aperture will readily hold 100 posters, rolled up, of course. As reels grow old and are returned to the M. P. P. Co., the numbers are changed by replacing the old card number in the holder, fastened on the base of each aperture, by the number corresponding to the new reel number. The rack, as already told, has 850 apertures, and, figuring on the basis of 22 new reels weekly, it will contain sufficient posters to cover a period of 40 weeks. The utility of this new rack is obvious, as it not only saves the time of the attendant in charge, but absolutely provides against the confusion resulting from the mixing of different posters.

"It is impossible for us to order the exact number of posters required for any reel, but we are able to figure fairly close to the average," said Mr. Aiken. "Directly, we operate our poster department at a loss; but, indirectly, we find that it greatly benefits our business. Whatever tends to increase the patronage of our customers means more money for them and, as a rule, the renting of a higher quality service from us. The poster, we have proved conclusively, is a fine business stimulant and we push it accordingly."

"An exchange, nowadays, that fails to keep posters in stock and neglects to recommend them insistently to its customers is, in my mind, not keeping up with the progress of the film renting business. To further strengthen our poster department, I employ a competent man for part of his time, to paint such banners and descriptive sheets as may be desired by our customers, and for these we charge only the cost of labor and material."

It will be well for licensed exchanges that ignore the poster to read the views of Mr. Aiken and to note the painstaking exercised and the expense entailed by his firm, in order to develop the poster department to its full efficiency.

#### Edison's Studio Manager A Visitor.

Horace C. Plimpton, manager of the Edison Studio, was in Chicago March 9 and 10. Mr. Plimpton arrived from St. Louis, on a tour of the principal cities of the Middle West to get in touch with the exchange men and principal exhibitors.

While in Chicago, Mr. Plimpton called on all the exchanges and visited the Selig and Essanay studios, being profoundly impressed by the glowing conditions existing here and Chicago's way of doing things. The outlook, in all the cities visited, looks very promising to Mr. Plimpton for the licensed interests, and, in Chicago especially, he was struck by the harmony existing between rival exchanges.

Mr. Plimpton was the guest of honor at a dinner and theatre party given by Geo. K. Spoor, the other members of the party being George Kleine and John Hardin, Chicago manager of the Cleveland Company. Cleveland was his objective point, after Chicago.

#### That 25-Cent Proposition.

The Chicago Song Slide Exchange is doing well these days. On Saturday, March 12, the firm was actually cleaned out of stock, notwithstanding the immense number of slides and songs carried and the large number of sets received on standing orders. Several customers, to show their confidence in the firm's goods, have remitted up to June 1 for service.

Instead of checking off on the song list of the firm what songs he does not want, a customer is now requested to check off the songs he wants. In this way a customer is always certain of getting what he wants and of being satisfied, as the firm can always guarantee to ship the songs required.

A customer, whose place of business is not many miles from New York City, recently wrote to the firm: "It is a long way to send for song slides, but I cannot overlook that 25-cent proposition." Roy and Stuart Honeck are certainly booming things in the song slide realm.

#### Chicago Film Brevities.

E. H. Montague, Chicago manager of the Pathe Freres, visited some of the leading cities in Michigan and Ohio last week in the interests of his firm.

The Pathe film, "A Woman's Repentance," to be released March 21, is a story of moving pathos, powerfully acted and splendidly photographed. The scene at the trysting tree is a gem of motographic portraiture, and the coloring is a perfect reflection of nature in her finest, wooing mood.

The Foster theatre, Evanston and Foster avenues, with a seating capacity of 700, was opened March 12 by a well-received program of high-class vaudeville and pictures, at admission prices of 10 and 20 cents. The theatre has been built by the Foster Theatre Co. (Nortman, Applebaum & Cahn), the owners being interested also in the Ellis theatre, 63d and Ellis streets, and the Homan theatre, on Homan avenue. Mr. Applebaum is manager of the Foster, and he aims at pleasing amusement seekers in the high-class residential district in which it is located. The film booking has been placed with the Theatre Film Service, and a superior quality has been installed.

#### CHANGE IN WHEELER'S STAFF.

John M. Nickolaus, for some years photographic operator for De Witt C. Wheeler, Inc., song slide manufacturers, has severed connections with that firm. His place is now ably filled by Mr. Frederick C. Ringer.



# KALEM FILMS

## RED HAWK'S LAST RAID

Issue of March 30th

**Red Hawk's Last Raid** - - - 580 Feet  
**Lo, the Poor Indian** - - - 375 Feet

Two Indian Subjects on One Reel—Two short thrillers presenting two contrasting phases of Indian life.

In "Red Hawk's Last Raid" we show how a young brave makes a foray against the whites in order to gain the coup which will win him fame and the daughter of the chief for his squaw, and how he came to an ignominious death at the hands of his intended white victims.

In "Lo, the Poor Indian," we show an entirely idifferent type of Red Man. This is a young Buck who turns horse thief in order to save his squaw and papoose from starvation, but he is caught, convicted and jailed, a victim of laws he cannot understand.

## FURTHER ADVENTURES OF THE GIRL SPY

Issue of April 1st

Length, 920 Feet

In "The Further Adventures of the Girl Spy" we again present the charming and daring young leading woman of our Southern Stock Company in her favorite and most popular role. In a most sensational story of Civil War times, the girl spy goes thro adventures of the most exciting character, but comes thro them all unscathed and delivers her message in triumph. **Magnificent in photography and action**

Great posters for both these features made by the  
**A. B. C. Co., of Cleveland, Ohio**



**KALEM CO., Inc.**

Eastman Kodak Building

235-237-239 West 23d Street

New York City



# ADVANCE



## Film Announcement

Week of March 20th, 1910



## The Queen and the Mirror

Scene from "The Queen and the Mirror."  
 A Real Comedy. A  
 Full description on another page.

**Mar. 22**  
**Gaumont**  
**1 Reel**  
**About**  
**967 Ft.**  
 Colored  
 Poster

"THE QUEEN AND THE MIRROR."—Colored Comedy—Approximate length, 734 ft.—The story of a most homely queen in a land of beauty. Every scene is a perfect art study.

**Mar. 23**  
**Urban-Eclipse**  
**1 Reel**  
**About**  
**941 Feet**  
 Colored  
 Poster

"A MAID OF THE MOUNTAINS."—Approximate length, 590 ft. Staged in the wonderful highlands of Corsica. Acted by stars from the French stage. Educational as well as interesting.

"OVER THE APPENNINES OF ITALY."—Approximate length, 351 ft.—Nature at her grandest, with sublime effects of rushing torrents, bright woodland and gloomy mountain defiles. Popular subject.

## The Fall of Babylon



Scene from the "Fall of Babylon."  
 Biblical Feature. Description below.

**Mar. 26**  
**Gaumont**  
**1 Reel**  
**About**  
**1020 Ft.**  
 Colored  
 Poster

"THE FALL OF BABYLON."—Approximate length, 1020 ft.—Historically True, Dramatically Perfect, Artistically Marvellous. It Teaches, It Thrills, It Draws.

Good Honest Posters for Every Reel



IMPORTED BY  
**George Kleine**



52 State St., CHICAGO 19 E. 21st St., NEW YORK



## LUBIN'S NEW FACTORY

## Birdseye View of the Big Philadelphia Plant—Said to Be the Finest Ever.

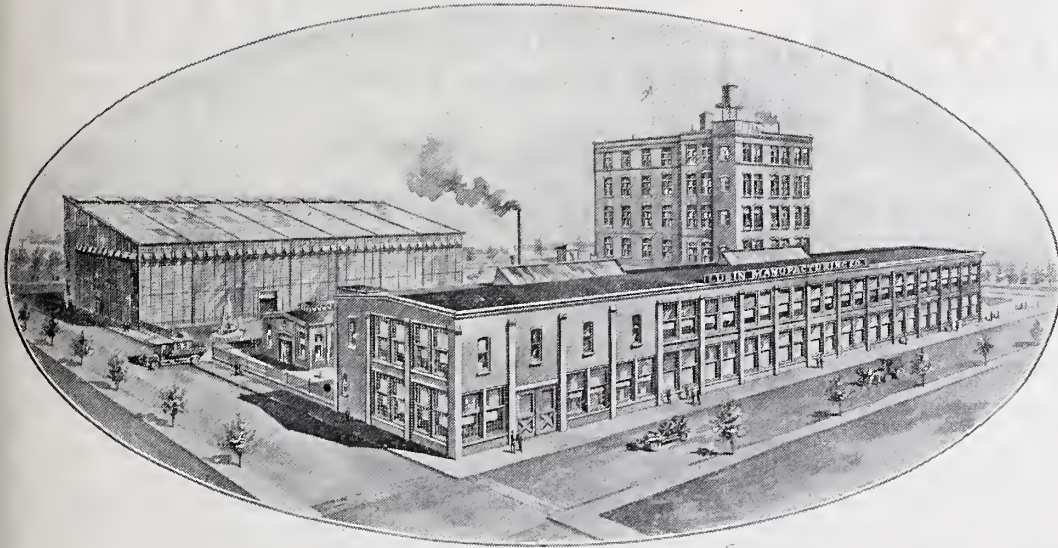
"Perfect" is the most appropriate adjective to apply to the new plant of the Lubin Manufacturing Company in Philadelphia, a cut of which is here shown, for it embodies the result of ripe experience that dates back to the inception of the motion picture.

Not alone is Mr. S. Lubin one of the pioneers of motion pictures, advanced his own ideas, but a famous firm of architects, aided by a staff of photograph experts and motion picture makers developed and am-

world, each being 22½ by 32 feet, giving an opening 45 feet in width. These doors weigh several tons apiece, but may be opened and closed by a lever operating the pneumatic mechanism. An interesting and unique system of heating will provide warmth in winter while the fierce heat of the sun's rays, beating upon the huge area of glass will be tempered by a water curtain, a thin film of water flowing constantly over roof and sides.

A large tank is built into the floor of the studio, the water being heated in winter by means of steam coil, and an original installation of lights renders the director independent of atmospheric conditions.

Between the studio and the factory buildings the grounds are parted and contain a central heating and power plant and a garage for the big motor busses and the auxiliary motor equipment of touring cars.



Birdseye View of Lubin Mfg. Co.'s New Plant.

plified these plans. No expense has been spared where expenditure would add, however slightly, to the resulting perfection, and it would appear to be impossible to improve upon the plant.

The studio is a huge structure of brick, steel and glass, only the rear wall and ten feet on each side being brick work. In this space are the tiers of dressing rooms, the offices of the directors and editorial staff. There will be a huge costume room, under the constant direction of an experienced theatrical costumer, and a property room that is far more elaborate than that of any theatre.

In front of the dressing room tier stretches the studio proper, a clear space of 158x60 feet, with roof

The taller of the two factory buildings, a five-story structure, will house the executive and accounting staffs, the mechanical force and repair department, while the two-story building in the foreground is devoted to the film product. This is 260 feet long and 60 wide and is so arranged that the film moves from the receiving to the shipping department through all the various processes in a direct line of progress, obviating all unnecessary delay in handling. The building is unusually well lighted where light is wanted and seemingly ample provision has been made for the growth of the business. The precautions against dust and dirt seem to the uninitiated almost finical in their elaborateness.

not concerned themselves with the problems of how to get home, for each evening the big car, loaded down with players, starts out on a delivery trip that covers some twenty miles, dropping the players here and there along the route. In the morning the return collection is made, and the actors ride in comfort, while the less fortunate who live off the lines of steam railways have to trust to the ramshackle express wagons and hucksters' trucks which have been doing a thriving business of late.

More than this, the car enables the directors to keep clear of traffic problems while taking pictures, as indeed they have done since the car was put in service last November. The car replaces the three touring cars which formerly were at the disposal of the directors and which, in their turn, displaced the express wagons which once did good service. It is specially built for the Lubin service from plans prepared by the staff, and is an unique conveyance. It is of the type which converts the power from a gasoline motor into the more easily handled electrical current, and is of 110 horsepower, with seats in the car for twenty, and for as many more in the rear section, which may also be used for baggage and properties. It can make forty miles an hour on the country roads and is heated with electrical heaters, the same current keeping hot the water that is supplied the wash basins located under one of the seats. With the curtains pulled down and the electric lights turned on, the interior becomes a dressing room far more commodious than that of the average theatre, and four may dress at one time without inconvenience. This is a feature much appreciated by the players, who are required to wear several costumes in the course of taking the "outside" scenes, and still more so by those in the comedy company who are tumbled into the river or who more or less enjoy similar experiences.

Only the week before the car arrived from the works two of the company were laid up with severe colds contracted during the taking of Blissville the Beautiful, in the course of which they were required to fall into swampy pools and fall about in wet grass. When the picture was completed they found themselves two miles from the nearest house on a stretch of swamp above Atlantic City, and they were compelled to make a change to dry costumes behind the screen of blankets held up by the other members of the party, while the chill winds blew into the improvised dressing room.

Now the player in wet costume goes direct into the warm dressing room, changes in comfort as great as is to be found in the studio, and is ready for the next scene, with never a thought of illness. A medicine chest and emergency kit forms part of the outfit, and the directors are all instructed in first aid to the injured should any hurt be incurred. It seldom happens that with the experienced Lubin players the knockabout work results in injury, but minor cuts and bruises are promptly attended to and serious consequences averted. So successful has the car been that a second will presently be put in service.

## LUBIN STUDIO NOTES.

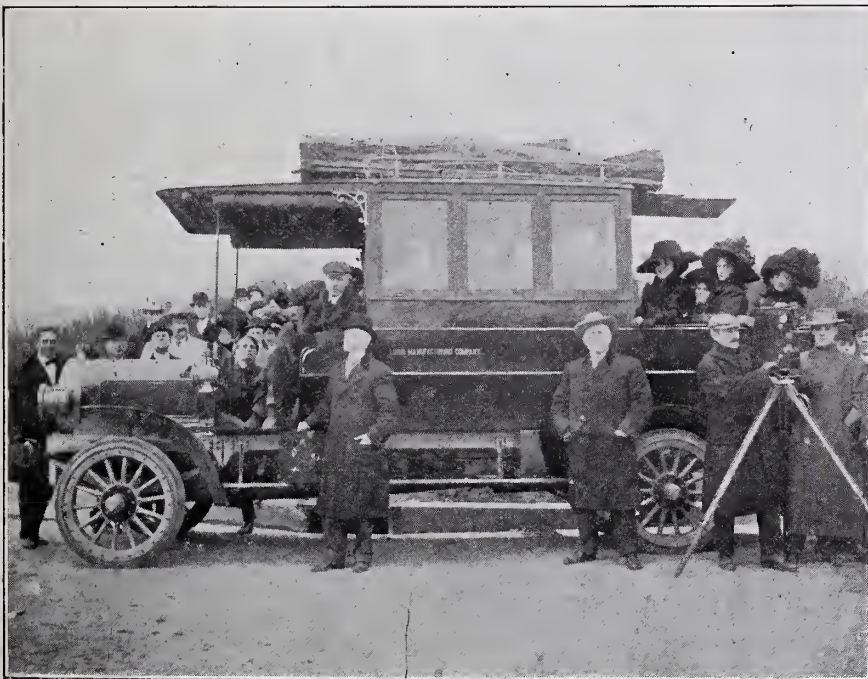
One of the pending Lubin releases is a buried treasure story made by the Southern contingent of the stock company on the very spot where the famous Blackbeard used to land his pirate crew fresh from an excursion on the Spanish Main. The company was working in Nassau, and the picture was made on Hog Island, across the harbor, Blackbeard's old lair.

The Southern section of the Lubin Stock Company returned from Nassau this week, brown as berries and enthusiastic over the trip. The field director, A. D. Hotelling, will presently take the company out again, this time a Western point being the objective, but before his departure the entire company will be utilized in some heavy productions.

One contributor to the Lubin Manufacturing Company developed a new idea recently when he sent in a story with the announcement that it had been sent to several concerns. "The story will go to the firm making the highest bid on or before March 10" was the announcement, and added information was to the effect that already one \$100 offer had been received. That ante was not raised, the story being of the boldest sort.

Exhibitors have been unusually appreciative of The District Attorney, and letters of congratulation have been received in quantities. That the appreciation is sincere is attested by the number of orders for extra prints, the standing orders not sufficing to fill the demand from exhibitors for the subject.

Two stories in which children are effectively employed figure in Lubin releases in the immediate future. Most children are either stupid or self-conscious before the camera, and the Lubin directors are fortunate in having at command a dozen children of varying ages, all of whom are unusually clever. One ten-year-old is an artist in makeup, and spends his leisure time in the studio sketching makeups of various types, which later he reproduces in pigments on his own small countenance. The older players humor him in the matter of grease paint, letting him raid their makeup boxes and helping him with suggestions, and he is developing remarkable skill. A Mother's Heart employs four children, and The Daughter's Choice one.



Big Service Touring Car Used by Lubin Co.

and three sides of glass. No beams or pillars interrupt the light or break the taking space and the entire building may be used for making one huge picture or cut up for small scenes. At either end is a huge door through which may be taken a railroad train if desired and, in addition, two panels of the front are hinged to form the largest glass doors in the

All told the new Lubin plant is easily entitled to be styled perfect from every point of view.

Since the strike of the street railway men began in Philadelphia a few weeks ago, the Lubin auto bus has developed a new field of usefulness for itself and those members of the big stock company who live at points distant from the studios of the company have



# Don't Envy Your Competitor's Program

## LET US SERVE YOU, AND YOU'LL BE SATISFIED

"We keep every promise we make"

"We make no promise we can't keep"

**STANDARD FILM EXCHANGE,** 159 - 161 EAST WASHINGTON STREET  
CHICAGO  
Phone Main 5266

### PATHE POINTERS.

The approaching release of "Cleopatra" is a stupendous production, staged by M. Zecca in the Pathe Studios, France. The cost of the stage setting, costumes and scenery are enormous, and the production bids fair to be one of the most pronounced successes which Pathe Freres have released. The beauty of the scenery, which includes some water views, is striking, and the characters in this great tragedy have been played with consummate skill by some of the leading players in France. A notable incident in the production is the scene of the death of the messenger who hears to Cleopatra the ill news of Anthony's defeat, and who, as you all know, was poisoned by Cleopatra for being the bearer of such bad news. The part of the messenger is played by Mile. Napierkowska, of the Opera, and her work is extremely clever. Cleopatra and Anthony are both parts which provide an opportunity for the greatest play of feeling, and this opportunity is realized and properly grasped by Madaline Roche, who proves herself a great tragedienne in the part of the powerful and cruel queen.

The Polar Bear Hunt in the Arctic Seas to be released on Monday, March 28, by Pathe Freres is a marvelous picture in many respects. This picture is not a posed affair, but is an actual scene of an actual hunt. The view in which the long boat is seen leaving the steamer shows two polar bears at a great distance from the camera playing around on an iceberg. The exciting chase which follows, in which the hunters are compelled to drag their boat across the ice and row it through the open water, pursuing the bears who have taken freight and are doing their best to get away, is most interesting. These clumsy animals are evidently very agile, and are perfectly wonderful swimmers, crossing one ice floe after another. They take to the water with tremendous speed and a great splash. The final scene in which one of the hunters is within a few feet of what is supposed to be a dead bear is very exciting, as Mr. Bear stands up on his hind legs and shows fight. The shot at short range and the effect is startling in the extreme.

The advertising campaign which Pathe Freres have been carrying on in Sunday newspapers in Chicago, Boston, Baltimore and Detroit has proved very successful so far. The advertising department has received over 3,000 replies since the campaign started about a month ago. Ninety per cent. of the replies express the opinion on the part of the writers that Pathe Freres Red Rooster films are very superior, and the exhibitors who desire to get the benefit of this localized advertising should let it be known through the paper or by some sign on the outside of their theatre that they are featuring Pathe pictures, as many letters are being received asking the name of the theatres which specialize the Red Rooster films. The amount of money being spent in these towns is bound to be productive of good results to the exhibitor who is wise enough to take the advantage offered by this advertising, by letting the public who reads the ads know that theirs is the theatre which shows the best Pathe Freres productions.

The latest theatre to realize the superiority of the Pathe Freres machine is the Victoria Theatre at 42d Street and 7th Avenue, New York. The Victoria has long been noted for the care used in the selection of their acts and every part of their theatrical equipment, and the fact that they should select a Pathe machine is but keeping in line with their regular policy. With the new machine installed and the objectionable flicker thus eliminated, the management hopes to overcome the tendency on the part of some of the spectators to leave before the pictures are over, as it has been intimated that the most potent cause for this general exit is that the pictures hurt the eyes of many. It is a well known fact that pictures projected through a Pathe do not flicker.

Jacob Cohen, the operator, has been in the employ of the Victoria for about two years, and is considered an expert. During his career as an operator he has handled and is familiar with nearly every make of machine on the moving picture market.

### AMONG THE EXHIBITORS.

Thomas Hopkinson, the motion picture man of Suffern, N. Y., has leased the Amity Opera House at Spring Valley, N. Y., for two years, and will install pictures.

Thomas Wilson has purchased the picture theatre at Rantoul, Ill.

Elmer E. Ellsworth of Lowell, Mass., has taken the management of the Star Theatre at Newburyport, Mass., which has been closed, and re-opened the house with licensed pictures.

A. S. Ford, manager of The World in Motion, Glens Falls, N. Y., has purchased the fixtures of "Fairylund," sold recently at Sheriff's sale. The theatre lease was bid in by L. L. Herman.

James Drohen of Dunkirk, N. Y., has purchased the site of the Washington Avenue Hotel in that city and will replace the hotel building with a picture theatre.

William H. Clune, of Los Angeles, Cal., has secured the lease of a new picture theatre to be erected at Pasadena, Cal., by the Pasadena Realty Company. The new house is to have 1,300 seating capacity.

E. G. S. Miller will build a \$30,000 picture theatre at 435-437 Washington Street, Buffalo, N. Y.

Cooney & Wollison, picture theatre managers of Pittsfield, Mass., propose to build a new theatre at a cost of \$60,000. While it will be used for pictures, it will be equipped for dramatic purposes.

Dr. J. C. Miller of Ensley, Ala., will build a picture theatre at Bessemer.

J. L. Ansbaugh has purchased the Majestic picture theatre at Defiance, Ohio.

Martin C. Hillary will build a picture theatre at Leominster, Mass.

Dexter Vaughan has purchased the picture theatre in Fire Engine Hall, Skowhegan, Me., formerly operated by Messrs. Green, Smith, Ward & Hight.

The Keith interests have purchased the Gem theatre on Exchange Street, Bangor, Me.

George Fury will open a picture theatre at Martinsville, Ind.

Spitz & Nathanson, proprietors of the Empire theatre at Providence, R. I., have purchased the property occupied by the Pastime theatre.

T. A. Bryan and H. C. Winthro of Clarinda, Iowa, have opened a picture theatre at Marshalltown, Iowa, to be known as The Rex.

Frank Edgington has opened a picture theatre at Spencer, S. D.

Bert Brunton, manager of the Hippodrome picture theatre at Springfield, Ohio, has re-opened that house after a thorough refitting.

J. Lee Stone, proprietor of the Pastime theatre at Concord, N. H., has installed a new projecting machine.

Will Lillie has taken charge of the Lyric picture theatre at Marengo, Iowa.

A. Stiewel has approved plans for a new picture theatre to be built for him on Third Street, Little Rock, Ark.

Fred Croninger and George J. Higgins, proprietors of the Majestic theatre at Shamokin, Pa., are interested in the construction of a new theatre at Pottsville, Pa.

Lohman & Mollere, of New Orleans, La., have purchased the New Wonderland picture theatre at McComb City, Miss., from Laurence Collins.

The Moving Picture Theatre Company of Cincinnati, Ohio, has received a permit to build a picture theatre at the corner of Warsaw and Austerlitz Avenues, at a cost of \$6,000.

The Circle Amusement Company of Washington, D. C., has opened a new picture theatre at 105 Pennsylvania Avenue. It has seating capacity for 300 persons.

The Riverside Amusement Company, recently incorporated, will build a picture theatre at 4100 South Broadway, St. Louis, Mo., at a cost of \$10,000.

Charles C. Kaufman has opened the Gem theatre for pictures at Colusa, Cal. A motiograph has been installed.

### KALEM JOTTINGS.

On March 30 Kalem will put out two short Indian dramas on one reel, the first entitled "Lo, the Poor Indian," the second, "Red Hawk's Last Raid." These are two thrillers, excellent in photography and action and should prove big money getters.

Friday, April 1, "Further Adventures of the Girl Spy," will make its appearance. This is another of our Southern Stock Company's exciting and realistic war dramas. The photographic qualities are excellent and the picture holds the spectator's interest from the first part of the first scene to the last part of the last one.

Wednesday, April 6, Kalem will release a spectacular Indian picture entitled "The Uprising of the Utes." This is a genuine Indian picture, true in every detail. As the story goes, the first scene shows a party of settlers just beginning to build their first place of habitation on the frontier, a small and primitive log cabin. While employed in this world word comes that the Utes are on the war path. Knowing the deadly results following such an action the father of the family gathers the women and children together, loads them into the old-fashioned prairie schooner, which, drawn by four horses, is sent on a dead run to the nearest block house, where other settlers in the meantime who have heard the alarm have gathered for a combined defense. The Indians soon arrive and open fire on the block house which is spiritedly defended by the men among the settlers, while the women load the guns. When the ammunition has been practically exhausted and hope seems almost lost a company of United States Cavalry arrives on the scene in the nick of time and practically wipes out the entire band of Indians and rescues the besieged settlers. This picture is an excellent example of motion picture photography.

Kalem's Southern Stock Company have just completed a very interesting dramatic picture entitled "The Gypsy Girl's Love"; the action takes place in the beautiful scenic surroundings of Southern Florida. The Gypsy girl portrayed by Kalem Company's leading lady is an intelligent and artistic interpretation of a strong dramatic character.

### MELIES NOTES.

The Melies Manufacturing Company, with their new equipment is producing a series of Western pictures unsurpassed in detail and scenery. There is reason: in the Southern part of Texas on the Mexican border their stock company of actors especially selected for these plays are doing the work right in the open with all the natural settings and local characters at their command. The releases of the Melies films will be resumed on Thursday, April 7, and ever Thursday thereafter.

People may have seen moving pictures of the "Wild West" taken in "Hohokus" or some other irrelevant place and they haven't seen the wild West at all. If you want to show them the real, genuine article of the wild and woolly; the native cowboys and rancheros with chaperajos, sombreros and lariats wild Indians in war paint and feathers, wait for these two "record busters" from Texas:

On Thursday, April 7, "Cyclone Pete in Matromony," a Western comedy of a cowboy with the marryin fever and wild Western bravado who is completely tamed by his schoolmarm wife, who he attempts to bullyrag. The matrimonial experiences of "Cyclone Pete" are framed in picturesque settings of wild Texas scenery and characters.

On Thursday, April 14, "Branding the Thief," drama of startling situations and surprises in story of Western life upon the plains, introducing Western horsemanship and skill and a touch of wild Western "snap" justice as administered to the cattle thief.



# WATCH FOR THIS EDISON FILM! MICHAEL STROGOFF

A SUPERB MOTION PICTURE  
of Jules Verne's Famous Story

To be Released April 1st, 1910  
**ORDER IT NOW** SO THAT YOUR EXCHANGE MAY  
HAVE IT WHEN YOU WANT IT

## OTHER EDISON FILMS

### RELEASES OF MARCH 29th

#### BRADFORD'S CLAIM

A strong dramatic film in which is shown the most daring piece of horsemanship ever seen upon canvas. The story introduces Don Fulano, the marvelous educated horse, and the action leads to a desperate leap of horse and rider from a twenty foot cliff into a swollen stream,—a thrilling climax to an absorbing story of love, villainy and heroism in the Colorado Mountains. No. 6608—Code, VIOLINISTE Approx. length, 730 feet

#### THE CAPTURE OF THE BURGLAR

An uproariously funny comedy in which the family cat, on a rampage in the conservatory, throws a family and several recruits into hysterics before the real state of affairs is discovered. No. 6609—Code, VIOLORUQUE Approx. length, 270 feet

### RELEASE OF APRIL 1st

#### MICHAEL STROGOFF

Jules Verne's immortal story of the perilous and exciting adventures of the Czar's faithful courier on his secret mission to the Siberian frontier, in which after a series of thrilling encounters with the Tartars and spies, he successfully and dramatically triumphs over his enemies and brings the conspirators to justice. A magnificent dramatic film, absorbing in action and beautifully costumed, staged and photographed. No. 6610—Code, VIOOLBLOK Approx. length, 995 feet

### RELEASES OF APRIL 5th

#### THE HEART OF A ROSE

(Dramatic) No. 6611—Code, VIOOLBLOOM Approx. length, 670 feet

#### IT PAYS TO ADVERTISE

(Comedy) No. 6612—Code, VIOOLHARS Approx. length, 330 feet

### RELEASE OF APRIL 8th

#### SANDY THE SUBSTITUTE

(Dramatized by Roy Norton from his "Whistling Sandy" stories) No. 6613—Code, VIOOLHOUT Approx. length, 990 feet

### TO BE RELEASED APRIL 15th

#### HIS FIRST APPEARANCE

(Richard Harding Davis's famous dramatic story arranged for Edison production by the author) No. 6616—Code, VIOOLSNAR Approximate length, 990 feet

Order Display Posters of these Films from your Exchange or the A. B. C. Co., Cleveland, Ohio

## EDISON MANUFACTURING CO. 73 LAKESIDE AVENUE, ORANGE, N. J.

NEW YORK OFFICE, 10 FIFTH AVE.

KINETOSCOPE JOBBERS

CHICAGO OFFICE, 90 WABASH AVE.

Geo. Breck, 70 Turk St.,  
Howard Moving Picture Co., 564 Washington St.,  
Yale Film Exchange Co., 622 Main St.,

San Francisco  
Boston  
Kansas City

P. L. Waters, 41 East 21st St., New York City  
Lake Shore Film & Supply Co., 314 Superior Av., N. E. Cleveland  
Chas. A. Cahuff, 4th and Green Sts., Philadelphia

Office for United Kingdom; Edison Works, Victoria Road, Willesden, London, N. W., England.

DEALERS IN ALL PRINCIPAL CITIES.

### EDISON NOTES

"Bradford's Claim," released March 29, was written for the express purpose of permitting Don Fulano, the wonderful educated horse, to display his almost human intelligence. It is a stirring melodrama, the scenes of which are laid among the Colorado Mountains. The action of the story, which is built upon the love of a young guide, the owner of Don Fulano, the daughter of his erstwhile employer, and the attempt of some desperadoes to jump a valuable claim which he has located, is cohesive and swift. The claim jumpers destroy Bradford's location notice, pursue and overtake him on his way to the recorder's office to file his claim. He is badly wounded in a running fight with the outlaws and escapes to his employer's cabin, where he faints from loss of blood. His sweetheart, leaving him in the care of an Indian girl, takes notice, mounts Don Fulano and rides like the wind to file the claim. Overtaken by the claim jumpers through their knowledge of the short cuts in the mountain, she is captured and bound to a tree.

At this point Don Fulano comes to the rescue. At a signal from the girl he not only unties the knots which hold her prisoner, but also steals a holster containing a revolver from one of the outlaws, who is deeply interested in a game of poker. The actions of the intelligent animal are nothing short of marvellous, he performing these feats with an ease and naturalness almost incredible; nor is there anything ominous about the proceedings. Mounting again the girl dashes off, pursued by the claim jumpers. They are pressing close upon her heels, when to her dismay she finds herself on the brink of a cliff twenty feet above a deep stream, with no chance of retreat. Seeing the only avenue of escape left open she urges the horse to take the desperate leap, and he responds

nobly, afterward swimming to her assistance when, swept from the saddle by the swift current, she is in danger of being drowned. The story proceeds to a logical conclusion. The leap from the cliff, the thrilling climax to this story, was almost a tragedy, for the bank crumbled away beneath the horse's hoofs just as he poised for the spring, causing him to pitch forward just enough to throw his rider from the saddle, and as a consequence she narrowly escaped landing beneath him. In the picture horse and rider appear to assume almost the position of a diver in the descent. It is a thrilling scene. "Bradford's Claim" will make any audience sit up and applaud both the intelligence of Don Fulano and the nervy little lady who rides him so gracefully.

The remainder of the reel of the 29th is occupied by "The Capture of the Burglar," the "burglar," whose presence has thrown a household as well as a few outsiders into a panic, from which are evolved very ludicrous situations, proving in the end to be the family cat.

"Michael Strogoff" is the release of April 1, and in every requisite to a finished dramatic film this subject is said to excel. The costumes are absolutely correct to the minutest detail, and, as can well be imagined, contribute greatly to the attractiveness of the production, the homely attire of the Russian peasantry, the strange, picturesque garb of the Tartar soldiery and the splendid uniforms of the Russian officers and noblemen affording pleasing contrasts. The opening scene, a court ball in the Imperial palace at St. Petersburg, is splendidly staged. The remainder of the scenes, principally outdoor, portray the exciting adventures of the Czar's faithful courier in his perilous attempt to escape through the lines of the Tartars and convey the Czar's warning to his brother, the Grand Duke, at Irkutsk. The attempt to blow up the telegraph office where Strogoff has taken

refuge from the Tartars, with a bomb, and the blinding of his eyes with a heated sword are tremendously realistic scenes, little short of the climax of the story, the fight in the Grand Duke's palace. "Michael Strogoff" promises to be one of the most talked of dramatic productions of the season.

Roy Norton's "Sandy the Substitute" and "Her First Appearance," by Richard Harding Davis, to be released on April 8 and 15, respectively, will be awaited with interest by the thousands who have read both stories and are consequently able to place a true valuation upon their pictorial representations.

"Gallegher," Richard Harding Davis' well known story of the newspaper "kid," who, with an astuteness that betrayed the true detective instinct, ran down a clue and eventually trapped a murderer, thereby insuring a "scoop" for his paper, is slated for release in the latter part of April.

Several scenarios have been forwarded from Cuba by the company's representatives there and are being prepared for early release. It will be remembered that part of the Edison Stock Company has been in the West Indies since the early part of January working on scenarios especially written to be worked out with local color.

The "Livingston Case" and "The Japanese Peach Boy," recent releases, have been provocative of much favorable comment from both trade and public. Mile. Morin's work in the last named production being considered by many to be equal in some respects to the standard set by her famous "Comedy and Tragedy."

Sales Manager Pelzer has returned to the factory after a three weeks' visit to the large cities of the Middle West, bringing with him a stack of orders, the results of demonstrations of the New Model "B" Kinetoscope.



# PICTURE THEATRE MANAGEMENT

**Mr. Hodkinson Offers Suggestions and Proposes Remedies for Existing Evils In the Exhibition Business—Tells of Personal Experience With His Idea In Chicago—Achieves Success Where Failure Was Predicted.**

Written for The Film Index (Conclusion).

THE following examples showing certain conditions existing today, and possible remedies may interest you, but please keep these facts in mind. If you are running your business under impossible conditions with no thought of the future you will surely have to pay the penalty later. By impossible conditions, I mean—if competition is causing you to run two or three reels daily and perhaps a few acts of vaudeville (?) thrown in, you must remember this: You have created or helped to create a condition that cannot last, for the time must come when restrictions of some sort will be imposed on you by the Powers That Be. Suppose a minimum rental price for each reel should be placed—you might find you had educated your audiences up to something you could not afford to give them and to do so might break you. Many exhibitors are now running a too large number of reels from competing exchanges, more than the exchanges can really afford at the price paid. If you have educated your audiences to expecting twice as much as they are entitled to, and adjustment should be made, you would find your position undesirable.

Many consider the actions of the Motion Picture Patents Company as drastic. Perhaps so, but the business needed it. Anyone in the Exchange business who has attempted to operate his business on sound business principles, being honest to his customers, the manufacturers and himself, knows that for a year previous to the formation of the Motion Picture Patents Company this was impossible. Even yet, conditions are not ideal; but wonderful progress has been made. Of course the irresponsible renter who was in the business for a few months or year—"until the suckers stopped biting" has a great deal to say. His game has been spoiled, as evolution had decreed it should be. For the first time the honest exchange man is to have an inning. The same fate that overtook the dishonest, ignorant, and unfair exchange man, must overtake the theatre man who is building on a false basis, and all the abuses cited in this article must be adjusted by those now in the business, or others will surely reap the reward.

## Conditions That Help Ruin Business.

(1) We will consider a town of 30,000, with six picture shows, changing daily, each using one reel to a change. This equals 42 reels weekly, or almost twice the number issued by licensed manufacturers. What is the result? Each house tries to get films ahead of competition and either pays more than they are warranted to get them, or the film exchanges lose money trying to get the films in first for their customers. Anyway, half of the time pictures are being shown that have been there before. The public soon learns the place that has the pictures first and goes here, leaving the others without support—but, perhaps another house contracts for the same age of films or later—you all know the answer. Changing every other day, or three times weekly, would help in this case and enable all houses to show different bills and no pictures shown by the opposition previously. Running films two days will not hurt your business, but running pictures that have been seen previously by your opposition is like slapping your customer, who has seen them before, in the face. Experience has proven, on account of reasons set forth elsewhere in this article, that in towns less than 5,000, tri-weekly changes are most satisfactory, towns from 5,000 to 20,000 semi-weekly changes give best results, and towns or cities of 25,000 can stand the same program for an entire week. There is no doubt but that daily changes may under certain conditions produce a larger income for some particular house that has an inside track on films; but it is ruinous to the business as a whole. The less frequent change places will also win out by attracting a regular patronage, while the other must depend a great deal on transients.

Increased prices of admission in most locali-

ties can be secured. Considering shows charging 10 cents admission, for pictures and songs only, there need never be more than 6 reels used weekly in any house, and good results can be secured by using even less where a town is large enough to have a large number of theatres that must be taken care of with films. I find the following plan perfectly sound, having had a chance to watch results carefully in dealing with customers of my exchange who work practically in accordance with this plan.

In towns less than 5,000 two reels changed three times weekly will command 10 cents admission and will usually be well patronized even if the show is short since there is usually little opposition in way of amusement. No harm is done in running three reels changed three times if not more than one or two shows. In towns of 5,000 to 25,000 three reels changed twice weekly will positively produce as much



MR. W. W. HODKINSON.

Secretary-Treasurer and General Manager of the Progressive Motion Picture Company, Ogden, Utah. Also the writer of this Story.

business as daily changes and probably more if the manager is competent to play up his features and is courteous in dealing with his patrons. This requires six reels weekly for each show and allows three or four shows to run without conflicting in any manner, and even doing considerable boosting for each others shows. When the town becomes large enough to support more than four shows the situation automatically adjusts itself, since the town or city will then be large enough to permit the films being used an entire week, and only three or four reels used weekly by each house. Running a program a full week is certainly the only thing to do in a large town (25,000 or over), but it is hard to realize until you have tried it out and discovered the many advantages there are over the frequent change show.

## Local Conditions Govern Prices.

In making a price for your show, be governed by local conditions. A theatre in a poor tenement settlement or among foreigners may well stay with the 5 cents admission. In a resident section, or business street, or average town where the respectable element can be expected to go, the price can be increased. A good criterion is to be governed by prices charged for other luxuries. In some parts of a city the poor child or laborer can get an ice-cream

soda for 5 cents. In that locality, don't expect more for your show. In another location, 10 cents or 15 cents is charged for an ice-cream soda. A picture show charging 10 cents in the latter locality can be made to pay far more than a 5 cent show.

There is a vast class of people kept away from picture shows at the present time on account of the low price, people who would like to see pictures regularly, but who do not care to sit beside an unwashed foreigner or other undesirable, attracted by the low price. Of course, it is right to cater to this class to a certain extent; but how about the much larger class—the real supporting class which would like to see pictures under desirable conditions and surroundings? There is no money in catering to the poorest element. This applies in the exhibition of motion pictures the same as it does in the conduct of an ice-cream parlor or candy store. By all means have 5 cent shows for the poor in localities where you cannot get a more prosperous class at a higher price; but don't eat the peel and throw your orange away.

Thousands of respectable families who would enjoy and appreciate motion pictures are kept away from shows to-day because they cater to too cheap an element, and because those charging more always (practically) have cheap vaudeville acts that kill the power to draw of the best pictures. By giving an hour show for 10 cents you can add that touch of gilt, without which the show business doesn't seem to prosper, and which is woefully lacking in the 5 cent theatre; also the increased price allows you more for expenses; advertising and profits.

Of course, you know that a play draws mainly through what is said about it—why not a film play? Don't you realize that where you run, say a 3,000 foot program, you can arrange a bill that will appeal to all? A feature, of course, for everyone; a comedy for those who like to laugh; a drama for those who like to thrill; a scenic for those who wish to travel; etc. If 500 persons see your show on Monday night, you have that many advertisements out; providing the show runs the week, you add to your advertising until by all known rules you should be doing more business the last night than the first. I have found that this works out in actual practice.

## Too Frequent Patrons Tire.

Again, consider the following facts: No person can come or does come to a show every night or three times a week without tiring. (Taking it for granted that no other shows are visited.) If your patronage consists of weekly or semi-weekly visitors, they usually have an appetite for the new program. The new patrons attracted each week through retaining a feature for a considerable time will more than make up for what you lose by not getting the same patrons more frequently. It isn't hard to get one or even two real features a week that will attract unusual attention, but it is impossible to get them every day, or even depend on them three times weekly.

Suppose you have a patronage built on daily or three times weekly changes. In case of bad weather your customers will probably average once a week—your business is cut in two or three, at least. A clientele of customers used to a weekly change will not be nearly so apt to miss their one show weekly. During bad weather a person will bundle up and walk blocks or perhaps catches a car to attend a show running an hour, knowing that a carefully selected program for a full week's run was on where the 5 cent one-reel show would be neglected (and if you give over one reel for 5 cents you are giving too much, since house expenses, help, etc., will easily permit you to give more than twice as much for 10 cents.) In my opinion, the time will come when the price of films—arranged on some fixed plan or schedule—will prohibit more than one reel being used in a 5 cent show.

## In a City of 20,000.

(2) Consider a town of 20,000 with three shows. They consider their condition ideal using the output, one reel each, daily; no confusions through mutual understanding—no "repeaters." Be sensible, look at it right. Twenty thousand people in the town. To-day, unheralded, unannounced, a film arrives for your show, "Wonders of Nature"—"Life of



Moses," anything unusually good. One thousand see the film. You compliment yourself that you have had a good day—\$50; the film is reported killed to the other exchanges by your competitors and never returns. The pity of it you have shown it to one in twenty people, in your town, this beautiful picture that cost weeks of work and thousands of dollars, you have brought it into the town where you are supposed to represent the great industry of motion pictures; you show it to one in twenty (5 per cent.) of the population, you snatch it away then before the others have a chance to see it. Why,—take "Wonders of Nature"—25 per cent.



**JOIE THEATRE**, Ogden, Utah; Owned by the Alhambra Theatrical Company; Runs four reels and two songs; changes program every Monday. Admission 10 cents.

of your people, if they could afford it would probably lose a day or two, if going through the Twin Falls country, in Idaho, to see this wonderful sight, and then couldn't appreciate it any more than they could by viewing it on the screen. Yet you take it away from them, although many come the next night expecting to see it, or inquire about it with regrets, and you bank your \$50, figure your profit and think what a bright and enterprising chap you are.

Let me tell you, your days are limited. Opportunities such as you are letting slip through your fingers will appeal to men who aren't contented to go along in the same old rut, and you will have to pay for such abuse of your privileges as this. Yet, this is happening every day—a beautiful film, a work of art, only seen by a small percentage of those who would really enjoy and appreciate it. No, of course they won't stick to your show and patronize it if some one with ideas as to advertising and courage to work on business lines opens a show in your town; runs his longer program of films several days or a week; sees that his program is balanced; lets people know that he is there; raises his price of admission and impresses it up on all the better class of people that he has something that will interest them, and of course, lots of men can run a nickel joint that are not broad enough for that.

You will see picture theatres, showing pictures only, running all evening performances, programs changed weekly, pictures accompanied by orchestra, lecturers, effects, in every large city; prices up to 50 cents, and attended by people in evening dress—no, not yet far awhile—the baby must learn to creep before he walks.

#### Tries It on Chicago.

Now, Mr. Exhibitor, before you lay aside this article with the mental comment that the ideas mentioned may be all right for Ogden, Utah; Boise, Idaho, or any place in the territory supplied by the Progressive Motion Picture Company, (which hasn't a 5 cent or daily change customer on its books, nor does any customer ever run a reel seen in his town before), but would not do for New York City, Chicago, or any other place, large or small where pictures are now running at 5 cents and daily changes; I will relate what I consider absolute proof that the ideas are sound, and can be applied one place as well as another, and after investigation on the ground, I am satisfied that the greatest opportunities for making money in the exhibit-

ing business to-day are not at a distance, but in working the neglected territory at your very door by making customers of the large class of well-fed, well-housed, well-clothed and intelligent people throughout our cities and towns who seldom or never see pictures—because they are prohibited by the plans on which the business is generally run.

Two years ago, shortly after the first Ogden house had proved a decided success at 10 cents admission and all week program, after failing at 5 cents, changing tri-weekly, I went to Chicago, and took charge of a large film exchange, and of course, had a chance to study conditions in all parts of the country at short range through interviews and correspondence with customers and prospectives.

Then came into my mind the doubts that must assail everyone who thinks of radical changes in the operation of motion picture theatres, such as this article suggests. "Why," I asked myself, "if my idea is right, doesn't someone operate on that theory?" True, the Orpheum on State street, in Chicago was making good on three reels for 10 cents, only changing two or three times weekly, but it was very evident that everyone including the owners believed that conditions were unusual and that the heavy transient trade and unusually fine lo-



**MR. CHARLES ZEIMER.**  
President Alhambra Theatrical Company and  
Vice-President of the Progressive Motion  
Picture Company, Ogden, Utah.

cation was responsible for the class of show, since there were no other 10 cent moving picture theatres in Chicago.

Not being willing to give up what I firmly believed, without a struggle, I decided to put my idea to a test in Chicago. "Surely," I thought, "if it will succeed here in the midst of this clamour for new films every day, one reel changed daily for 5 cents, the idea is sound and can be applied any place the same as in Ogden."

#### Buys a "Lemon" to Experiment With.

Then I set out looking for a chance to try it on the dog. I decided to get a theatre in a locality where I could draw from respectable homes, apartment houses, etc., and work entirely opposite to the usual plan then employed in Chicago. I looked over Chicago and found several store shows that had been a failure and closed, finally selecting a place on 845 North Clark street, which had failed running a reel of pictures changed daily and vaudeville (?) acts at 5 cents—just as scores of places are doing in Chicago to-day.

I closed a deal and bought the place from the owner, who lived upstairs, and who was glad to get rid of it, since it had closed during the best part of the preceding fall.

I found myself in possession of a room that would have seated 200 almost any place but Chicago, but the space taken up for the stage and Chicago requirement that seats be placed 32 inches from back to back reduced the capacity to less than 150. I had the place repainted and kalsomined inside and out, painting out all the gaudy lettering and 5 cent signs in the lobby. Upon the bare lobby floor, I put linoleum. Inside I arranged a brass curtain pole with heavy curtains dropped just behind rear row of seats. The old machine was discarded and new \$210 model of a standard make was put in, equipped with take-up and fire magazines and automatic shutter. At that time in Chicago, two years ago, a tank was considered the proper thing and I had some difficulty in convincing the inspector that my machine was safe, but I gave him liberty to burn a film in it if he could, and he finally consented to let it remain. I was quite anxious to use a take-up as I wanted to run three reels, with no intermission but for songs, and this couldn't be done conveniently if a tank were used. In place of putting out the usual 5 cent electric theatre sign, I contracted for two tungsten clusters for the front.

I tried to find an operator who could grasp my idea of running an hour show without intermission; but several seemed to think that I was crazy or refused to be party to any such undertaking, so I finally engaged a young man well versed in electricity and machinery and trained him to my ideas.

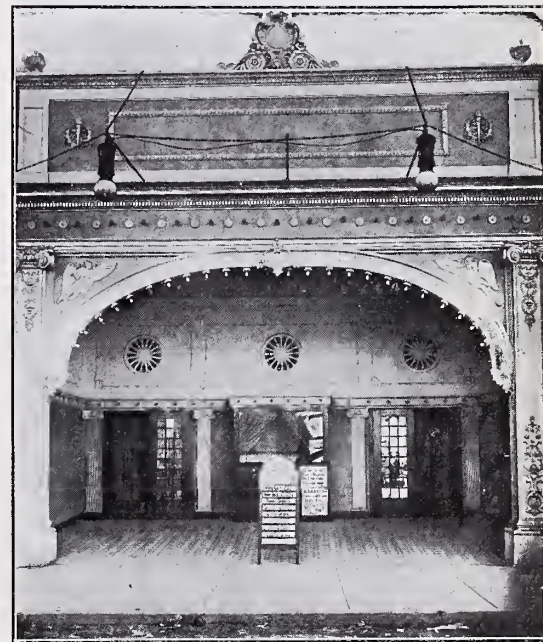
#### Sure Failure Predicted.

When I announced my plan of operation to the former owner, he frankly told me that he didn't expect me to succeed any; but on my plan he knew I would fail. The sign painter who painted a banner to hang across the front reading:

10c. "Just Like Home" 10c.  
**NEW LINCOLN PARK THEATRE—**  
**RE-OPENS THURSDAY MAY 21**  
10c. One Hour Show 10c.  
Program changes Monday and Thursday

frankly admitted that I was crazy, and when the electrician who came to connect up, read the sign and confirmed his opinion, I began to think so, myself.

By the date I was to open I was divided



**OLYMPIC THEATRE**, Pocatello, Idaho; owned by the Alhambra Theatrical Company; seats 410; runs three reels and two songs; changes program twice weekly; admission 10 cents.

between two opinions—1st, I must be wrong, otherwise I would find someone who agreed with me. 2d, that my idea was sound and there was a fortune in sight for those who would take it up, for I felt that the plan must succeed any place if it could in the face of conditions as they then appeared. On Thursday evening, May 21-st, I opened my experiment, and de-



ciding to try it to the limit, I ran old films that had been run out west months before and that customers in my exchange wouldn't run on account of the age. My opening bill was all months old. The change was to run until Monday, four days, and I had neatly printed programs showing reel 1, song, reel 2, song, reel 3, intermission. The opening day, circulars were distributed around the neighborhood announcing the opening, the policy of the place, etc. The opening night receipts were \$17.

The place succeeded, running evenings and Sunday matinees. It made an average profit of \$50 a week from May 21st to October 21st, the six months it was in my possession. I paid no attention to the age of my pictures, going on the theory that I could get a crowd that was not familiar with 5 cent shows, and evidently I did, for the pictures were from a few months to over a year old, my main consideration being to get a carefully balanced program.

The first inspector who stopped and asked for a permit was astounded when I produced five, one for each picture I was running. It wasn't long until the inspector realized that my

#### Gained High Class Patronage.

My audiences were not a summer crowd from Lincoln Park, I caught very few from there, they being mostly a 5 cent crowd. My patrons were regulars from surrounding apartments, hotels and boarding houses. The same faces came again and again, and I have never seen as strictly high-class crowds attending a picture show as came to that little place, nearby shows running for 5 cents and excellent vaudeville for 10 and 20 cents caught all the cheaper element. One couple informed me they came on a car by several 5 cent shows each change—my pictures were so much more entertaining on account of the variety; it was worth while to spend an entire hour; the audience was orderly, etc. On one occasion some regulars brought a strange lady, elegantly dressed. She looked around the lobby as I took the tickets and confided to her companions, "I've never been in a 5 cent show before." "Don't make any mistake," one of the men said as he handed me his tickets, "This is a high-class little theatre, isn't it?" and he looked at me and smiled. The lady came frequently after that. It was a high-class, and the people who attended it made it so.

On another occasion a man stopped in the lobby and complimented me on having a high-class show, remarking that his family attended. He gave me his card—it was Mr. O'Donnell, who has charge of inspection of all motion picture films used in the city of Chicago, and his men inspect all theatres.

When cold weather came on in the fall, the business was good; but I sold it to some young men, on account of having to leave Chicago in order to turn to my interests in the west. I took a note for part payment and some four months later it was paid in full. I understand the place is still operated on the same plan.

My running old films in Chicago was not because I believe in running old or scratched films. I believe in getting the best of films in the best of condition. My idea was to demonstrate that there was a large class who do not see motion pictures in the Nickelodeon, and my being able to run old films proved this.

I am satisfied that the business can be elevated and made more profitable and permanent, aren't you?

#### VITAGRAPH NOTES.

"The Merry Widow" of March 19 release will certainly prove that she is not a taking widow, but a sure enough winner of laughs and merriment, an excellent tonic for a disordered liver and a chaser for the "blues." On April 16 "The Merry Widow Takes Another Partner," and we will keep on smiling just the same. Get in on the smiles.

"The Man Hunter" appears in the latter part of April. A dramatic innovation, and yet withal a realism of actual life in the unfrequented forests and fastnesses of upper Canada, palpitating with the red blood of humanity and the romance of adventure. A story that holds the attention with spellbound expectancy. If you want to do the right thing by your people, "Do it now." Make a note of "this marvel of life in the untrammeled realms of nature."

Just a word to refresh your memory—"Elektra," the great Grecian tragedy, April 8. "The Conqueror," a home spun drama of a wayward son's redemption of himself and the influences of home, sweet home, on April 9. And another beautiful emotional drama with a Dickensian tinge, "The Call of the Heart," on April 15.

The dramatic production "St Elmo," to be released April 23, is a sparkling gem in a surrounding of the most brilliant settings. A story of true love blasted by insincerity and deception and redeemed by the purity and sterling worth of a noble woman, who proves that the frailty of woman and the weakness is individual and not general. A word to the wise is sufficient. Get wise. Be wise. Take advantage of this timely announcement and secure St. Elmo for the benefit of your trade.

#### "MOVING PICTURE GODS AND GODDESSES."

"Matinee" and "Johnnie" idols are very common stage attractions to a certain species of the genus homo who frequent the theatre; the moving picture Gods and Goddesses are of recent discovery. We can understand how a person can "fall in love" with the living and attractive presence of an actor or actress, but it is incomprehensible how man and women will "fall in love" with moving picture actors as seen on the screen, yet it is a fact attested and established by the number of requests and letters we receive from persons inquiring the names of and soliciting introductions to our leading men and women.

It also proves that the acting as well as their per-

sonalities must be pretty much the real thing. There is no doubt that frequenters of moving picture exhibitions recognize our stars and become interested, if not infatuated, with their work, and look for their appearance in the Vitagraph pictures. These facts as well as other reasons make us very careful in the engagement of only the highest order of talent in the production of our pictures.

#### SELIG'S BIG EASTER OFFERING.

##### The Wonderful Wizard of Oz Perpetual in Living Pictures.

The first fairy or folk lore tale—call it what you may—to be written by an American. What a distinction this will give the fortunate author in years to come, for, like old wine, the story will grow better with the years, and the millions of children that have read and will read this charming conceit of a mid-western writer will cherish his memory to such a degree that it may reflect a pleasurable notoriety upon his descendants.

Among European writers of the past century, the easiest that slip to the tongue are those of child-hearted men—Hans Christian Andersen, Grimm, and the inimitable Louis Carrol—all writers of fairy and folk lore tales for children by Europeans. Their memories are held in the highest honor—a statute of Andersen stands in Lincoln, an appreciation from his countrymen in a foreign land. The "Hansel and Gretel" of Grimm, set to music by Humperduck, is the most charming opera of its kind that can be produced at the Metropolitan Opera House, New York City. Let us also include in this list Buerrie, the Scottish writer, for his beautiful story of "Peter Pan."



These men only did for Europe what Frank Baum has begun for America, uncovered the mine of folk lore, opened the door of fairyland for his country.

And how simply and naturally he has turned the knob on that door. The opening of the story is in Kansas, the child is Dorothy, and in a cyclone. What a happy conceit to think of Kansas and a cyclone. She is whirled away to the country of the Munchkin and the Land of Oz. Arriving here, Baum never lessens the interest of his tale. The scarecrow is splendidly comic and novel, so is the Tin Man and cowardly lion is a fitting climax to a fine group of humorous ideas.

Their journey with Dorothy to the Land of Oz has a meaning and a reason back of it that doubly enhances the interest. I maintain that the opening chapters of Oz, judged from the standpoint of ingenious and reasonable construction, equals anything that Grimm or Andersen ever wrote.

Who is there then to declare that this story is not the most satisfying of its kind that was ever produced in photographic pantomime?

The scenes of the tale and the makeup and costuming of the characters have been faithfully copied from the drawings of that peculiar Genius Denolou who may be dismissed with the statement that in the sketching of grotesque and fanciful characters America has yet to produce his equal.

To tell too much about a good story spoils the enjoyment of it. See it unfold in the splendid series of scenes, carefully prepared through weeks of arduous labor by the Selig Polyscope Company. There is no other producing picture firm has or will have any thing like it, because it is the only one in America.



MR. H. A. SIMS.

Manager and Secretary-Treasurer of the Alhambra Theatrical Company, Ogden, Utah.

show was more carefully censored than the police were censoring Chicago shows. True, I sometimes ran tragedies like Romeo and Juliet, Othello, and others for which no permits were issued, but did it realizing that my audiences were of sufficient intelligence to appreciate Shakespeare, or a picture with tragedy without any ill effects. There was never any complaint about my little show. Before long the place began to get a reputation in certain circles—it was such a surprise that people would pay 10 cents for pictures and stay inside watching them for a full hour. When summer came on and one-half of the 5 cent shows were closed by the heat, my regulars would come twice weekly and on many nights my lobby would be packed, and in inspector would come by and remark that 5 cent shows he had been to hadn't one-third a house. The man from whom I bought the place would pace up and down on the walk in front, and half to himself, half to me, say over and over, "I can't understand it, I never thought it." And I would laugh at his amazement when he saw a picture on my bill a year old.



# MANUFACTURERS' BULLETINS

Advance Descriptions  
of Licensed Subjects

## CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, MARCH 21, 1910.—4 REELS.

BIOGRAPH—Faithful, dramatic, 994.

LUBIN—A Mother's Heart, dramatic, 925.

PATHE—A Woman's Repentance, dramatic, 850.

SELIG—The Village Inventor, comedy drama, 1000.

TUESDAY, MARCH 22, 1910.—3 REELS.

EDISON—A Western Romance, dramatic, 690.  
The Man With the Weak Heart, comedy, 305.

GAUMONT (Kleine)—The Queen of the Mirror, legendary, 734.

The Wild Coast of Belle Isle, scenic, 233.

VITAGRAPH—Capital vs Labor, comedy-drama, 949.

WEDNESDAY, MARCH 23, 1910.—4 REELS.

ESSANAY—The Hand of Uncle Sam, dramatic, 1000.

KALEM—The Girl and the Bandit, dramatic, 900.

PATHE—The Horseshoe, dramatic, 574.

For the King, dramatic, 380.

URBAN-ECLIPSE (Kleine)—A Maid of the Mountains, dramatic, 590.

Over the Appennines of Italy, scenic, 351.

THURSDAY, MARCH 24, 1910.—3 REELS.

BIOGRAPH—The Twisted Trail, dramatic, 988.

LUBIN—Two Gentlemen of the Road.

SELIG—The Wizard of Oz, fantasy, 1000.

FRIDAY, MARCH 25, 1910.—4 REELS.

EDISON—The Suit Case Mystery, comedy drama, 935.

KALEM—The Railway Mail Clerk, dramatic, 945.

PATHE—No Trifling With Love, comedy drama, 558.

The Banks of the Ganges, scenic, 426.

VITAGRAPH—The Hand of Fate, dramatic, 971.

SATURDAY, MARCH 26, 1910.—4 REELS.

ESSANAY—The Airship Gaze, comedy, 339.

A Ranchman's Wooing, comedy, 339.

GAUMONT (Kleine)—The Fall of Babylon, biblical drama, 1020.

PATHE—A Conquest, comedy, 384.

Foxy Earnest, comedy, 600.

VITAGRAPH—A Broken Spell, dramatic, 975.

### EDISON MFG. CO.

"A WESTERN ROMANCE."—Under the above title the Edison Company has produced a picture that is sure to be of interest to all who see it, not only because it shows the free and easy life of the Westerner, but because it also presents several scenes in the East, thus bringing the two sections of the country in vivid contrast.

The story tells of two children who are betrothed, while both are living in the East, in conformity to a clause in a will by the provisions of which a fortune is left to the little girl providing she marries the boy before her twenty-fifth birthday. Shortly after the betrothal the parents of the little girl move to the West, where she grows up, forgetting entirely the sweetheart of her childhood days.

When she learns that her hand was promised in marriage while still a child she refuses to abide by it, protesting that she will never marry any man unless she loves him. Of course her mother writes this to her old friend, the mother of the boy, and also sends a photograph of the girl. When the young man sees the picture he falls in love with the original at once and starts for the West, under an assumed name, to win her love and affection, the young lady, of course, being unaware of his intended visit.

Arriving at the little town in the West he finds he has a rival, but has little difficulty in taking the lead in this race for love. In fact he makes so deep an impression on the start and progresses so rapidly in his love-making that he has the field entirely to himself so far as the young lady is concerned. His



rival, recognizing the necessity of prompt action if he is not to lose out in his suit, hires some of the Indians of his neighborhood to do away with our hero, and they are only prevented from doing so by his sweetheart, who had overheard the plot and who rescues him in a thrilling manner. Shortly after this the young lady and her mother visit the East, and there the young lady is again urged to marry her childhood sweetheart. She refuses emphatically, protesting that her heart has been given to another, unaware of the fact that this other is her boy lover under an assumed name. When this discovery is made the young lady offers as fine a bit of emotional acting as has ever been seen in a moving picture. The logical ending of the story follows.

The Edison Company has spared no expense in making this picture, sending a company to a part of the country where real Indians, real cowboys and real Western scenery could be obtained.

"THE MAN WITH THE WEAK HEART."—This comedy shows the value of following the doctor's orders implicitly and the great danger which comes from disregarding his directions, but the dangers in this case are of the comic kind and the picture is good fun through its entire length.

It begins in the doctor's office, where our hero is told that his heart is very weak and that he must handle himself with great care, avoiding any physical



exertion or violent exercise. He goes mournfully away, shaking his head at the thought of the uneventful life he must henceforth lead. But on his way home he passes a group of men who have been trying to get a big cake of ice into a building. It has been too much for four of them, and he becomes impatient as he watches their efforts. Pushing them aside he seizes the tongs in his left hand, raises the two hundred pounds with apparent ease and slowly carries the ice to the door. He has hardly left this locality when he runs into a "tough bunch" from the lower part of town, and for having accidentally jostled one of them is offered a thrashing by the crowd. Quite forgetting the doctor's orders he sails in and in short time knocks them all three out, and walks

triumphantly over their prostrate bodies. By this time he is quite convinced that his heart is really very weak and that any heavy work would probably be fatal. Consequently, when he finds a street car off the track and about twenty people unable to lift it back he becomes very impatient and, picking up the end of the car by himself, swings it easily into place. On his way home he passes a building in the course of construction. A huge stone which has gotten beyond the control of the workmen drops upon him and crushes him flat to the ground, but, mindful of the doctor's orders not to exert himself, he easily lifts the five hundred pounds and holds it out at arm's length above his head, while the workmen bow in awe-stricken admiration of his prodigious strength. Then he goes home.



Mindful of the dangers of exertion he dare not take the baby when his wife holds her up, and the picture closes with a scene showing the whole family attendant upon his every wish and caring for him with all the solicitude which his precarious condition certainly demands. A spirit of farce and satire runs through the whole story, which is bound to prove a popular link in the chain of Edison short comedies.

"THE SUIT CASE MYSTERY."—A young draftsman loses his position by reason of the fact that a prolonged strike has closed down the works in which he has been employed. He is on his return home when, in crossing a busy street, he is struck by an automobile in which is the assistant paymaster of a large contracting concern, who is carrying a suit case full of money with which to pay off the men employed in the construction of a large building. The sudden stoppage of the automobile throws the suit case containing the money in close proximity with that of the young draftsman. Strangely enough, the two cases are of exactly the same pattern, and in the confusion attendant on the accident one is mistaken for the other, the young paymaster picking up the draftsman's suit case and vice versa. When each reaches his destination the mistake is discovered, to the amazement of one and the dismay of the other.

We see in the picture the result of this complication,—in the suspicion cast upon the young paymaster



and also in the struggle which goes on in the mind of the man who has become the possessor of the money. The latter, whose widowed mother is living in such extreme poverty that she is on the point of pawning her wedding ring and some other pieces of jewelry to purchase the necessities of life, is



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strongly tempted to keep what has fallen into his hands, but his mother's counsel prevails and he seeks out the owner of the money. By a peculiar coincidence the pretty sister of the assistant paymaster had met the draftsman just after the accident and helped bind his wounded hand. When he returns the bag to the police station they meet again and finally, when the contractor to whom the money belonged, and who had recognized in the young man's mother the widow of a friend of his younger days, rewards our young friend by giving him a good position, he meets her frequently, the result being the usual happy ending.

While this is a simply story it is told in a novel and dramatic style. Here and there bright comedy touches enliven the tale, and the love interest culminates in a very pretty scene. Mr. Townsend has in this clever story given the Edison players a splendid vehicle for displaying their talents, and they do not miss a point, as the film will prove.

## ESSANAY FILM MFG. CO.

"THE HAND OF UNCLE SAM."—At last we are ready to announce the release date of one of our very greatest feature pictures, "The Hand of Uncle Sam," a great scenic marvel, a tremendously dramatic story, a picture photographically perfect. Some time ago announcement of the completion of the picture was made, but slight defects, which necessitated certain changes, was necessary before we were fully satisfied with the production. The introduction of a United States torpedo boat destroyer, one of the greyhounds of the navy, with several outdoor scenes, made on the Isthmus of Panama, will make this picture one of tremendous interest. There is not one flaw in this big production, detail in cos-



tume and settings, has been carefully noted. The scenes of the story are laid in one of the little Central American Republics; time, the present.

Frank Smith, an American mining engineer, has in his employ a native clerk, who is the leader of a gang of conspirators, working to unseat the present Dictator. Early one morning the clerk calls a meeting of the conspirators in Smith's office. In the midst of their discussions they are interrupted by the sound of footsteps outside, and, hurriedly concealing their papers and weapons in various parts of Smith's desk drawers and pigeon holes, all bolt out. Smith enters, seats himself at his desk to begin his day's work, when the door opens and a captain of the native troops, followed by a few soldiers enter and without explanation begin their search. The government had got wind of the meetings of conspirators being held in Smith's office and have ordered that the place be carefully searched for evidence. Evidence is obtained as the soldiers turn out drawers and bring forth incriminating documents. The American is supposed to be the ring leader of the gang and is consequently arrested and dragged before the commanding officer of the Army of the Republic. A hasty interview follows and Smith is unceremoniously dragged off to prison to await trial.

A short time later, Mrs. Smith and her sister, have received word from headquarters of the arrest of Smith. Realizing the peril of her husband, Mrs. Smith immediately sets about to obtain his freedom and the stay of a too hasty judgment on her husband. She and her sister go first to Smith's office and find the native clerk acting suspiciously. In truth, the clerk had returned to obtain a certain document, which, if found, would incriminate him and the rest of his companions. He makes a feeble excuse and hurries out of the room.

An interview with the commanding officer secures them no satisfaction, as this stern individual declares that Smith will have an opportunity to clear himself at court-martial to be held that afternoon. Almost overcome with grief and anxiety, Mrs. Smith and her sister hurry to the office of the President of the Republic. He grants them a short interview, is suave, cool and polite, but offers them no assurance of the liberation of the American.

As a last and final hope Mrs. Smith appeals to Robert Evans, the United States Consul. Evans is sympathetic and assures them that they need have no fear, that he will adjust matters immediately. After the ladies have gone, Evans calls on the President, demanding the immediate release of the American. The President shakes his head. "If Mr. Smith is found guilty of conspiracy against the government," he says candidly, "he will have to pay the penalty."

Evans, on returning to his office, immediately wires full details of the charge against Smith to the United States Secretary of War, asking that immediate action be taken to prevent the execution of Smith.

Court-martial follows later in the afternoon, and Smith is found guilty of conspiracy and sentenced to be shot at sunrise the following morning. As the sentence is delivered Evans runs on the scene flourishing a cablegram. It is an answer from the Secretary of War of the United States and reads to the effect that the execution of Smith must be prevented; that a United States torpedo boat-destroyer has left the port of San Salvador to enforce this order and to liberate the American citizen, and that the United States government will accept no explanation from the Republic of — if the sentence is carried out. Evans then orders the release of Smith. This is refused and Smith is dragged to his cell again to await the coming of morning.

Next is shown the United States torpedo boat destroyer, under full steam, coming down on the camera.

Morning dawns, rosy and clear, there is a tramp of feet in the prison yard and the American is led forth and placed at twenty paces from a little squad of soldiers.

The scene changes to the destroyer at anchor. A boat, containing a dozen sailors pushes off from her side and heads for shore.

A slight interruption in the prison yard saves the America's life. A moment later the commanding officer, followed by a squad of Yankee sailors enters and orders the prisoner released.

His innocence is established when the native clerk is dragged in and the incriminating documents taken from his person. The picture closes with Smith in the arms of his wife and Old Glory waving above them.

"THE AIRSHIP GAZE."—The favorable reception given our aviation film, released February 16, has inspired our comedy producer to build a comedy picture dealing with the popular subject—the airship. Actual and practical aeroplanes are shown in this picture, winging their way buoyantly above the crowds. The idea is an extremely humorous one, a decided novelty, and offers a suggestion of the accidents which may occur when the airship becomes as popular as the automobile.

An aviator is seen starting his machine for a flight through the heavens. A twist or two at the propeller and the buoyant, bird-machine goes speeding off into the sky. Higher and higher he flies until he becomes a mere speck against the azure sky. Then,

gracefully, he floats down and performs a few gyroscopic stunts to interest the gazers.

We return now to the crowd who are gazing up at the airship.

A man carrying a ladder upsets another ladder, with its burden of painter, paint, can, et al.

A farmer with a pitchfork, watching the heavenly visitor, runs into an open-mouthed Chinaman, who is also consumed with curiosity.

A chap with a high hat bumps accidentally into a lady. The hat is smashed and complications follow.

A negro scrub woman is upset by a "gazer," who overturns her tub. He gets not only a soaking but



a vigorous drubbing from the exasperated colored lady.

A policeman, who is watching to see if the aviator is breaking the speed limit, is the prey of a clever pickpocket.

A milkman becomes so absorbed in watching the aeroplane that a tramp steals his milkcan.

A chimney-sweep bumps into a miller, and the result is a fight in which considerable soot and bread-stuff is scattered over the pavement.

And the aviator continues to cut didoes in the air, utterly unaware of the terrible accidents which he is causing on earth below. But finally he tires of his sport and gently soars toward the ground.

When he alights an enthusiastically crowd gather about him, hoist him on their shoulders and carry him out of view.

"A RANCHMAN'S WOOING."—This little Western comedy, released with "The Airship Gaze," is a pleasing subject and full of the stuff that laughs are made of.

Jed Perkins, an old ranchman, has four handsome daughters of whom he is very proud, but whom he guards with jealous care. The opening scene shows a Western barn dance with the four daughters, and their four admirers, dancing before the camera to the tune of "The Arkansas Traveller," or some other old time jig tune, played on the squeaky violin of Pete Patterson. The scene closes with old Jed and the Widow Wiggs dancing the old Virginia reel. This is the beginning of the ranchman's love affair.

After the festivities Perkins gathers up his offspring, the handsome four daughters, and corrals them into the buckboard. Then cracking his whip he starts on the long ride home.

Old Perkins has taken a sudden fancy to the Widow Wiggs, and decides to propose marriage. A few days later he calls on the widow and finds her chopping wood. The old lady is having a hard time of it since Wiggs died, and when Perkins proposes she agrees to marry him on one condition, that he get rid of his four daughters. The old gentleman is very deaf, and the widow writes a note explaining the conditions to him. "I will never marry you while you have four single daughters. When they are all married, I am Yers."

Old Jed nods his head and asks the widow how he can get them married off quick. The widow writes again: "You say they have suitors, and the dern



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ools won't propose. Well, you just kick the fellers off the place and then they'll elope."

The old woman's philosophy sounds well, and Jed promises that he will do all in his power to bring a quick finish to his four daughter's romances.

His opportunity soon comes, because no sooner does he reach the house when he finds Daisy and Will under the old oak tree making violent love. Perkins kicks Will off the premises and threatens him with

the place we've all eloped. Daisy, Rose, Hyacinth, Violet."

When they are gone the wily old man jumps from his chair and makes haste to communicate to the Widow. "Well, Widdy, I've done it," he says, when he jumps out of the buckboard.

And true to her promise the Widdy allows him to press a kiss to her lips, vowing to be his until death do them part.

### GAUMONT.

(George Kleine)

"THE QUEEN OF THE MIRROR."—In days of old a country inhabited by a nation then known as the "Ingenii" or "Ingenious People" was ruled over by a fiery tempered queen, who was so ugly that she was known as Queen Homelimugg.

So hideous were her features that her courtiers did not dare to permit her to appear in public for fear of a general uprising and rebellion.

Neither, did they dare to allow her to see her own face, for if she did, it would undoubtedly prove fatal to her.

Naturally, it kept the courtiers very busy, "jolly-ing" the queen and at the same time frustrating her attempts to break away from their irksome supervision.

When she wanted to go out of doors, one announced that it was raining, another that it was snowing and a third that it was so hot that her majesty would be in danger of sunstroke if she went out.

Such contradictory stories, of course, only had the effect of making the Queen more than ever determined to go out, so, seeing that there was no possibility of preventing it, the courtiers went secretly to work to destroy everything that the Queen could see her reflection in, such as mirrors, polished metal surfaces, still pools of water, etc.

Then the Queen and Court went for a walk. As they passed down a country lane they found a young couple making love. The young lover was telling the girl that she was "more beautiful than the queen." (Of course, he had never beheld Her Majesty).

The Queen overhears this, becomes absurdly jealous and causes the girl to be arrested, fettered and thrown into jail. The young lover, greatly distressed, runs to a wise woman or "witch" whose fame had reached his ears, and tells her his trouble.

She lets him see his sweetheart (in a vision in the

steam arising from her caldron), and in this manner he learns of her woeful plight. At the same time she gives him some flowers which have the property of putting to sleep those who smell their perfume. Armed with this soporific, he goes to the palace, persuades the guards to smell the flowers, puts them to sleep and gains access to the throne room, where all preparations had been made to behead his poor sweetheart. Just as the girl has knelt before the block and as the executioner swings his great axe on high, the girl begs permission to once more look upon the reflection of her own beautiful face in the polished blade of the axe.

The Queen marvels at this and takes a look at herself over the girl's shoulder and on the shining steel. No sooner does she get a glimpse of her own repulsive countenance than, stricken with horror, she falls in a swoon to the floor and expires. Thus, is the life of the beautiful girl saved and peace and happiness reigns henceforward in the land of the Ingenii.

"THE WILD COAST OF BELLE ISLE."—Many portions are tinted to heighten the beautiful effects. The greatest of the many recent scenic films. It shows wild breakers dashing over the rocks and piers. Sublime effects are produced as the breakers hurl themselves in vain anger against solid walls.

The conflict of the ages, between the sea and the land ever impresses us with the eternity of Nature's great works.

The majesty of the ocean is a never tiring study to every audience. The scenic is loved by many who have little time for the dramatic.

Fine effects are produced in the closing scene, as the tremendous waves spend themselves against the rocks and cliffs; and the spray is dispersed in every direction.

"THE FALL OF BABYLON."—Dramatized from the fifth chapter of Daniel. Historically true, dramatically perfect, artistically marvelous.

### CHARACTERS AND ARTISTS.

Belshazzar, King of Babylon....M. Leonce Perret, of Odeon Theatre, Paris

The Prophet Daniel.....George Wagus,

The Famous French Impersonator.

The Dancer.....Mademoiselle Napierowski.

The Opera Comique.

Cyrus, King of the Persians—The Royal Household

—An Ethiopian Chieftain—Dancing Girls—A Babylon



violent death if he ever again makes love to his daughter. Rose, Hyacinth and Violet, the other three daughters, are found with their beaux, and old Perkins tries the same tactics with them. Finally he has all his daughters corralled, and runs them into the house, while the four angry youths gather on the lawn and tell old Perkins what they will do to him if he only comes out.

Another idea occurs to them. They love the girls and resolve to get their spite out on old Perkins by eloping with the daughters. They put the proposition to the girls and they agree to the plan.

The next day, while the old genelman is taking his after-dinner snooze out on the lawn, the boys call and the girls, all ready for the trip, come out to meet them. They steal past the old man and hurry away, after leaving the following note in the old man's lap: "Dear Dad—As you won't allow our beaux on



## STRAIGHT TALKS ON

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Yes, we did have considerable trouble with the first few machines we shipped out, but trouble shows what's in a man and in this case it has shown that we are still able to make the best motion picture machine running. There's no use going into details about what these troubles were; we've overcome them all (so the users of the machine say) and anyway we don't like to talk about unpleasant things. But don't take our word for anything about the perfected **No. 6**. Find out for yourself. If your film exchange can't show you one, write us, mentioning the name of your exchange. Don't forget about our electric current savers for A. C. or D. C. They will make money for you. Send for catalogue E.

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ian Captain—Persian Warriors—Chaldean Soldiers—Slave Drivers—Slaves—Messengers—Priests of the People—Soothsayers—Citizens and Tradesmen in great numbers.

Time—B. C. 538. Place—Babylon, The Princess and Glory of Kingdoms.

## ACT I.

Scene 1—The High Ramparts of Babylon.

Scene 2—The Court of the Palace.

Scene 3—The Treasure Rooms of the Temple.

## ACT II.

Scene 1—Banquet Hall of the Palace.

Scene 2—The Handwriting on the Wall.

## ACT III.

Scene 1—The River Gate at Night.

Scene 2—Banquet Hall of the Palace.

## ACT IV.

Scene 1—The Burning City.

Scene 2—The Triumph of Cyrus.

Time of Action—Twenty-four hours.

## INTRODUCTION.

Now, first let it be known that Babylon the beautiful, builded to artistic completeness and fortified beyond any city of its time by Nebuchadnezzar and ruled over at the time of our drama by Belshazzar, his son, was surrounded by the Persians and their many allied armies under Cyrus.

For many days desultory battle had waged about the walls with no success to the attacking army.

The only hope of the Medes and Persians, who despaired of carrying by assault a city so well for-

3. Then they brought the golden vessels that were taken out of the temples of the house of God, which was at Jerusalem.

4. They drank wine and praised the gods of gold, and of silver, of brass, of iron, of wood and of stone.

5. In the same hour came forth fingers of a man's hand, and wrote over against the candlestick upon the pilaster of the wall of the king's palace and the king saw the part of the hand that wrote.

13 and 17. Then Daniel was brought in before the king \* \* \* and said:

25. And this is the writing that was written: "Mene, Mene, Tekel, Upharsin."

26. This is the interpretation of the thing: Mene—God hath numbered thy kingdom and finished it.

27. Tekel—Thou art weighed in the balance and found wanting.

28. Peres—Thy kingdom is divided and given to the Medes and the Persians.

30 and 31. In that night was Belshazzar, the king of the Chaldeans slain. And Cyrus, the Median, took the kingdom. \* \* \*

## URBAN-ECLIPSE.

(George Kleine)

"A MAID OF THE MOUNTAINS."—Staged in the wonderful highlands of Corsica. Acted by stars of the French stage.

This story presents a series of scenes in an out of the way portion of the world where it has very sel-

This makes the mountain lover a refugee from justice for a time.

Upon his return to the vicinity of his sweetheart's home, he finds that during his absence her heart is given to an artist who has been working in that beautiful country during the season.

As he is about to attack the artist he finds his intended victim is a man who helped him to escape from his tormentors. He relents and goes broken-hearted back to his mountain hiding place.

Interwoven with the drama is a fascinating panorama of rugged mountains, valleys, gorges, defiles and fir-covered elevations, which, combine with most interesting scenes of native life and customs.

Educational, as well as intensely interesting.

"OVER THE APPENNINES OF ITALY—OR "AN EXCURSION THROUGH ABRUZZI."—For sublimity and majesty this series is hard to excell. Rugged mountains of the Appennine range intersect the whole district, and the panorama depicts with marvelous effect the dangerous winding passes, sheer descents, and untrodden heights. There are no plains in Abruzzi, picturesque torrents only seem to separate the mountains one from another. The natives of Abruzzi are very primitive, and only of recent years has the whole district been freed from the ravages of brigands, who formerly made this district of Italy notorious.

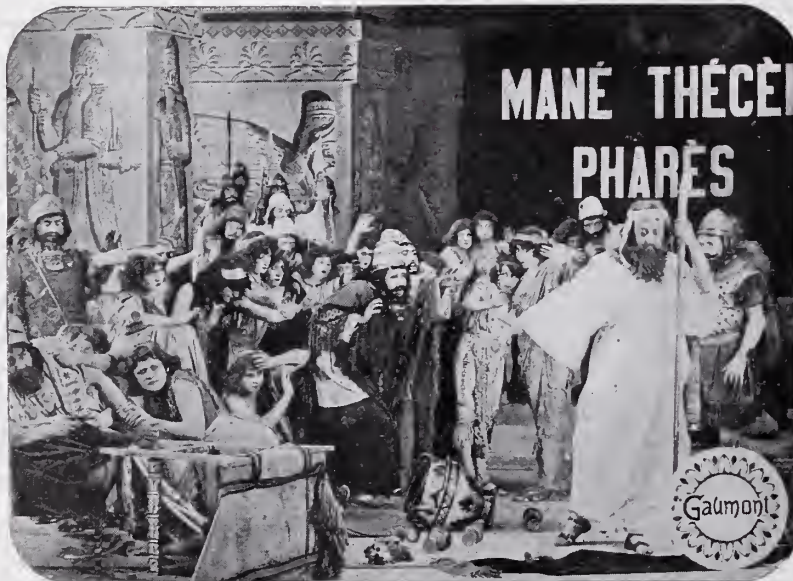
The scenes are shown in the following order: Anversa, Village Life, Peasants in Holiday Garb, Market Scenes, Threshing Corn by Primitive Methods, Mountain and Ravine Scenery, Wild and Romantic, Ascent to the Grotto del Cavallone, Tourists on Mules and Ponies—A Long String, Winding Ascent to the Mountains, Sheer Heights and Depths, Quaint "Dry" Sledges Skilfully Guided by Mountaineers over Very Rocky and Uneven Roads—A Pole the Only Steering Gear, Narrow and Dangerous Passes.

Nature at her grandest, with sublime effects of rushing torrent, bright woodland and gloomy mountain defiles.

## KALEM CO.

"THE GIRL AND THE BANDIT."—Scene I. At the opening of the picture we are gazing at the little cottage, standing on the edge of the deep pine forests where Joe Clark lives with his only child, Liza, a slender slip of a girl of eighteen. Liza is arranging a quilt in a rocking chair on the porch so her sick father may enjoy the spring sunshine. There! It is arranged to her satisfaction. She calls her father. He appears at the door and she helps him to the chair. It is time for his medicine. She pours it out. The last in the bottle. A look of distress spreads over her face. There is no money to buy more. But her spirits soon rally. Never mind. She will go to the store. Surely the storekeeper will not refuse them medicine. With a cheery goodbye she goes leaving the old father gazing after her with idolizing eyes.

Scene II. Along the path leading through the rough pine forests comes Liza. All her assumed cheerfulness is gone for she realizes how hard it will be to induce the storekeeper to give her more medicine without the money to pay for it. Now she has reached the edge of a deep ravine running through the forest. Wearily she seats herself for a moment's rest. As she looks out over the ravine, her eye is arrested by a movement along the bottom of the bank far down the ravine. She draws from her bosom an old telescope she has found. An astonishing sight meets her eye. Into the bank a rude cave has been dug. A rough looking man is tending the fire. Two other come from the cave. The leader, a tall desperat looking man, calls one of the men to him and the engage in an earnest conversation. It is apparent they are planning some deed of violence. Something in the appearance of the leader is faintly familiar to Liza. Dropping the telescope she creeps along the bank of the ravine towards the cave. By the time she reaches it the three men are lying on the ground. As she peeps over the bank she hears one of the men call the leader "Dan." Now she knows where sh



tified and manned, was in cutting off all supplies of victuals and other necessities.

This was hard to do, in consideration of the vast length of the walls which gird the city.

Now, while the besieged were pleasing themselves in that deceitful gladness, that is the ordinary fore-runner of sudden calamity, Cyrus, strong, constant, inventive, devised a huge number of channels and trenches, which were sufficient to draw the great Euphrates from its regular course through the city, and leave its dry bed a highroad of entry beneath the impregnable walls.

## THE STORY AS TOLD IN DANIEL.

1. Belshazzar, the king, made a great feast to a thousand of his lords and drank wine before the thousand.

2. Belshazzar, while he tasted the wine, commanded to bring the golden and silver vessels which his father, Nebuchadnezzar, had taken out of the temple which was in Jerusalem; that the king, his wives, and his concubines might drink therein.

dom been the privilege of the public to see a play staged.

Each of the several scenes is in itself a finished mountain study which would, if copied by an artist, grace the finest home.

The story is convincing and intensely interesting, based as it is upon the most common themes, those of love and jealousy.

Here we see a fair shepherd maiden courted by a youth of the hills who is most true in his devotion to her.

The chief motive of the story is introduced in the second scene when a stalwart beau of the nearby village attempts to win the maid's affection.

The rivals have a wordy encounter which leads to a challenge and an acceptance.

The village dweller, a cowardly swain, with an accomplice, plans to waylay his opponent in the mountains. He, however, in carrying out this plan, meets with a serious accident, but does throw the blame upon the very man he had intended to destroy.



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THE TREASURE HUNTERS

THE MASTER MARK

(TRADE

MARK)

OF PICTUREDOM

as seen him before. In an old scrap of newspaper he has seen his picture and read beneath it the story of the many crimes of Desperate Dan, who had again escaped from the authorities. In terror Liza

Scene III. A few moments before Liza reaches the little country store at the crossroads, the Sheriff picks up a sign offering a reward of \$2,000 for the capture of Desperate Dan. The crowd is reading it when Liza enters. She glances at it then passes on in with her medicine bottle. In a few minutes she comes out followed by the angry storekeeper, who is taking his head in reiterated refusal of her request for more credit. The Sheriff, who has long been an admirer of her's, offers to buy the medicine for her. At she proudly shakes her head. The sign catches her eye. Desperate Dan! The cave! \$2,000! With at amount how comfortable she could make her sick ther. A daring idea comes to her. Turning to the Sheriff she asks if he will pay her the reward if she captures Dan. The Sheriff smiles and nods his head, while the crowd laughs in derision. But with a determined look of resolve on her face Liza walks away and the crowd look after her in amused astonishment.

Scene IV. Liza is moving along the path towards her home, thinking deeply of how she can carry out her resolve, when she hears her name and turns to see the Sheriff hurrying after her. He asks if it is true that she intends to try to capture the desperate criminal Dan. He tries to dissuade her. Finding her determined in her resolve he offers his aid. But she refuses, telling him she intends to do it alone. He then offers her a pair of handcuffs, saying they may be of use to her. As she walks away he looks after her, a look of ardent admiration for her bravery and daring filling his eyes.

Scene V. Arriving at her home Liza finds her father waiting for her. She tells of the storekeeper's refusal and holds out the empty bottle. He turns his head away murmuring hopelessly, "no medicine." But Liza describes what she has seen and exhibiting the handcuffs the Sheriff had lent her, eagerly outlines her daring plan to him. He is alarmed for her safety and tries feebly to dissuade her, but it is useless.

Scene VI. A few hours later Liza steals silently through the house and peers cautiously in. Satisfied her father is sleeping, she steps cautiously from the porch and is away. When she reaches the bank above the cave and peers over no one is in sight. Hark! The sound of voices! Behind the overhanging bank she crouches. Out of the cave come the three men. The leader orders the two men away on an errand. After a few words of parley they set out and the leader returns to the cave. Now we see the two men walking through the forest. Suddenly they stop. Back at the cave Liza had remained safely hidden

until she knows the two men are some distance away. The time has come for her to put her daring plan in action. Mustering all her courage she lets herself slide down the bank and with a shriek lands in a heap at the mouth of the cave. The bandit rushes out. He suspects a trap. But Liza tells him she fell from the cliff and exhibits her sprained ankle. He helps her to her feet. Satisfied it is no trap, his greedy eyes devour her and he roughly demands a kiss. She pretends to retreat and he grabs her in his arms. Quick as a flash Liza's fingers close around his revolver and the robber looks up to find himself gazing into the muzzle of his own revolver. With an oath he starts forward. Crash! A bullet plows a furrow through his scalp. At the sound of the distant shot the two men stand in startled silence. Slowly their eyes meet. That shot. The cave! Over the steep bank of the ravine they leap and disappear in the direction of the cave.

After that shot Desperate Dan realizes that Liza is determined. In sullen silence he obeys her order to pick up the handcuffs and place them on his wrists. Still holding the revolver to his heart Liza clasps them on him and marches him out before her. Up the steep overhanging bank of the ravine she forces him. Now Liza slips on the loose sand and slides almost to the bottom, but not for a second does she remove the revolver from the desperate man moving so sullenly before her. Meanwhile the two men arrive at the cave. They rush in. Their leader! Where is he? What is this? His hat! Here are tracks. Down the ravine they dash in pursuit.

Scene VII. Liza has marched her captive out into the open road when she hears the sound of the two men crashing through the bushes in pursuit. Moving around so the robber is between her and the pursuers, she awaits them. Out into the open they dash. Liza's pistol flashes twice, but it fails to stop them. In a moment she will be overpowered. But help is at hand. Here comes the Sheriff. From the rear he and his deputy open fire. A desperate struggle is on. Now the Sheriff has one of the robbers down. The leader aims a blow at him with his manacled hands. Liza holds him back with her revolver. Soon the three men are prisoners.

Scene VIII. The groceryman sees Liza and the Sheriff approaching with their captives and calls to the people in the store. They all crowd around. Who captured them? What! Not the little girl. Well she can have all the medicine in the store now on credit. While he is filling the bottle for Liza the Sheriff hands the reward of \$2,000 to Liza. The groceryman returns with the filled bottle and after handing it to Liza proposes three cheers for the brave little girl who captured Desperate Dan single handed and alone.

Scene IX. It is a month later. Liza's father is far on the road to recovery. As they are walking in the

garden of the little cottage the Sheriff approaches. Clark greets him warmly while Liza shyly hangs her head. In a straightforward, manly way, the Sheriff tells of his love for her and begs for her hand. The father glances down at his daughter's blushing face then passes her over to the Sheriff, who folds her in his arms. The daring capture of the Desperate Dan is herself a captive to the little God of Love.

"THE RAILWAY MAIL CLERK."—Scene I. In this scene we see Arthur Warren, the mail clerk, with his wife and baby, entertaining an old chum at dinner. Reminiscences of boyhood days cause the time to pass rapidly until, looking at his watch, the mail clerk discovers that it is almost time to report for duty, and as he prepares to depart he little dreams that the man whom he has always considered his friend is planning to betray his trust.

The wife is busy with her sewing and watching baby, who is playing on the floor. The little tot has found a new plaything. It is the glove which Tom Carson, the supposed friend, has dropped as an excuse to return. Noticing the glove, the mother takes it from the baby, who retires in indignation. There is a knock at the door, and the wife admits Carson, who inquires for his glove. She returns it to him and as he takes it from her he seizes her hand and with a burning glance tells her of his love. Justly indignant, she orders him from the house, but as he goes he swears that he will make her regret her treatment of him.

Scene II. Next we see the display office of the Crown Jewelry Company, where Carson is employed as a clerk. A wealthy customer is looking at a display of pearl necklaces and at last selects one of great value. Carson eyes the necklace greedily. The customer pays for the necklace and orders it sent by registered mail, against the protests of the head salesman, who fears that it may not reach its destination safely, but the customer insists and addressing the package, it is given to the store messenger with orders to take it at once to the Post Office and register it.

Carson is in need of money to pay his gambling debts. He hits upon a plan to steal the necklace and at the same time wreak his threatened vengeance on Mrs. Warren, through her husband. He arrives at the postoffice in advance of the messenger and noting the time the package is registered, is confident that it will be sent on Warren's train.

Scene III. In his rounds of the gambling houses and race-tracks Carson has made the acquaintance of a couple of crooks, to whom he confides his scheme. They are to board Warren's train and secure the necklace at any cost. The crooks manage to board the train without being seen.

Scene IV. Here we see Warren at his work in the mail car unconscious of the danger that threatens



him, until he is startled by an order to "throw up his hands." The odds are against him and he is forced to submit. The crooks secure the package and make their escape as the train stops and two inspectors board it. The inspectors are incredulous of Warren's explanation and place him under arrest, charging him with the theft of the package.

Scene V. In the meantime the crooks return with the loot and meet Carson. He desires to take the necklace and dispose of it, but the crooks are suspicious of him and only permit him to take a couple of the pearls telling him that he can dispose of a few at a time and divide the proceeds with them.

Scene VI. Warren is found guilty of the theft of the necklace and is remanded for sentence. The heart-broken young wife clings to him as he is led away.

Once more Carson visits the young wife, thinking that in her loneliness she will be more willing to listen to his protestations of love. She is a true wife and mother, however, and again repulses him, this time with a stinging blow across the face. He takes his handkerchief from his pocket and holding it to his burning cheek sneaks away like a "whipped cur," not noticing the paper which has fallen from his pocket. The wife finds the paper and discovers that it is a note signed "Bill," and that it mentions Pearls. Her suspicions are aroused. She must find some way to free her husband so that he can follow the clue and bring the guilty to justice. She finally hits upon a plan.

Scene VII. She buys a small steel saw and a basket of food. Concealing the saw in her hat she visits the prison where her husband is confined. While the jailer is examining the basket she embraces Warren, at the same time whispering to him to secure the saw from her hat. He does so.

Scene VIII. And succeeds in making his escape to the disfigurement of the jailers. He hurries home and the wife shows him the note Carson has dropped. Donning a disguise, Warren bids his wife hurry for the police while he goes to the rendezvous.

Scene IX. Warren arrives at the cellar ahead of the gang and hides to await developments. The gang appear and are soon engaged in a dispute over the necklace. Warren seizes it from Carson's hand and is engaged in a desperate battle, single handed, when the wife appears with the police.

Carson and his pals were soon safely disposed of and the judge, with kind words, restored Warren to the dear little wife who had fought so bravely in his behalf.

#### LUBIN MFG. CO.

"A MOTHER'S HEART."—One of those simple little stories of a domestic tragedy averted that appeals to everyone, the grip being made the more certain by the use of four clever little children who figure prominently in the action. A jealous wife visits the husband in his office, and finds him consulting with the typewriter. Her display of temper amuses the girl who writes a loving note and slips it in the husband's pocket. The wife finds the note and determines to leave home, though the leaving involves the desertion of her two loving children. But the sense of wrong doing deadens for the moment the mother-love and pride later prevents her from making an appeal to her husband. She has obtained employment as a nursery governess in the home of a sympathetic woman who guesses the cause of her suffering and when a photograph of the children gives her a clue to the address, her own little boy writes the son of the governess. The little lad's reply makes plain the misunderstanding and the repentant and heart-hungry mother hurries to the children she loves and the husband whose big heart finds it easy to forgive and forget as well. Effective treatment



and acting of the best sort makes this release a most effective appeal to the heart and its popularity is assured in advance. The four children are unusually good, being without the staginess that all too often robs child scenes of their charm.

"TWO GENTLEMEN OF THE ROAD."—A real, old fashioned Lubin "comic" done in the new style; the sort of comedy picture that will win roars of laughter in any grade of house. Two small boys lay in a stock of half-dime novels and proceed to an old mill to read them. They amuse themselves by writing a note in imitation of one in the book and this they place in a niche in the wall to be later discovered when their play reproduces the scenes of their read-

ing. Two tramps discover the hiding place and take the letter to be the note of some thief to his pals and they start out to locate the hidden loot to which the note makes reference. The directions are vague but the tramps are persistent and they are not disheartened by a few disappointments. They con-



tinue their search for the cellar to which the note refers and tumble into the basement of a building which houses a physical culture school. The janitor sees them enter through the window and with a policeman gives chase, but the tramps hear them coming and hide themselves in barrels whence they emerge when the pursuit has passed to the far end of the cellar. They are stealing up the stairs when they are rediscovered and a chase ensues in which the tramps penetrate the class room of the physical culturists where a number of young women are enhancing their graces with d'arsarte movements. Here their pursuers find them, and they are taken off to jail still in darkness as to the whereabouts of the treasure and still convinced that they could have found the hidden loot had they been left alone.

#### PATHE FRERES.

"A WOMAN'S REPENTANCE."—The hero of this story is a country lad in love with a pretty, though frivolous girl, the daughter of a nearby farmer. In the first scene, the girl is shown finding out in the good old fashioned way, by means of a daisy whether "he loves me or he loves me not." After a bit, the



farmer is seen coming down the road to the old homestead, and he presents to his sweetheart the token of his love—the only thing of value he possesses—a silk scarf. They seem to be very happy together and the long summer days are a joy to both of them. One fatal summer afternoon, a wealthy young man from the city rides by on his horse, and begs a glass of water from the dainty girl he sees opposite the well. Struck by her beauty, he determines to win her affection, and with the help of his polished manner and the grace which he has learned in the drawing rooms in the city, he soon persuades the girl to accompany him to town. Shortly afterwards the farmer goes to call upon his lady love and finds only the scarf which he gave her lying on the coping of the well, where she has left it in her hasty flight. Gradually the truth dawns upon the poor young fellow and in an agony of grief, he sobs out his very soul in the silken folds of his gift. His anguish of mind finally leads to a spell of sickness, and he rises from his bed insane. Now the poor fool is the butt of all the jokes and pranks of the youngsters in the neighborhood as he wanders aimlessly about, fondling the scarf in his arms. One day to escape from his tormenters, he enters a park and near one of the benches, slips and falls, striking his head against a stone coping on the wall. At a nearby table with her new found lover, sits the little country girl. We can scarcely recognize her in her fine cloths with her altered appearance. Beneath her haughty exterior, however, is a warm heart, and when she sees the fool fall and injure himself, she rushes to his assistance scarcely heeding the protests of her companion. When she recognizes the poor fellow, she starts back in dismay at the havoc she has wrought, and fears lest he recognize her and be revengeful. However, no flickering beam of intelligence is seen in his face, and moved to infinite pity, the young girl leads him gently along the flower-

bordered paths to a pool where she bathes his wounded head and feverish cheeks with the cool waters. After having refreshed him thus, she gently leads him back to the old farm, and bit by bit by showing him first one familiar object and then another, she recalls the incidents of the past to his mind, until before long reason is again enthroned. With his awakening intelligence, all the old love wells in his heart and he pleads with the girl to return to the simple life of the country. This she does. The last scene shows the two happily embraced with a long vista of happiness stretched out before them.

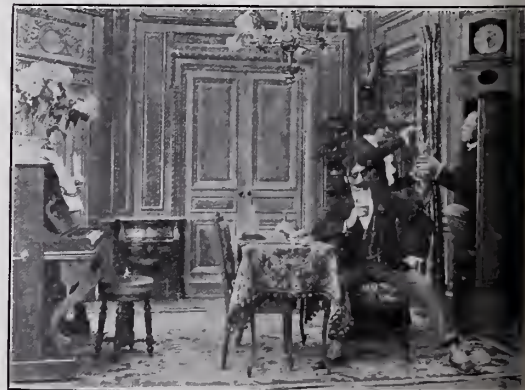
"THE HORSESHOE."—In a lonely castle, the Princess Alice, passes her days in weariness. She dreams of a handsome suitor who will come to release her from her boredom, but her life is a solitary one and the fulfillment of her dream seems improbable. From another chateau, a hunting party sets out. Prince Charming's horse casts a shoe. Returning with his mount, alone and upon foot, the Prince is surrounded by brigands, and taken to a cavern to be held prisoner until ransom is exacted. Meanwhile, the Princess has received the gift of a horseshoe from the God of Love, who promises her that it will bring the fulfillment of her desire. Cupid then speeds away to the robbers' cave, pours a sleeping potion into the drinking cups of the brigands, and Prince Charming escapes. Princess Alice, during all this time, has grown weary of waiting for the prom-



ised appearance of a liberator, and in the moment of anger, throws the horseshoe out of the window. A cry of pain arrests her attention. She runs to the window, and sees, extended on the grass, a man with his forehead covered with blood. Frightened, she descends, and hastens towards the man, who is none other than Prince Charming. She offers him the hospitality of her chateau, nurses herself the victim of her precipitate action, and in so doing, has the happiness of realizing Cupid's prognostication.

"FOR THE KING."—A wonderfully noble and picturesque character is the brave vendean peasant who is the hero of this thrilling tale from the gifted pen of the justly popular author Henri Lavedan. The peasant, who is being pursued for having shot a soldier of the Republic, seeks refuge in the home of a brother vendean where the latter hides him in a cellar which has a secret door. Unfortunately in his haste to conceal his friend the vendean does not notice that an ear of corn is caught in the door, and owing to this oversight on his part the poor peasant is discovered by the soldiers and together with his host is sentenced to be shot.

"FOXY EARNEST."—A domestic altercation is the outcome of Mrs. Ernest Spendquick's extravagance in the purchase of a new hat, which is not lessened by Mr. Spendquick's sudden desire to acquire a grand father clock. His wife sharply reproaches him in her turn, and in whirlwind of feminine anger leave him to complete the bargain, which is destined never to be made by Mr. Spendquick, for the clock is bought



by a gentleman passing with his wife. Mr. Spendquick, divided between admiration for the time-piece and the charms of the lady now owning it, finds her address, gains admittance to her, and is subsequently hidden in the clock to avoid meeting with the husband. The result is that the clock gets out



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order, the hands flying round at lightening speed, and it is sent back to the shop keeper by its recent purchaser.

Meanwhile Mrs. Spendquick has been joined in her walk by a gentleman acquaintance, who gallantly buys everything for which she expresses a fancy, and amongst other things is the grandfather clock, which she proposes in a spirit of forgiveness to give to her husband. Mr. Ernest Spendquick therefore again finds himself beneath his own roof with comparative little trouble on his part, and upon his reappearance astutely observes that he had chosen the clock as a hiding place to watch the proceedings of his wife.

"THE BANKS OF THE GANGES."—Our travel subjects are always interesting, and this last one perhaps oversteps our usual high standard of Open Air Subjects. The coloring is extraordinarily delicate and harmonious in tone, our special feature worthy of note being the thousands of yellow umbrellas to be seen on the banks of the holy river. Benares, the ancient capital of Hinduism, is the city shown in the views. The imposing burning-ghat, where the Brahmans burn their dead, after which their souls are supposed to become immortal, is thrown into prominent relief, as also the beautiful mosques, and terraces of marble. Crowds of people clad in clothes of brilliant hues swarm along the banks, giving one a vivid impression of Hindau life as it exists to-day.

"A CONQUEST."—George passing a pretty woman in the street has recourse to that old-time trick of dropping his own handkerchief and hurrying after her, making believe that he thinks it is hers. On examining the handkerchief the beauty returns it, telling George that it is not her property. He then confesses that he knows very well that it is not her property, as it happens to be his own, and his offering it to her was only an excuse to make her acquaintance, so struck was he by her beauty. Upon this frank declaration the young woman draws herself up haughtily, but George is not to be discouraged, but follows closely behind her, ready to be of any assistance on the slightest pretext. We therefore see him arriving at the lady's house laden down with such articles as a lamp-shade, a statuette, a bunch of roses, a bundle of dress goods, and in addition, leading an enormous dog on a leash, against whose attacks he is endeavoring to protect himself.

Thinking, however, that the tete-a-tete which he expects to have with the beauty now that they have reached her home is well worth all the humiliation and inconvenience that he has suffered, George enters the house smiling like a basket of chips, only to be met by the woman's husband, who promptly kicks the officious stranger down the steps.

#### PATHE FILM D'ART.

"NO TRIFLING WITH LOVE."—This artistic film, is adapted from Alfred de Musset's famous little classic, "On ne badine pas avec l'amour," which means that love should not be trifled with. Being taken from such a source our picture may lay claim to considerable distinction. As to the author's ability, there is, of course, no question as his works are

the play is out of doors among gorgeous beds of flowers, along shaded walks, and close to a limpid lake, and the color effects are all of great beauty.

The period of the play is when men were courtly and quite as dainty in their dress as women, when silken coats and periwigs and ruffles of lace were the every-day attire of men of noble birth, and the ladies were resplendent in powdered hair and beauty-patch.

THE STORY AS THE FILM TELLS IT.—The baron, a wealthy nobleman living in his vast castle, surrounded by all the luxuries of the period, has an only son, Perdican. This son is his sole heir and the apple of his eye. He is anxious that Perdican should marry his niece Camille. The latter is a tall, beautiful girl, who moves with stately grace in the richly furnished rooms of the castle. She has just finished her studies of the convent, and Perdican is well pleased at the suggestion of his uncle. He too has just left his studies and everyone thinks that the match will be a happy one. The days that now pass seem one of unending sweetness, but finally Camille decides to renounce her affection for Perdican and take the veil. Perdican is in despair, nothing can seem to shake her resolution. Tears and pleading have no effect. Even the Abbe suggests that she reconsider her decision, but all to no avail. She thinks her purpose is steadfast, and that her life should be devoted to the service of the church. Piqued by her decision, Perdican decides upon a scheme—he will make love to little Rosette, Camille's foster-sister, and thus make his real love jealous and in this way perhaps cause her to change her mind about entering the convent. He therefore writes Rosette a note calling her his "Sweet Rosette" and begging her to meet him by the lake. He also sends a letter to Camille at the same time, making a rendezvous with her at the same place and hour, in order to make sure that she will witness his love-making to Rosette. But Camille was too cute for him. To be sure, woman-like she did not relish seeing him paying court to her little sister, although she knew it was only a ruse on his part to arouse her jealousy. She therefore decides to open Rosette's eyes to the man's duplicity, and therefore hides the girl behind a screen on the occasion of Perdican's next visit to herself. Poor little Rosette suffers agony as she hears from her place of concealment the false man whispering terms of endearment to her sister Camille, for this is Rosette's first affair of the heart and is taken "au grand sérieux" by the girl. Finally unable to bear the agony and humiliation of her position another moment, with a moan of despair she rushes from the house out to the beautiful flower bordered walks and the magnificent shady trees where she had spent so many happy hours as a child, scarcely recognizing in her present miserable and heart-broken self the happy care-free girl of a week ago. The many happy hours spent beneath these same fine old trees when her heart was bounding for very joy at being alive seem to the girl now but a happy dream. Wringing her little hands as she turns from side to side like a frightened child endeavoring to get away from some terrible bogey that pursues her, she darts first this way then that until in the distance the gleam of the smooth waters of the lake seem to call her and

which she must escape no matter by what means. As her trouble looms up before her black and overpowering, the usually timid girl seized by an insane impulse plunges into the waters, which soon develop her and seem to shield her from her trouble, and she lies there as peaceful as a child. In the meantime someone on the estate has noticed the girl's wild actions and hurried to the house to acquaint the family of the fact. Camille and Perdican, interrupted in their love-making, hasten out of the house, accompanied by Camille's aged father, and the three rush wildly around the flower-bordered paths and through the fine old shade trees, hoping to get a glimpse of the girl. Camille, knowing more about the true situation of affairs than do the others, is the first to think of the lake, and dashes ahead. But, alas, too late! For scarcely have her wild eyes scanned the surface when she perceives the dainty little figure of her dear Rosette floating like a tender flower on the water, looking as peaceful as if she only slept. Camille becomes like a mad woman for a moment, but still has hope that her sister might be resuscitated if they could manage to get her to shore. Calling loudly to Perdican the latter takes off his coat and soon reaches the little cold body, which he reverently and gently bears in his arms to the agonized sister and father on the beach. Little Rosette's sufferings are at an end, however, though they can hardly believe it, so life-like does she look as they vainly endeavor in every way to set the little heart to beating and the soft eye to open once more.

#### SELIG POLYSCOPE COMPANY.

"THE VILLAGE INVENTOR."—In a little town suburban to a prominent city, there lives an old blacksmith whose son, being of an inventive bent of mind, eventually succeeds in perfecting a piece of mechanical apparatus that he has been working on for months. He has, during the course of his work, been subjected to the taunts and jeers of the older folk, among them a village gossip, Hi Shanks, who is decidedly surprised at the young inventor's success.

One day, as young Dean, the inventor, is displaying the mechanical effects of the model he has just completed, an automobile is driven to his father's shop. In the auto is Mildred Van Dyke, daughter of a wealthy hardware merchant and promoter of mechanical enterprises. It appears that something is wrong with the running gear of the car and she asks for assistance. Young Dean, without hesitancy, sets things aright. But while his son is working on the car, Dean Sr., proud of his son's invention, endeavors to interest Mildred in the model just completed. She ignores him, at the same time thanking the son for his quick and clever work in re-arranging the running gear of her auto. She enters the car after having offered to pay young Dean, but he refuses and she departs.

Bewildered with the young girl's beauty, the mechanic gazes at the fast disappearing car until he notices that its fair occupant has dropped her handkerchief. This he picks up and conceals in his shirt, just as Sally Meade, one of the prettiest girls in the village, and with whom he is in love, enters upon the scene of action. She notices that he is somewhat agitated and perturbed, yet passes quietly homeward.

After working hours of that very day, while John and his father are returning home, they encounter Mildred Van Dyke and her father in their automobile. John returns the handkerchief and upon his father



well known to everyone who loves good literature, and in the work of reconstructing the story in pictures, it may be said that the result has seldom, if ever, been surpassed. The various characters in the play are ably taken by M. Alexandre of the Comedie Francaise and Mesdemoiselles Bertha Bovy and Nelly Cormon, also of the Comedie Francaise and Vaudeville, Paris. These talented artists have entered into the spirit of the theme, and have carried off the parts with great success. Mlle. Nelly Cormon being particularly clever. The story as told by the film, is lucid and easily understood. Much of the setting of

promise peace and rest from this terrible tumult ranging in her breast. She hurries on therefore and, as she reaches the cool waters, she stops and gazes at her reflection, thinking that she is much too young and fair to be so very, very unhappy. But what else can she be when the one that she loves best in the world and whose ring she has worn so proudly for the past week, and the very sight of which even now makes her poor foolish little heart beat, has so cruelly deceived her and changed for her the entire world from a place of happiness and love into a cold prison destitute of any promise of hope, and from



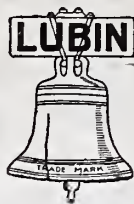
displaying the model of the mechanical device formulated by his boy, old Van Dyke, interested in all works of this nature, suggests that John bring the model to his residence for inspection. This he does, explaining its workings to the promoter.

Van Dyke, quick of mind to grasp opportunity, sees the possibility of money to be made as a result of the inventor's brain work. He immediately proposes to "back him" in the sale of his brain work, and takes him into partnership in the proposed scheme, and as a natural following young Dean, unaccustomed to the glamour of society environments, and in daily companionship with Mildred, forgets his old love for the pretty Sally in his newly found attachment for Mildred.

Only a short time elapses when Sally receives a



# LUBIN FILMS



Released Monday, March 21st  
Approximate Length, 905 feet



## A Mother's Heart

A Splendid Appeal  
to the Heart

Released Thursday, March 24th, Approximate length. 925 feet



## TWO GENTLEMEN OF THE ROAD

A Real Comedy Subject!

A Laugh to Each Foot!



Released  
Monday, March 28th



Approximate Length  
965 feet

## HIS SPANISH WIFE

SUPERBLY PICTORIAL!

THRILLINGLY INTERESTING!

See Description Inside

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Trade Mark

# Essanay Films



Trade Mark

**DRAMATIC  
FEATURE!**

## 'THE HAND OF UNCLE SAM' SENSATIONAL PICTURE!

Release of Wednesday, March 23

To say the least it is a tremendous picture showing how Uncle Sam protects his American citizens when in danger in foreign lands. Several scenes in this picture were made in Mexico, the Isthmus of Panama and in the West. A United States' torpedo boat destroyer was especially procured for this Essanay production.



Perfect in every detail, an interesting film, a scenic marvel, big cast, the best acting talent obtainable; a rapid fire picture of patriotism. Write for our big 16 page circular describing this big feature. Special posters may be obtained from your film exchange. Advertise it now! The length is approximately 1000 feet.

Released Saturday, March 26

### 'A RANCHMAN'S WOOING'

Western Comedy  
Length, approximate 339 feet

Released Saturday, March 26

### 'THE AIRSHIP GAZE'

Comedy  
Length, approximately 339 feet

## Essanay Film M'fg. Co.

FACTORY and STUDIOS 1333 ARGYLE ST. - OFFICE 435 NORTH CLARK ST.  
CHICAGO and LONDON, 5 NEW COMPTON ST. W.C.

newspaper and upon its front page is printed the announcement of the engagement of marriage between her country lover and the millionaire's daughter.

#### TEN YEARS LATER.

During the ten years that have elapsed since our closing scene we find that Mildred, now the wife of John Dean, has gradually been estranged from her husband by the persistent attentions of Herbert Rowe, a roue, debonnaire, good-looking and infatuated with her. The husband has not been blind to this, but for fear of scandal and because of their baby girl, he is silent.

Silent? Yes, until one evening he enters his own sitting-room and sees his wife in the embrace of Rowe. With soul afire, but outwardly calm, he orders Rowe from the house. After his departure Mildred endeavors to explain, but without avail. She, too, is dismissed and it is then we find John heart-torn between paternal duty to his child, sense of abhorrence at the world's knowledge of family secrets, and the primeval man's desire to kill. Alone he ponders then stealthily and almost unconsciously his hand wonders to the gun in his overcoat pocket. He examines the gun. Suicide is his deliverance from a dilemma. Providence steps in the way of his little baby girl, who runs down the steps of the sitting-room and pleads that she does not want to go to bed.

Let us now wander on to several months later, bearing in mind that the firm of which John was a member has been wrecked. We find him managing a little grocery store in the village of his birth. It is here that he receives the following message:

"Your divorce has been granted. Am forwarding papers today. Court grants you custody of child.  
"EMIL GREY, Atty."

Nature's old story is again retold, for with the deadening of that love unwise consummated, comes the re-awakening of the old love for Sally. He hurries to her home, shows her the telegram and begs reconciliation. A woman's love clings hard and fast, and yet Sally fears the fickleness of man. She hesitates, she fears and yet longs; and then with John's child pleading for a "new mama" extends her hand to John, and in this triumvirate rejoicing is the closing of a little tale of a man whose ambitions bettered his honest instincts, but who finally returns to the country home of his boyhood.

"THE WIZARD OF OZ."—Folk lore, legends, myths and fairy tales have followed childhood through the ages, for every healthy youngster has a wholesome and instinctive love for stories fantastic, marvelous and manifestly unreal. The winged fairies of Grimm and Andersen have brought more happiness to childish hearts than all other human creations.

Yet the oldtime fairy tale, having served for generations, may now be classed as "historical" in the children's library, for the time has come for a series of newer "wonder tales" in which the stereotyped genie, dwarf and fairy are eliminated, together with all the horrible and blood-curdling incidents devised by their authors to point a fearsome moral to each tale. Modern education includes morality; therefore, the modern child seeks only entertainment in its wonder tales and gladly dispenses with all disagreeable incident.

"Wizard of Oz" will be without doubt the crowning success of the season, and must be seen to be appreciated.

#### VITAGRAPH COMPANY.

"CAPITAL VS. LABOR."—A love story surrounded by a labor agitation challenges our attention from the start and holds it to the finish. Therefore, to begin at the beginning of this thrilling and beautiful story we must first introduce the affairs of the heart. The daughter of a capitalist and manufacturer is courted by a young officer of the militia and, at the



same time, a young clergyman is deeply in love with her. She seems to favor the military man, because, as she says, "She prefers a man who does things to one who simply preaches them." With this prologue we leave the young trio to follow the developments of the plot.

Dissatisfaction arises among the employees of the big manufacturing plant of the town. A committee calls upon the manager and proprietor, whom we

must identify as the father of the young lady who in love with the young soldier. The committee requests a recognition of their rights; the manager refuses.

Trouble seems imminent and the young clergyman appeals to the proprietor in behalf of the men. His intercession is also denied. The strike is on, crowds assemble in mass meetings, agitators incense the with hatred and inflame them with vengeance, and violence runs riot. The mob marches towards the home of the manufacturer, whose household has been warned of the approaching danger.

The young officer is visiting the daughter. She appeals to him for protection and asks him to intercede with the mob. He dares not face them single handed, and promises to return with his regiment and protect her and her home. Then he leaves her.

The mob attacks the home, breaks the doors and windows and forces an entrance into the house, demolishing the furnishings and threatens her father in whose arms she is clasped. While the fury of the mob is at its height the young minister rushes in the room, checks and silences the strikers and gains from their employer all their claims and privileges.

After this has been done, the young officer returns with his regiment, but there is no need of his services. The young clergyman has won the respect of the capitalist, the cause of labor and the heart of the young girl, who now knows he is not only a man of words but also a man of deeds.

"THE HAND OF FATE."—Striking it rich, the hero of this Western drama cashes in his gold dust and cleans up a large sum of money. He decides to go back to the city. Bidding his friends and companions good-by, he starts on horse through the wild country for the railroad station.

One of his companions who saw him display a "roll" lays in wait at a lonely point, shoots and robs him. While he is taking the money he unconsciously drops his watch. The horse of the wounded man turns to town riderless. His friends become suspicious and start out at once in search of its rider and find him lying wounded and unconscious.

Beside him they find the villain's watch, which they think belongs to their wounded friend; they pick it in his pocket and send him to a hospital in the nearby city. While in the hospital he falls in love with his nurse.

When he recovers from the wound, his possessions are returned to him, among which is the watch that was dropped by the robber when our hero was robbed. At once he recognizes the name of the thief inscribed in the cover. He leaves the hospital, goes back to the mining camp to make a fresh start and make another fortune.



# MELIES RESUMES

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FIRST RELEASE DATE, Thursday, April 7th

## "CYCLONE PETE'S MATRIMONY"

A wild Western comedy concerning a cowboy with the marrying fever will be the subject of the first release. The hero is endowed with all the bravado which is supposed to actuate the untamed cowboy, but he is completely tamed by his schoolmarm wife, whom he attempts to hullyrag.

SECOND RELEASE DATE, Thursday, April 14th

## "BRANDING THE THIEF"

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Success is with him once more. He marries the pretty nurse, who afterwards dies and leaves him with their daughter, who grows into womanhood and comes engaged to a very worthy young fellow, who brings his father to meet his sweetheart and her mother. When the two older men meet, the young woman's father recognizes the father of the young man as the treacherous friend who shot and robbed him years before. He makes himself known to his son's friend.

They agree to keep secret his villainy for the sake of their children, but with the distinct understand-



that he will leave them forever. The young folks are married and the false friend leaves for parts unknown. Lonely and friendless, we see him riding over desolate plain out of sight and into obscurity. It glows with realism and consumes the attention of each and every scene.

"A BROKEN SPELL."—Proud of the honor and distinction of entertaining a celebrity, the Count brings the famous musical composer to his residence, introduces him to his wife and extends to him the hospitality of his home. While the musician is enjoying the Count's generosity, he incidentally calls attention to the resemblance which two large portraits on the walls bear to his host and hostess, complimenting and showing admiration for other furnishings of artistic taste.

The wife, who is of artistic and impressionable temperament, is fascinated by the composer. A reception is held in honor of the distinguished pianist, and after the guests have departed, escorted by the



husband, the musician and the wife are left alone. She plays an emotional waltz. She is irresistibly moved by the soulful music and glides into a dance of graceful liteness and charming poses, scattering kisses as she sways about the room. As she is passing the artist, he catches her in his

arms and passionately kisses her; he pleadingly declares his love, but, as if continuing the dance, she leaves the room, throwing him a rose which she takes from her bosom, she disappears through the door.

Under the spell which the musician has cast over her she retires for the night and dreams—that the portraits which we saw in the previous scene come to life and enact the scenes of her own conduct with her famous guest; the husband of the woman fights a duel with the musician and when the wife rushes between the two men to prevent bloodshed, the sword of the lover pierces her own heart.

At this moment the Count enters and kisses his wife, who wakes startled and stares in wonder at him. With the vividness of her dream impressed upon her mind, she can hardly realize she herself has not been killed for her actions with the composer, and now, fully conscious of her own weakness and its possible results, throws her arms lovingly about her husband's neck, thankful that the spell is broken and she is saved from its consequences.

The next morning, while the composer and the Count are seated at breakfast, the composer receives a telegram calling him to Paris. The Count urges him to stay. The composer says that he cannot and asks the Count if he has a time-table. The Count leaves to get it, and while he is gone his wife enters and is approached by the musician. She repulses him. He is disappointed and disgusted with her coldness.

The husband returns with the time-table, is greeted affectionately by his wife. The musician takes the rose given him by the wife and throws it on the table; accompanied by the Count he takes his departure from Paris without so much as a nod from the wife, who can only contemplate her fortunate escape from her own frailty.

An especial feature and attraction of extraordinary beauty and fascination.

### BIOGRAPH COMPANY.

"FAITHFUL."—Faithfulness is without doubt the transcendental quality of the human and animal being, but the hero of this Biograph subject was endowed with that superabundance, as to make it positively odious. He had "Old Dog Tray" beaten to a standstill for his loyalty. You might apply to him omnipresent, ubiquitous and all the other adjectives along that line and then not fully describe his fidelity, for his is "Johnny-on-the spot" with a vengeance. John Dobbs, a young man in good circumstances, goes a-courting, and returning from the home of his fair lady, his auto runs down Zeke, the vacuum-pated roustabout of the town. Although Zeke was not hurt, he was the recipient of a severe jolt which gave him a temporary case of nerves, which scared John into a fit of earnest solicitude. Imagining the tattered condition of Zeke's clothing was due to the accident, he not only soothes his imaginary hurts with a balm of silver dollars, but takes him to the store and buys him a suit of "hand-me-downs." Zeke is quite unaccustomed to such a hestowal of munificence, and his gratitude is accordingly excessive. So much so that he will then and there swear eternal friendship; that he will never desert him; that he will stick to John through thick and thin. John cries "Holy smoke! what am I up against?" and jumping into his auto dashes off under the impression that he has left the poor simple-minded Zeke on the sidewalk. But not so; for when he alights at his home, Zeke is there beside him, having hooked on behind the machine as it darted off: Well, John's troubles have only begun. He can't move but what Zeke is at his side, his face wreathed in a smile that is childlike and bland, exclaiming—"I can't be happy away from you." Thinking he has eluded his zealous friend, John visits his sweetheart, and during an interesting moment of their tete-a-tete, Zeke's head appears between, earnestly pleading his friend's cause. This sends the girl away in a huff, and John receives a letter later that it is all off between them, as she did not know when she became engaged that she would have to tolerate his idiotic friend. This throws John into such a rage that he feels like murdering Faithful Zeke. He does, however, club him, but Zeke receives

the blows with angelic smiles. It is no use. Flight seems the only course, and John beats it. He has covered miles and sinks down from sheer exhaustion. There he sits panting, but happy in the thought of at last evading his tormentor, only to glance up and see Zeke's beatific countenance gazing fondly down at him. "Well, I suppose I must make the best of it." So he takes Zeke by the hand and resolves to accept his well meant devotion. Henceforth the two are inseparable. Zeke, however, has his good qualities and is always solicitous of John's welfare. Later, Zeke has his opportunity of showing his true value. The house in which John's former sweetheart resides is afire, and the girl is in great danger of perishing in the flames, when Zeke passes. The whole town is in a panic, and the first thought was the fire company, whose aid is instantly summoned. While the firemen are dashing furiously to the scene, Zeke is playing the brave hero, for seizing a ladder close by he ascends to the window of the girl's room and carries her down to safety. John has heard of the conflagration and thinking only of the girl's evident peril, rushes up to find her safely in the arms of Faithful Zeke. Things are squared and the value of Zeke's devotion recognized and appreciated."

"THE TWISTED TRAIL."—Those who have journeyed far along the path of life will, upon looking back, find that the trail was decided in detour, with twists and turns so frequent that we marvel at our being so far advanced without serious calamity, and yet with most of us there has appeared seemingly immovable barriers and menacing dangers. However, in all cases we assume that fate has blazed our trail and we must follow it. Such an illustration is given in this Biograph subject, for it clearly shows that fate ordains all. Little Molly Hendricks is leaving her papa's California ranch for the East to attend school. Boh Gorman, the foreman of the ranch, a bright young chap, has long had a tender feeling for the girl, but has never had the courage to declare his love. However, now that she is going so far and possibly for so long, he cannot restrain himself and reveals this feeling. His action displeases his employer, Mr. Hendricks, who is of an irascible nature, and his first inclination is to discharge him, but reasoning that the girl is leaving at once and there can be nothing further come of the affair, he curbs his temper on advice of his doctor, who warns him of the result, he being a victim of heart trouble. All goes well until a year later when Molly writes of her intended return, stating she will not tell the day of her arrival, as she wants to surprise them. Boh, learning the news, is beside himself with joy, but the owner quarrels with him, and during the convulsion of his passion succumbs to his affliction. There are no witnesses to the quarrel and of course the foreman is accused of killing him. On learning of the ranch owner's death, the hands band together and search for the foreman, who, realizing the danger of his helpless position, has flown to the mountains, for hanging he knows is the punishment to be meted. He has succeeded in eluding his pursuers and makes his way high into one of the rocky peaks, where he falls exhausted. From this point he can see almost the entire trail as it winds through the hills. He is not here long when he hears the cry of a woman, and climbing to a point of vantage, is horrified to see Molly who has been making her way homeward over the trail on a burro and is waylaid by several Indians. From where he stands he fires and wounds one of the red devils, and in a panic they flee. When he arrives at the girl's side, he finds her burro gone, and she suffering a sprained ankle. To take the girl to safety would mean his own death, but his love for the girl induces him to make the sacrifice. They haven't proceeded far when, confronted by the searching party, one of whom takes the girl in charge, while the rest take the poor fellow off to the woods to hang him, despite the girl's entreaties. This, Boh would have suffered had not the timely arrival of the doctor, who discovered the real cause of Hendricks' death, prevented it. Hence, it is by this perilous, circuitous trail that Boh reaches the heart of the ranchman's pretty daughter. The subject is a series of the most beautiful mountain views ever photographed.



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The Film Index has repeatedly urged managers to "light up." Some have heeded the admonition, but many will have to be clubbed into line by the police.

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# BIOGRAPH FILMS



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Released March 21st  
1910

## FAITHFUL

A COMMENDABLE VIRTUE OVERDONE

Faithfulness is without doubt the most laudible quality of the human being, but like all good things can be excessive. John Dobbs accidentally bumps into Zeke, a village roustabout. Zeke is not hurt, but John is eager to make reparation for his tumble, and so takes him into a store, buys him a new suit, besides putting some money in his pocket. Zeke is quite overcome by this kindness, and swears never to leave the side of John. This causes not only embarrassment, but causes him to lose sweetheart. Zeke, however, has a chance to make good, by playing the hero at the burning building in which the girl is imperilled, saving her life. The subject besides being a most laughable comedy, possesses rare scenic splendor. Approximate length, 994 feet.



FAITHFUL

Released March 24, 1910

## The Twisted Trail

A STORY OF FATE IN THE MOUNTAIN WILDS

It is always that the unexpected happens, and little did Bob Gorman and Little Molly Hendricks dream what Fate had planned for them. When she started for the East to school, Bob, the foreman of her father's ranch, could not resist revealing his love for her. This might have occasioned his discharge, but he being a reliable man, and she to be gone for so long, the father is tolerant. A year later, however, word is received of her intended return. Bob shows he has not changed in his feelings and a quarrel ensues, during which the father dies of heart trouble. There being no witnesses, Bob, of course, is accused of killing him, and is forced to flee to the mountains for safety. Here fate contrives, for Molly on her way through the mountains, is beset by a couple of Indians, and is in dire peril until rescued by Bob. He takes her home, feeling that it meant his death, which would have occurred had not the coroner's arrival saved his neck from the rope of the pursuing rangers. Approximate length, 988 feet.

THE TWISTED TRAIL

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## Last 4 Weeks' Productions of Licensed Film Makers—Mar. 26.

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Ch. 24	The Twisted Trail.....	Dramatic	988
Ch. 21	Faithful .....	Dramatic	994
Ch. 17	The Love of Lady Irma.....	Dramatic	988
Ch. 14	The Converts .....	Dramatic	986
Ch. 10	In Old California .....	Dramatic	991
Ch. 7	The Thread of Destiny.....	Dramatic	977
Ch. 3	The Newlyweds .....	Comedy	981
Ch. 28	The Final Settlement.....	Dramatic	981
Ch. 24	Taming a Husband .....	Comedy	986
Ch. 21	His Last Burglary.....	Dramatic	995

### EDISON CO.

Ch. 25	The Suit Case Mystery.....	Comedy-drama	935
Ch. 22	A Western Romance.....	Dramatic	690
Ch. 22	The Man with the Weak Heart.....	Comedy	305
Ch. 18	Frankenstein .....	Dramatic	975
Ch. 15	Fruit Growing in Grand Valley, Colo.	Industrial	570
Ch. 15	A Mountain Blizzard.....	Comedy	425
Ch. 11	Love Valentine.....	Comedy	770
Ch. 8	The Right Decision .....	Dramatic	600
Ch. 8	My Milliner's Bill .....	Comedy	400
Ch. 4	At the Eleventh Hour .....	Dramatic	800
Ch. 4	The Man Under the Bed .....	Comedy	200
Ch. 1	Ranson's Folly .....	Dramatic	1,000

### ESSANAY CO.

Ch. 26	The Airship Gaze.....	Comedy	339
Ch. 26	A Ranchman's Wooing.....	Comedy	339
Ch. 23	The Hand of Uncle Sam.....	Dramatic	1,000
Ch. 19	The Girl and the Fugitive.....	Dramatic	950
Ch. 16	The Inventor's Model .....	Dramatic	686
Ch. 16	Method in His Madness.....	Comedy	302
Ch. 12	The Fence on the "Bar Z" Ranch.	Dramatic	950
Ch. 9	An Interrupted Honeymoon.....	Comedy	950
Ch. 5	The Ranch Girl's Legacy.....	Comedy	825
Ch. 5	The Ostrich and the Lady .....	Industrial	175
Ch. 2	Rags, Old Iron .....	Comedy	598
Ch. 2	The Egg Trust .....	Comedy	402

### GAUMONT

Ch. 26	The Fall of Babylon.....	Biblical Drama	1,020
Ch. 22	The Queen of the Mirror.....	Legendary	734
Ch. 22	The Wild Coast of Belle Isle.....	Scenic	233
Ch. 19	Little Jack's Letter.....	Dramatic	741
Ch. 19	In the Foothills of Savoy.....	Scenic	246
Ch. 15	In the Shadow of the Cliffs.....	Dramatic	685

Date.	Subject.	Class.	Length, Feet.
Mch. 15	The Saraband Dance.....	Fantastic	295
Mch. 12	Rabelais' Joke .....	Comedy	617
Mch. 12	The Pirate Airship .....	Comedy	361
Mch. 8	The Legend of Daphne .....	Dramatic	341
Mch. 8	The Great Scoop .....	Dramatic	662

### KALEM CO.

Mch. 25	The Railway Mail Clerk.....	Dramatic	945
Mch. 23	The Girl and the Bandit.....	Dramatic	900
Mch. 18	The Enchanted Castle.....	Comedy-Drama	955
Mch. 16	The Seminole's Trust.....	Indian Drama	960
Mch. 11	The Robber Baron .....	Dramatic	970
Mch. 9	Her Soldier Sweetheart.....	Dramatic	985
Mch. 4	The Girl Thief .....	Dramatic	950

### LUBIN MFG. CO.

Mch. 24	Two Gentlemen of the Road.....	Farce	905
Mch. 21	A Mother's Heart.....	Dramatic	925
Mch. 17	The Irish Boy .....	Dramatic	930
Mch. 14	Mamma's Angel Child.....	Comedy	505
Mch. 14	The Blunderer .....	Comedy	455
Mch. 10	Hearts are Trump .....	Dramatic	900
Mch. 7	Marriage in Haste.....	Comedy	825
Mch. 3	The Millionaire's Adventure.....	Dramatic	900
Feb. 28	The Ranger and the Girl .....	Dramatic	825
Feb. 24	The District Attorney.....	Dramatic	875
Feb. 21	The New Marshal of Gila Creek.....	Comedy	815

### GEORGE MELIES.

Dec. 15	The Living Doll.....	Christmas Spectacle	1,000
Dec. 8	The Fatal Ball.....	Dramatic	1,000
Dec. 1	Fortune Favors the Brave.....	Fairy Story	600
Dec. 1	Seeing Things .....	Comedy	400
Nov. 24	The Red Star Inn.....	Dramatic	1,000

### PATHE FRERES.

Mch. 26	A Conquest.....	Comedy	384
Mch. 26	Foxy Earnest .....	Comedy	600
Mch. 25	No Trifling with Love.....	Comedy-drama	558
Mch. 25	The Banks of the Ganges.....	Scenic	426
Mch. 23	The Horseshoe .....	Dramatic	574
Mch. 23	For the King.....	Dramatic	380
Mch. 21	A Woman's Repentance.....	Dramatic	850
Mch. 19	Wild Birds in Their Haunts.....	Educational	459
Mch. 19	A Willful Dame .....	Comedy	544
Mch. 18	The Troubadour .....	Trick Comedy	561
Mch. 18	The Exile .....	Dramatic	410
Mch. 16	The Captive .....	Dramatic	640

Date.	Subject.	Class.	Length, Feet.
Mch. 16	A Bull Fight in Mexico.....	Sports	295
Mch. 14	Uncle's Money .....	Comedy	499
Mch. 14	Tobacco Culture .....	Industrial	469
Mch. 12	A Tale of a Tenement.....	Dramatic	535
Mch. 12	Sporty Dad .....	Comedy	449
Mch. 11	A Seaside Flirtation .....	Comedy	515
Mch. 11	A Cure for Timidity .....	Comedy	564
Mch. 9	The Arrest of the Dutchess de Berry.	Dramatic	750
Mch. 9	A Tragic Adventure.....	Dramatic	285

### SELIG POLYSCOPE CO.

Mch. 24	The Wizard of Oz.....	Fairy tale	1,000
Mch. 21	The Village Inventor.....	Comedy drama	1,000
Mch. 17	In the Frozen North.....	Dramatic	1,000
Mch. 14	The Dawn of Freedom.....	Dramatic	730
Mch. 14	A Crowded Hotel.....	Comedy	370
Mch. 10	Across the Plains .....	Dramatic	1,000
Mch. 7	Told in the Golden West.....	Dramatic	1,000
Mch. 3	Samuel of Posen .....	Comedy Drama	1,000
Feb. 28	Industries of Southern California.....	Industrial	1,000
Feb. 24	Back Among the Old Folks.....	Comedy-drama	1,000
Feb. 21	Saved from the Tide.....	Dramatic	1,000

### URBAN ECLIPSE.

Mch. 23	A Maid of the Mountains.....	Dramatic	590
Mch. 23	Over the Appennines of Italy.....	Scenic	351
Mch. 16	The Country Schoolmaster .....	Dramatic	688
Mch. 16	A Trip Along the Rhine.....	Scenic	240
Mch. 9	At the Bar of Justice .....	Dramatic	884
Mch. 9	The Water Flyer .....	Sport	106

### VITAGRAPH CO.

Mch. 26	A Broken Spell.....	Dramatic	975
Mch. 25	The Hand of Fate.....	Dramatic	971
Mch. 22	Capital vs. Labor.....	Comedy drama	949
Mch. 19	The Courting of the Merry Widow.....	Comedy	833
Mch. 18	The Mystery of Temple Court.....	Dramatic	969
Mch. 15	Victims of Fate.....	Dramatic	963
Mch. 12	Taming a Grandfather.....	Comedy	950
Mch. 11	Conscience, or The Baker Boy.....	Dramatic	941
Mch. 8	A Brother's Devotion.....	Dramatic	950
Mch. 5	The Beautiful Snow .....	Comedy	426
Mch. 5	The History of a Sardine Sandwich.	Industrial	478
Mch. 4	On the Border Line .....	Dramatic	918





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THREE RELEASES WEEKLY—TUESDAYS, FRIDAYS, SATURDAYS

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A powerful drama. A story from life

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A superb production with strong moral lesson

#### April 8. Elektra

An Elaborate Dramatization of the Great Grecian Tragedy

#### Apr. 2. The Fruits of Vengeance

A distinctly different film. A strong comedy with pathetic finish

#### April 9. The Conqueror

A Homespun Drama of a Wayward Son



A GREAT WESTERN THRILLER

Released Friday  
March 25

### THE HAND OF FATE

Crime Must Leave Its Mark—In this absorbing story the criminal is at last discovered and made to feel the heavy hand of fate. A remarkable picture that you can guarantee in advance.

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IT PULLS AT THE HEART STRINGS

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March 26

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# The Film Index

VOL. V. No. 14

NEW YORK, APRIL 2, 1910

WHOLE No. 206

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

## Booming "Roosevelt in Africa"

Chicago Exchange Men On the Job and Have Booked Some Big Time—Will Break Records in the West. Montagne of Pathe, Reports Good Conditions in Other Western Cities—Live Chicago Gossip.

James S. McQuade.

THE announcement of the release date of the "Roosevelt in Africa" pictures in The Film Index, bearing the date of March 3, was eagerly read in Chicago by Exchange men and exhibitors, when the papers arrived last Monday. Ever since the matter was first chronicled in this paper, several weeks ago, the columns have been carefully scanned for further information, and the definite fixing of the release was received with considerable satisfaction.

There is magic in the name of Roosevelt for the vast majority of our 90,000,000 population, and its charm recognizes no Mason and Dixon line, and no North, South, East or West. Every exhibitor, according to his means, has determined on giving his patrons a glimpse of our own "Teddy" in the wilds of equatorial Africa; and, if the pictures do show the "phil-yoo" bird—or whatever you are pleased to call him—grazing on the back of the awe-inspiring rhinoceros, you can bet your life the sight of Teddy, in undergrowth or open, will get the chief applause every time.

Desiring an expression of opinion from those for whom sober business has laid a ban on sentimental emotion, I called on the various licensed exchanges here and was much gratified to find that my enthusiasm over anything Rooseveltian had not quite obscured my sense of judgment. Here are their opinions, fresh off the griddle:

### The Theatre Film Service.

"I think it will prove one of the greatest picture series ever produced in the interests of the business," said F. C. Aiken. "Hundreds of thousands of people throughout the entire country, who have never been inside a picture theatre, will flock to see these pictures and will, thereby, be brought to see the importance and attractiveness of the picture show. "Our customers are very anxious to receive the films, and numerous telegrams have been received from outlying points in our territory asking us to give the earliest booking dates possible."

### Geo. K. Spoor Exchange.

"Five straight days were booked for these pictures, Monday, March 21," Manager A. M. Kennedy assured me. "The films are in big demand, and the effect of their exhibition will tend to enlarge the field of moving picture interest and to add to the popularity of pictures. It will also show that the licensed interests can be depended on to furnish everything worth while in the picture field."

### American Film Service.

"The 'Roosevelt in Africa' films are already in great demand," began I. Van Ronkel, with his most alluring smile. "Our trade has been inquiring about it ever since the first news item appeared in The Index. Every exhibitor wants it. While the profits to the exhibitors and the exchanges may not be phenomenal, the stimulus it will give the business will be great. The crowds of people that will attend the exhibitions will advertise pictures in a way that has never been touched before. Many regular patrons will be added to the patronage of every picture theatre in which these films will be shown. Roosevelt is a name to conjure with, throughout the United States, and I look for a remarkable turnout for the Roosevelt pictures."

### Kleine Optical Co.

"The Roosevelt pictures promise well to break the record," said R. H. Nehls. "While the inquiries so far have not been extraordinary, due to the practice of many of our customers to await the announcement of release before making application for bookings, the interest taken in the films has been very marked. We look for a heavy call on these films, as they strike a popular chord and also claim the interest of every class of Americans. Their exhibition will serve to increase still further the high reputation and inclusiveness of the licensed product."

### Standard Film Exchange.

"We will experience no difficulty in booking the Roosevelt pictures at the scheduled prices announced by the manufacturers," Joe Hopp said confidently. "This special release overshadows all others in significance, thus far, because of the tremendous interest awakened. Other special releases have had their particular and circumscribed followings, but the 'Roosevelt in Africa' films will make a universal appeal and will draw like magnets. Every licensed exchange should have at least one print in stock for exhibitors."

### Calumet Exchange.

"Our customers are very conservative, but they have taken unusual interest in the release of the Roosevelt pictures," I was assured by Manager J. E. Hennessy. "I look for a big demand and a long and popular run for them."

### H. & H. Film Exchange.

"The interest in the 'Roosevelt in Africa' films is great," asserted C. J. Hite. "We feel that we can use several prints of them. Sub-

(Continued on page 4.)

## ORDER SERVED.

Judge Noyes of the United States Circuit Court Issues Injunction Against the "Imp", Laemmle's Independent Company

As predicted in last week's issue of The Film Index the injunction order against Laemmle's "Imp" company for infringing upon the Edison camera patents, has been signed by Judge Noyes of the United States Circuit Court, and was formally served upon the officers of that company last Tuesday.

By the terms of the order the Laemmle "Independent Moving Picture Company of America" is ordered not to use a camera in the production of moving pictures that infringes upon the patents of Edison under pain of such penalties for contempt as the Court may deem proper to inflict and the payment of damages to the complainant.

It has been announced by the "Imp" company that it is not using an infringing camera and that it will continue to make pictures as usual. Unfortunately the defendant in a case of this sort is not compelled to prove that he is not violating the law and may continue his piratical operations so long as no one catches him. If caught things usually go rather hard with the transgressor.

Of course every effort will be made by the Laemmle company to conceal its real operations, and, on the other hand, equally strenuous efforts will be made by the Patents Company to catch the "Imp" napping. It is quite likely that from this time on the "Imp" will be hunted day and night; its cameras will be kept under lock and key and entrusted only to operators of known integrity. Even then Laemmle can never be certain that the next day will not bring down upon him a United States Deputy Marshall with an order of arrest. He will never be sure that his operations are safe from detection, or that he has not in his employ a detective from the Patents Company, for the infringer of a patent right occupies a position very similar to the "moonshiner," the smuggler or the counterfeiter—perpetually in fear of detection and arrest.

Laemmle will attempt to excite sympathy in his behalf when the Patents Company begins to hunt him down, and he may find some sympathizers among his class; but if the laws of the United States regarding the theft of patent rights have any meaning at all every law abiding citizen will favor their enforcement.

## HORSLEY ENJOINED BY CONSENT.

David Horsley, at one time connected with the "Centaur" company which made "independent" pictures, has consented to the issuance of an injunction against himself personally in the action brought against him by the Motion Picture Patents Company.



# The Film Index

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### SPECIAL NOTICE.

The foregoing schedule of advertising rates is suspended indefinitely from this date. Write for new trial rates; they will interest you.

**CLASSIFIED ADVERTISING**—"For Sale," "Help Wanted," etc., 3c. per word; minimum, \$1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

### SPECIAL NOTICE

Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

APRIL 2, 1910.

## A CORRECTION

Through a printer's error, The Film Index stated last week that the price of the Roosevelt pictures would be fifty cents per foot. The right price is twenty cents per foot, as was given in the first page heading. The error was evident, and beyond a little confusion, will not cause much trouble; but this correction is noted so that all concerned may know that the price is 20 cents per foot.

Don't forget the release date—April 18. Send all orders to Pathe Freres, New York office, 41 West 25th Street.

## ROOSEVELT PICTURES

The final chapter in the preliminary work of preparing the Roosevelt In Africa pictures for exhibition was completed last week. The marketing of the subject has been well handled by the Kalem Company under the immediate supervision of William Wright, who prepared the advertising matter. Pathe Freres have the work of printing the film well advanced and will be prepared to fill all orders. In this connection Mr. Carl Th. Goldenberg who, in the absence of Mr. J. A. Berst, has had charge of the matter, has rendered the Manufacturers' Committee invaluable assistance in preparing the titles and collating the scenes.

Posters for the subject have been made by the A. B. C. Company, of Cleveland, Ohio. Small duplicates of this poster will also be made by the same company, and there will be a quarter-sheet hanger. This matter, with an eight-page lecture for the entire subject, are being issued by the Kalem Company to all exhibitors. Large posters may be obtained from the A. B. C. Company or your own exchange.

Thursday afternoon, March 24th, the Roosevelt pictures were shown to a delegation of representatives of the various New York newspapers at the offices of the Motion Picture Patents Company. The newspaper men were greatly interested in the scenes and became quite enthusiastic at each appearance of Colonel Roosevelt.

Reports from Chicago point to record-breaking business in that city for both exchanges and exhibitors. The Chicago exchange men are already on the job and have booked the subject for considerable time. New York exchange men have received a few advance de-

mands, but report nothing definite at this writing. Another week may enable them to tell a different story.

## HANDING IT TO US

"Jollyng the Editor" is the ancient privilege and pastime of his readers. If the fellows who indignantly write "stop my paper" only knew how utterly small they appear to the editorial mind when compared with the other fellows who write "I can't get along without it," they would forever hold their peace—and pay their subscriptions without a murmur.

We have always hesitated to give to the World the delightful bon mots of our enthusiastic readers lest we should appear to boast, or should become all swelled up with the belief that all the good things they say about The Film Index were really so. Now, we don't mean to say that our correspondents have been telling us something they did not believe; but that they, not knowing how it was accomplished, have come to believe in their own hearts the things they have been writing to us, while we could tell a very different story—but we won't. We don't mind saying, though, that our pleasure is not so much in what we have accomplished as it is in "getting away with it."

Think of this some time when others tell you what a helovafello you are and see if you don't feel the same way? You can do this with a clear conscience if you do not take yourself too seriously.

But this is not what we started out to say; we really mean all the foregoing to serve as an introduction to a few of the good things that have been said about The Film Index so that, if you have not thought of it yourself, you may know what a really good publication it is. Here goes:

"I take this opportunity to congratulate you on the immense success of The Film Index, for I read it regularly and have noticed its excellent growth."—Rube Cohen, San Francisco, Cal.

Everybody in the amusement business on the coast knows Rube Cohen. He is the energetic representative of another amusement publication in which we were instrumental in getting him interested several years ago, and he has performed wonders in its behalf. We did not print all Rube wrote, because it is too personal; but he added: "I mean it," and we believe him. The point is that Rube knows.

"Beyond a doubt your paper is the most valuable published for a M.P. manager and I cannot see how anyone can attempt to keep up with the doings in this field without The Index."—Julius Mayer, Greenville, Miss.

There is an exhibitor way down in Dixie. He is doing a good business, thanks to Licensed pictures, and he keeps posted on what is coming through The Film Index. There are thousands of exhibitors just like him who depend upon The Index for reliable information regarding the pictures that are to come. This should afford advertisers some food for thought.

"I did not receive the Feb. 26th issue of The Index. Now, you know I can't do without it. That sounds like a joke, but really I make a great deal of use of each issue."—Jos. C. Boss, Elizabeth City, N. C.

You see, Mr. Boss appreciates the humor of the familiar old "Jolly": "I can't get along without it." But admits that there is a grain of truth in the statement. Its like this: after you get the habit of reading The Film Index, it grows on you until you really cannot live from week to week without knowing a copy of it is somewhere about so that you can lay hands upon it if need be. We try to encourage that sort of thing. There are many names on our mailing list of managers who get a copy now and then. When they have read a few copies and then miss one they feel an aching void that nothing else can fill. Two dollars supplies the remedy. For example: I. M. Hoyt, manager of several picture theatres in Connecticut, with headquarters at South Norwalk, dropped into our office last Monday and laid down his two dollars with the remark:

"I've been receiving The Film Index gratis for some time and have come to like it so well that I want to pay for it." Now we know that he meant what he said, for he looked us right in the eyes when he said it.

These foregoing expressions are but samples of scores that come to us every week from satisfied readers. Sometimes little things come

to us that are out of the ordinary and give evidence of the genuine regard for The Film Index and proves that there a lot of good fellows boosting a good thing along on the quiet. Here is something that came to our notice the other day when someone sent us a copy of a list of films published in handy form by the Amalgamated Film Exchange of Portland and Seattle, Oregon. Without saying a word that firm inserted a page in their list which reads like this:

"If you want to know what is going on in Picturedom and amongst manufacturers and exhibitors, subscribe to The Film Index."

That's right good and we appreciate the compliment implied in the statement, "If you want to know."

Here's the big noise, though; just paste in your hat:

"I desire to take this opportunity to express my appreciation, as a representative Western renter and exhibitor, for a trade journal as fair and reliable as the Film Index. I always look forward with interest to each number, as experience has taught us that we positively rely on anything it may contain. Your spicy and timely editorial comments are particularly valuable and interesting, and I want to say that they have influenced a number of the most important decisions I have made since being connected with this business. Time shown that if I had not governed my action along the lines of your suggestions, my connection with this business might have been of very short duration.

"My frequent visits throughout this territory keeps me in close touch with the exhibitors generally, especially our subscribers, and would certainly do you good to note the kind feeling displayed everywhere towards your publication. If it wasn't for the fact that exhibitors as a rule are rather uncommunicative when it comes to letter writing, I know that your mail would be full of congratulatory letters from your many well wishers.

"Again acknowledging my sincere appreciation for the Film Index, and its highly commendable policy, I beg to remain."—Max Florence, Gen. Mgr., Trent & Wilson Film Exchange, Salt Lake City, Utah.

'Tis not often that any publication can do down a finer compliment than the foregoing. We feel deeply grateful to Mr. Florence for taking the time to let us know what he thinks about The Film Index. Think that we could borrow money on that. However, we have given you a sufficiency of our own press for one time, so with this little "bally-hoo" we invite you all to step up and get your tickets for the next performance. Come, Boys.

## QUESTIONS TO BE ANSWERED

A subscriber propounds the following:

"If an exchange agrees to furnish reels so many days old, in order to get your business, will the Patents Company, do you think, compel them to fulfill their promise if it is in writing and they fail to comply with that agreement?"

"Does the Patents Company compel the exchange to send all kinds and makes of reels weekly to exhibitors, or can the exchange send selections from a makers and the exhibitor have no right to complain or say what he shall receive?"

"What would you do if you had a service wanted a better one, and another exchange promised better service—reels within so many days old—to furnish reels from all makers in that service. Then, after you had changed they would send older stuff and reels from only the poorest maker?"

"I deduct; they kick, but I don't want the old at any price."

Our correspondent expresses a condition that prevails in several sections of the United States due to the fact that there still are a few exchanges that are not on the job. The Film Index will not attempt to answer the question specifically, but will say that they may be answered by any exchange man who does his duty on the level.

It was the four-flushing, film-flaming change that compelled the information of Motion Picture Patents Company. Since the organization of that company many of the "short-card" men have been forced out of business, or have become "independent" and are living from hand to mouth. It was hoped that the disciplinary measures since employed to keep certain folks "good" might have had an effect. Are we hoping against hope?

There has been considerable talk in the trade



late about a project, said to be promoted by the Patents Company, to take over the exchange business. While nothing has been said officially to confirm the rumors, exhibitors and exchanges may take it for granted that such a step, if taken by the licensed interests, will be for the purpose of eliminating the "four-shers" who are still in the exchange business and who are practicing their film-flaming methods upon exhibitors as explained by our correspondent.

The writer of the above questions is an enterprising exhibitor in North Carolina. If there is an exchange giving service in that territory who will give him what he wants at an agreed price and keep its contract with him, he will be a good customer.

Here's another kick from a city not a thousand miles from Washington, D. C.:

"A little space in your paper in the interest of licensed film and a timely hint to the gentlemen of the M. P. P. Co. 'An ounce of prevention is worth a pound of cure.'"

"The exhibitor is not unlike a rabbit, inasmuch as he will jump when the frost gets heavy—and it's been pretty cold here for some time. Up to December, 1909, licensed pictures were used exclusively in this city. Since then I notice that seven exhibitors have stepped—gone over to the "independents"; and others are seriously contemplating the same move. I don't know the author of the saying:

'For every evil under the sun  
There is a remedy or there is none;  
If there is one try to find it,  
If there is none, never mind it.'

It's a good one in this case. The evil here is that we have only one exchange and about 60 M. P. theatres. This is a great drawback to exhibitors who prefer licensed film, but for some cause or other, will not take service from this exchange. There are but a few courses open for them: either to get service from out of town or from the "independent" exchange.

"The shipping end of the out of town exchange is not always satisfactory and reliable. Maybe a damaged reel, or delay in transit, frequently a repeater which could be avoided by an exchange on the ground, but when shipped must be shown. Perhaps the same picture has been run only the week before by the same exhibitor.

"Another licensed exchange is needed in this city, which would materially benefit the cause of licensed films, lessen the chances of losing exhibitors to the independents' and remedy an injustice which exists through the monopoly in this city."

That's another question that might be answered by the exchange men. It should be possible for the one exchange in the city where its correspondent does business to take care of all demands for service. Possibly all this may be remedied some day.

## FILM LAUGHLETS

**As We Pass Through Life Let Us Smile on the Way—You're a Long Time Dead.**

By James S. McQuade.

Everyone in the film business has his, or her, troubles. The Lord knows! Let us splash in, here and there, a dash of laughter, so as to give the concoction a flavor that may make it a little more palatable and enable us to escape the sober and very wry face all the time. Think of the responsibility that hangs on every man and woman in the married state who masks his, or her, face in solemnity all the time. What kind of visage will their descendants wear one or two thousand years from now? Thank Heaven, I shall not be on hand to view them! As for bachelors and old maids, they must laugh, and keep laughing, or go to the "nut factory." I belong to the bachelor crowd and know what I'm talking about, and I know a few old maids who agree with me on this laughing question, if on no other.

A good laugh is like sunshine; it not only chases away the shadows, but, in cases where it cannot, it surrounds them with a brightness that makes us forget them for a time at least. Laugh then; laugh with a vim, and assist in making the other fellow's face pucker in good-natured wrinkles. And every reader of the Film Index can help in sowing the seed that will develop into a harvest of joyful cachiminations.

"How?" you ask.

Just send me, in your own words, any humorous incident or story, connected with the film business, which you have observed, or heard, in your experience. What I want chiefly is the GERM of the incident, or story; not a wordy rigmarole. "As brief as possible and to

the point" is the motto for everyone who constitutes himself a member of the "Film Laughing Club." My address will be found on the editorial page of the Film Index, 401 Ashland Block, Chicago. DON'T send your matter for this column to the New York office, as I don't want to spoil Jim Hoff's laugh. He has enough troubles already. And now let us see if there is a laugh coming to compensate for this introduction.

Wm. N. Selig is responsible for this one:

A clever vaudeville comedian of the real type was engaged at a moving picture theatre and made a big hit on his first appearance. The second night, the people came crowding in while he was on, and continued to come as the curtain fell on his act. The manager rushed to his dressing room and requested him to do his turn over again, tactfully salving him by praising his act. The comedian good naturedly consented. The house still continued to fill, and the applause was uproarious when the curtain was lowered for the second time. Again the manager persuaded the artist to repeat his act, and still the people kept coming and the applause increasing.

The comedian was as limp as a dish-rag after his third effort, but the eager manager had the gall to ask him to go on for the fourth time.

"My God, man! Do you think I'm a reel of film?" the actor weakly exclaimed, as he sank exhausted on the one by a half chair in his dressing room.

H. J. Cohen, manager of the K. O. Co.'s exchange in Toronto, has a Hebrew customer in a town in Ontario, who is a wag in his way. Simon Solomon, that is his name, paid the Toronto firm a visit to make arrangements for the Ketchel-Johnson film. Some time afterwards, according to agreement, Mr. Cohen visited the town to collect the rental, which was 50 per cent. of the gross receipts. Mrs. Solomon was present when settlement was being made and, on learning the terms, berated her good man soundly for his lack of business astuteness.

"What! It was for such an extravagance you went all the way to Toronto! You must not wait for the young man to call on you, but you run to him for such a business!" Then as English failed her she shied off into Hebrew, concluding with the familiar phrase, "De momzer ben a niba." As everyone knows, this means in simple English,

The tirade over, Mr. Cohen immediately set about pouring oil on old man Solomon's wounded feelings.

Mr. Solomon wears one of those Ghetto beards that saves him the laundering of white shirts, and Cohen spied generous sprinklings of egg on its expansive waves. "Well, you and I understand each other, whatever others may think," said Cohen, with reassuring emphasis. "In fact, I know you so well that I can tell what you had for breakfast this morning."

"Yes? What?" queried Solomon.

"Eggs," replied Cohen, triumphantly.

"Ach! That was the day before yesterday," murmured Solomon, as he stroked his flowing and venerable beard.

## ROCHESTER TO GET \$90,000 HOUSE.

Henry Kuhn has filed, through his architect, Leon H. Lempert, plans for a \$90,000 picture theatre to be built on South Clinton street, Rochester, N. Y. Brick, steel and concrete are to be the materials used in constructing the theatre which will be absolutely fireproof. It will have a seating capacity of about 1,500, to be accommodated on the main floor and in a balcony. Buff colored brick and terra cotta will be used on the front of the theatre which will have a two-story front, devoted to stores and offices on either side of the big lobby. Work will be begun just as soon as the contract is awarded.

## A "COLONIAL" FOR ROCKFORD, ILL.

The Colonial theatre is the name for a new picture show that will make its debut to the public April 1, at 307 West State street in the store room formerly occupied by the President cafe, Rockford, Ill. E. A. Schultz has the management of the new theatre and promises a continuous chain of high class programs from the beginning.

The interior of the building is being entirely remodeled and it will be equipped with the most modern appointment to meet the convenience of the public. An addition of thirty feet will be built to the rear and a fine ventilating scheme will be adapted so that the theatre will be well aired at all times.

Manager Schultz ventures the assertion his theatre will have the best moving pictures and illustrated songs at each program and is bending every effort to earn a generous share of the patronage of the theatre-going public.

The Colonial circuit has twelve houses in operation in the following places: Quincy, Ottumwa, Ia., Clinton, Ia., Peoria, Galesburg, Decatur, Bloomington, Kewanee and Joliet, Rockford will make the thirteenth.

## COMING KLEINE RELEASES.

The tendency of licensed manufacturers, not only to keep up to the present high standard of production, but to advance materially the strength of each product means much to the theatre owners of the day. There is an unquestioned improvement in the clientele of the "shadow theatres." Only recently do the leading manufacturers begin to see the results of years of work in putting the very high class drama and art study before the people. We as a whole must rejoice in the courage of the men who have fought so successfully and are delighted to have a hand in bringing the great works before the public.

George Klein, in addition to the enormous work he is doing in the purely educational field, is keeping among the foremost in releases of a strictly high class and moral tone. Following closely in the wake of one of the greatest biblical pictures, we are informed of the release of a semi-religious film, which is said to be a marvel in theme and treatment. Managers who cater to especially high-class patrons will arrange special musical programs around it as a feature. The film will be released under the title of "A Penitent of Florence" or "Gloria in Excelsis."

## Cheering the World!

Sermons are undoubtedly valuable, but we do not want to pay for them when we are tired out from a day's work.

Dramas are restful to us, but too often bring to our mind like incidents in our own lives or the lives of our friends, and so do not only entertain, but sometimes give us heavy thoughts.

Comedy is the perfect entertainment. It wearies never, and leaves no tiring dreams to torment our minds. It may not be great to make people laugh, but it is surely satisfactory and profitable to the show owners.

When the comedy presented also furnishes a series of scenes all pleasing to the most artistic critic, one feels, in delightful security, that he is sending from his house an advertising audience.

There are many of these high class comedies being produced of late, notably a hand-colored feature, "The Kiss Was Mightier than the Sword," by Gaumont, to be given to the American public by George Kleine, Saturday, April 9.

## Is It Biblical?

When a drama is builded carefully and conscientiously around events which are supposed to have happened in the days of Nebuchadnezzar; when it is staged with strict attention to the costumes and architecture of that day; when it points a moral, in fact, almost audibly says, "Our fathers . . . trusted in Thee, and Thou didst deliver them," when it is a beautifully finished, true to the text, dramatization of a book which at one time was an accepted portion of the Scriptures, is it biblical?

These are the questions that are aroused in the mind of the careful student when he gazes in rapt attention at the masterful work in "Judith and Holofernes," a feature from Gaumont to be released in the near future by George Kleine.

It is strictly, staged and played, from the Book of Judith, one of the apocryphal portions of the Bible which have long occupied a prominent position in the Christian church and until recently were included in the lectionary of the Church of England.

The magnificence of those old days, the majesty of that great woman, the weirdness of that historical country, the depth of that Eastern coloring are presented in magnificent array, historically true, if there be truth in the Book of Judith.

## NEW YORK ROOF NOW LICENSED.

After a futile attempt to operate a first class picture theatre with "Independent" pictures Walter Rosenberg, manager of the picture show being given in the old roof garden of the New York theatre, Broadway and 44th street, New York city, secured a license from the Motion Picture Patents Company on March 16, and has been exhibiting licensed pictures ever since.

At one time Rosenberg was showing licensed pictures with his independent service, which he secured from Kessel's Empire Film Exchange. The Patents Company replevined eight or ten reels, the loss of which hit the exchange rather hard and also made Rosenberg rather tired. At any rate, he decided that he had better get a license and avoid trouble.

The Savoy theatre on 34th street near Broadway, is also running pictures under the same management.

## THEATRES FOR SALE.

The only two motion picture houses in Sharon, Pa. Doing an elegant business. Must sell immediately; good reason for selling. One house contains 250 seats, the other 200 seats. Two No. 5 Powers machines in perfect order in each house. Theatres fully equipped and up to date in every respect. Price \$4,500 cash. Address Chesley Edwards, Sharon, Pa.



4-  
Write, wire, phone or walk in for our

# ONE TO SEVEN DAY OLD SERVICE

## AMERICAN FILM SERVICE,

BANK FLOOR, 77 S. CLARK ST.  
CHICAGO, ILL.

"BEST SERVICE IN AMERICA"

Long Distance Telephones: Rand. 3216 and 3217

### CHICAGO LETTER

(Continued from page 1.)

jects like this are always a boost to the licensed picture business."

Interest was still further heightened in the pictures by the rapid distribution of the attractive hangers gotten out for the purpose by the Kalem Company. Every Chicago exchange was well supplied with them early on Monday, March 21, by W. F. Lynch, Kalem's energetic Chicago manager. This descriptive hanger gives a good inkling of what may be expected in the pictures, and it should be given wide distribution in the country, towns and cities. A pasted strip on top or bottom, with the name of theatre and date of exhibition, will make the hanger a splendid business getter, especially when placed in store windows, hotels, post-offices, etc. Placed alongside a poster, its effect will be still greater.

#### Notes About Detroit and Toledo.

During his recent visit to Toledo and Detroit, E. H. Montagn of the Pathe Freres, found business conditions in licensed circles very satisfactory. L. B. Kent, of the Kent Film service, Toledo, while pronouncing business very fair, told Mr. Montagn that the independent opposition is extremely harmless in that city, notwithstanding that they claim to be strongly entrenched there. This, Mr. Kent stated, is due to the poor product of the independents and to the consequent small demand from exhibitors.

Mr. Montagn speaks highly of the neatness, order, method and management which characterizes the Kent Film Exchange offices. While buildings in which other Toledo Exchanges are located have had the insurance rates raised, Mr. Kent's extreme care in storing his film stock pleased the insurance commissioners so highly that no extra rate was enforced for the insurance of the building in which his office is situated. Their action was also largely due to the fact that N. I. film does not subject a building to extra risk.

In Detroit the censorship of film is attracting considerable attention just now. The local clergymen of the city are very active, visiting picture houses regularly and stating their views in the local press. Following is a letter from Detroit's Commissioner of Police to a prominent theatre company of the city, being a sample of those sent out to all picture theatres there:

It becomes necessary to require from your company a certificate of the National Board of Censorship of New York with each film before the same is exhibited in this city. The department will not permit any film to be exhibited unless such certificate is presented to the Superintendent of Police. Any films exhibited which have not been approved by the National Board of Censorship will be confiscated by this department.

This action has been found advisable because of public sentiment being aroused in opposition to the exhibiting of pictures which in the slightest degree are suggestive of immorality, or in any manner injurious to the minds of persons of immature years. This agitation has been especially among clergymen of the city, particularly the Pastors' Union, whose committee has been personally visiting moving picture shows and stating their views in the public press, demanding stricter censorship of films. This agitation has reached the point of raising the question of reducing the number of moving picture places in the city.

The letter shows that the city authorities attach considerable importance to the censorship of a film by the National Board of Censorship of New York, as a certificate from that body accompanying a film is sufficient guarantee of its fitness for exhibition.

Phil Gleichman, of the National-Vaudette

Exchange, was seen by Mr. Montagn and expressed himself as being well satisfied with the volume of business done and with the spring outlook. April promises to be a banner month.

#### Laemmle's "Hot Air" and "Thin Air."

I met Frank Krueger, owner and manager of the White Front Theatre, last week. Manager Krueger purchased this theatre from an "independent" exhibitor about seven weeks ago and continued the "independent" service for five weeks. Being a wide-awake business man, he posted himself on the relative merits of licensed, and "independent" films, and soon satisfied himself that to remain with the "independents" meant bankruptcy. This notwithstanding the fact that he was getting his service from the "Napoleon of them all"—Laemmle.

On March 7 he started with licensed film, getting his service from the American Film Service. He states that his receipts have increased nearly 30 per cent. in the interim, and that he is now able to dispense with vaudeville, using only pictures and illustrated songs. Another pleasing feature of Manager Krueger's experience with licensed service is that he has added quite a number of the better class of theatregoers to his patronage. Laemmle's ads. and Laemmle's service are evidently hard to mix. Hot air and thin air are elusive ingredients. The White Front theatre is at 3180 North Clark street.

#### Iowa's Stand Against Fight Pictures.

The criminal code of Iowa with reference to exhibiting pictures of prize fights is as follows:

"Sec. 4973. Exhibiting pictures of prize fights. It shall be unlawful for any person, persons or corporation to exhibit in this state by means of the photograph, kinetograph, or any kindred device or machine, any picture of any prize fight, glove contest or other match between men or animals, that is prohibited by the laws of this state."

The penalty is a fine not less than \$500 or more than \$1,000 and imprisonment in the county jail not less than thirty days or more than one year, or both.

#### "Fly Pest" Release, April 6.

George Kleine has selected April 6 for the release of the "Fly Pest" film, an announcement that should create intense interest among exhibitors and exchange men generally. It is doubtful if any picture ever presented has received a title, of the publicity given this historic educational film by the press of the country and through the efforts of prominent savants, who have made the question of national health a study and a duty.

For the last three weeks, the Kleine exchanges in Chicago and New York have been fairly swamped with correspondence from exhibitors, health boards, professional men and philanthropic hygienic workers, the office forces of both exchanges being tasked to the utmost in answering the correspondence.

Edward Hatch, Jr., of New York, has also been deluged with inquiries from all parts of the country. The following letter to Mr. Hatch from the State Board of Health of Florida, will serve to illustrate the interest aroused in this film:

We would like very much to purchase one of the "Fly Pest" films. We desire to use the picture in the smaller towns, where the moving picture companies probably have no circuit, and for that reason the State Board of Health would prefer to buy or lease one of the films. It is in the interior country places, the smaller settlements, that the educational work

in this direction must be pushed. In large center of population, where there are libraries and where literature can be had and illustrated in various ways the difficulty of impressing the populace is not so great as in the scattered country districts, in which usually, there is an indifference to, or ignorance of the danger of health from the presence of flies.

Another letter to Mr. Hatch from Wm. A. Riley, assistant professor of entomology in Cornell University, reads in part:

I have read with great interest the Evening Telegram's (N. Y.) account of your utilization of the moving picture shows in the fight against the house fly.

It has fallen to me to deliver the University lecture in Sanitary Science on the relation of insects to disease. This lecture I had intended to supplement by on private and one State and Federal effort in the campaign against disease-carrying insects. Would it be possible to make any arrangement by which I could get the use of the "Fly Pest" film for such a lecture?

Exhibitors will have ample time to provide special advertising aids for this remarkable feature film and, where it is permitted, ever, household, in the vicinity of every theatre in which the film is exhibited, should be advised by dodgers of the nature of the "Fly Pest" film and the date of its exhibition. Local notices in newspapers, the poster, painted banners and signs and projected announcements on the theatre screen should be employed to herald this marvelous lecture in pictures.

#### Selig's Handsome Folder-Bulletin.

The "Flying Special," the handsome folder bulletin recently issued by the Selig Company has called forth commendatory remarks from all quarters. In addition to giving brief outline stories of coming film subjects, the folder devotes two pages to the "Polyscope News," a miniature bi-weekly that is well worth perusal. The folder is well printed on excellent paper, with handsomely colored margin borders, its appearance being "classy" and typographically neat. Harry Gordon, of the advertising department, is certainly setting a quick pace for competitors, and he evidently believes that nothing is too fine to herald the Selig product.

Mr. Gordon asks me to state that through a typographical error the title "The Wonderful Wizard of Oz," was made to read, "The Wizard of Oz." The former is the proper title of the film subject.

#### Chicago Film Brevities.

Mr. Beadell of the National Waterproof Coating Co. tells me that a great many inquiries are being made by licensed exchanges throughout the country concerning the washing of films.

F. C. Aiken, president of the Theatre Film Service, can scarcely be touched with a forty-foot wand these days. He tried out his new Welch, seven-passenger, four-cylinder, 50 horse power auto last Sunday. All the seats were occupied and the new car cut a big swath on the Lake Shore Drive—not in deadly collision but by superior looks and speed.

W. F. Lynch, Chicago manager of the Kalem Company, is acknowledged to be one of the most persistent and suave film hustlers in Chicago. He tells me that the Kalem product is in high demand, with Indian pictures in the ascendency. "Red Hawk's Last Raid," and "Lo, the Poor Indian," are two of the prominent early releases.

Since January 1, the American Film Service has taken on 30 "independent" customers, so I. Van Ronkel tells me, and the tide is still

(Continued on page 7.)



# Gaumont and Urban-Eclipse Films

Week of March 27 to April 2, 1910



Scene from "The Dreamer."  
Release of April 2d.

All fully described  
on another  
page of this  
paper

Mar. 29  
Gaumont  
1 Reel  
About  
992 Ft.  
Poster

"THE DIARY OF A NURSE."—A Drama—Worth while for the photography alone. Perfect Acting. Lucid Plot. Wonderful Background. Pleasing Finale. Exceptional Photographic Effects.

Mar. 30  
Urban-Eclipse  
1 Reel  
About  
945 Ft.  
Poster

"THE MIDNIGHT ESCAPE."—A Drama in about 574 feet—From France to the Coast of China and back again to France in one evening's entertainment. That is a show!

"MAKING SHERRY WINE AT XERES."—About 371 feet—Picturesque, novel, old-time scenes of pressing grapes and making wine. Delightful.

"AMATEUR BILLIARDS."

Approx.  
length, 378  
feet—Comedy  
every foot.



Finale from "Amateur Billiards"

April 2  
Gaumont  
1 Reel  
About  
991 Feet  
Poster

"THE DREAMER."—Approx. length, 413 feet—The artistic dreams of a youthful musician. An oddity in conception and far-reaching in interest.

"O'ER CRAG AND TORRENT."—Approx. length, 200 feet—Another exciting journey in the hills. Well worth any one's time.

A POSTER IS MADE FOR EACH RELEASE

FILMS IMPORTED BY

## George Kleine



52 State St., CHICAGO 19 E. 21st St., NEW YORK

# KALEM FILMS

## THE UPRISING OF THE UTES

Issue of April 6th

Length

*The Uprising of the Utes* - - - 725 Feet  
*Wandering Wilfred's April Fool's Day*, 250 Feet

Here is a Lively Reel—a sensational and brilliant Indian production combined with a timely and really funny comedy.

## THE GIPSY GIRL'S LOVE

Issue of April 8th

Length, 890 Feet

"The Gipsy Girl's Love" is the subject featured by the N. Y. American's new Moving Picture Department as the big head liner of the week. You will miss a big money-maker if you fail to get it.

Great posters for both these features made by the  
A. B. C. Co., of Cleveland, Ohio



## KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23d Street

New York City



## ROOSEVELT IN AFRICA

### Special Descriptive Lecture to be Used in Conjunction with This Subject—Prepared from Notes by Mr. Cherry Kearton.

This great feature picture was secured at an enormous expense by the co-operation of all the manufacturers licensed by the Motion Picture Patents Co., the negatives having been made by Cherry Kearton of London, who followed Colonel Roosevelt to Africa and secured his co-operation after weeks of strenuous effort.

On April 21 the Roosevelt party landed at Mombasa, British East Africa, where arrangements had been made to outfit his hunting party. From Mombasa the expedition proceeded to the interior of the country for the purpose of making a complete collection of the beasts and birds of Africa for our great Smithsonian Institution in Washington, D. C. Now that it is complete and Colonel Roosevelt is on his way home, we know the expedition to have been the most successful the world has ever known.

#### SCENE 1.—"I Hear Roosevelt is Coming."

This is a rare specimen of the Red Colobus, and was in captivity when photographed. It is the only tame animal shown in the entire picture. Being presented with an American Sunday newspaper he seems much interested, but does not indicate whether he feels fear or joy at the advent of the mighty American hunter.

#### SCENE 2.—Government Buildings in Mombasa.

The first picture represents Mombasa with the new court house and the old Portuguese prison, with a gang of chained prisoners filing past.

Mombasa has a beautiful and picturesque harbor. Centuries before the Christian era boats from Arabia rounded the lion's head, Guardafui, and worked their

track at will and frequently mishaps occur on account of the engine running into these animals. There are mishaps frequently such as could only happen to this railroad. At the time Mr. Roosevelt went over this road there was an interruption in the telegraph service due to giraffes having knocked down some of the wires and poles in crossing the track. Several times at night giraffes have been run into and killed. On one occasion a rhinoceros was killed, the engine being damaged in the encounter. As the ride goes on we rise to some 7,000 feet above the sea level.

#### SCENE 6.—Zulu Women at Spring.

This picture shows native Zulu women obtaining water at a spring. In this country the strong, healthy, rugged women are able to bear burdens like a man and endure the hardest kind of labor. They spend the major portion of their life out of doors and are physically almost as powerful as the men.

#### SCENE 7.—Dance of the Rain Maker.

The dance of the rain maker with drummers in attendance is quite a ceremonious affair. The rain maker is considered a very important official by the natives and is looked up to with great respect.

#### SCENE 8.—Natives Drawing Water From a Well.

This sort of well antedates the Christian era and is found all over British East Africa. It is indeed primitive and one of the picturesque sights seen by visitors to this land of wonders.

#### SCENE 9.—In the Kraal.

This is a native kraal, similar to our corral, an enclosure about the huts of the natives located near Kilima Kin. This is near a spot where the lions and rhinoceri come down to drink.

#### SCENE 10.—"Mister! Take My Picture?"

Vanity knows no nationality. Here we find a num-

extremely wary, sitting for hours watching anything abnormal.

#### SCENE 14.—Woodpecker Feeding Its Young.

Woodpeckers in East Africa are a decided nuisance. Through their destructions it is almost impossible to maintain a wooden bridge in this country. Their vocation, drilling holes, becomes a great evil. This picture shows a woodpecker feeding its young in the nest which has been drilled out of one of the uprights of an old bridge. So many holes having been drilled in the various posts and uprights, the bridge is at the present time toppling for a fall and it is only a question of a very short time when the bridge will collapse through the weakening of its supports.

#### SCENE 15.—Camp Roosevelt, Making and Breaking Camp at Bondoni.

We first find Roosevelt's party making camp at Bondini. The next morning we find them preparing breakfast. After breakfast camp is quickly broken, the luggage is packed into bundles for the native porters.

The photograph of breaking camp was taken just after daylight and the men were marching by seven o'clock. In this section of British East Africa the sun rises all the year round at six o'clock and sets at six o'clock, with the exception of a ten minutes' difference.

Each native porter knows his work and the start begun so that the day's march may not look too long. Besides, heat has to be taken into consideration. Each man is given a load weighing about sixty pounds which is the Government regulation, and is paid ten rupees per month, equal to about 33 cents per day. The loads are carried, as you will see, on the top of the head and a march often consists of twenty-five miles a day. They are a jolly lot of fellows, and treated properly, make the march enjoyable. The sing most of the way and many of them have a keen sense of humor and much appreciate any joke.



SCENE 3—COLONEL ROOSEVELT PLANTING TREE IN FRONT OF BOMBA TRADING COMPANY'S OFFICES.



SCENE 15—CAMP ROOSEVELT AT BONDONI.

way slowly along the inhospitable African Coast. Such boats as were used by the original voyagers exist today practically unchanged, and courageous indeed were the men who first navigated them across the boundless oceans. They were men of strong hearts and elastic conscience who braved inconceivable danger and hardship; they created trading stations for slaves, ivory and gold; these trading stations were converted into little cities, part negro, part Arab.

Mombasa was one of them. It lays just south of the Equator and is held by England.

#### SCENE 3.—Col. Roosevelt Planting a Tree in Front of the Bomba Trading Company's Office.

This is the first appearance in our picture of "Teddy" as he appeared in front of the office of the Bomba Trading Company office, where he planted a tree and was presented with a handsome and serviceable hunting knife.

#### SCENE 4.—Native Amusements in Mombasa.

This is the Luna Park of Mombasa, located in the native quarters. We find the natives enjoying themselves the same as our people at our own Coney Island. You will notice the miniature ferris wheel. Evidently the proprietor of this concession is enjoying a lucrative business the day this picture was made. The price of a ride on the Mombasa ferris wheel is one glass bead.

#### SCENE 5.—Railway Trip from Kiu to Naquro Made by Col. Roosevelt.

This trip was made across vast plains where thousands of African wild animals cross and recross the

ber of native boys rushing up in front of the camera and asking the operator to take their picture.

#### SCENE 11.—American Birds Specimens Secured by Col. Roosevelt for the Smithsonian Institute; Kingfisher Feeding Young.

This picture shows the smallest kingfisher in the world, photographed on the edge of Lake Naivasha while carrying a small frog to its young. It is a curious fact that this lake has no fish in it. Probably on account of the soda deposit, yet cormorants and small sea gulls live on it together with pelicans, herons, etc., all seeming to live on frogs.

#### SCENE 12.—Jackson's Dancing Bird.

This photograph was made 8,500 feet above sea level. Jackson's dancing bird is most interesting. The male dances while the hen is setting. This photograph took seven days to get from a blind or screen.

#### SCENE 13.—Vultures and Marabou Storks Feeding.

This photograph took many days of weary patience. While hid under a screen with the tropical sun beating down upon the camera operator a big rhinoceros started coming right for the camera. Fortunately, the operator's guard, Mr. James Clark of New York, shot him. Clark used to watch over the operator when in hiding, and a faithful guard he proved to be.

Marabou storks and vultures will pick a dead animal clean in a few hours and are very keen sighted. You will have a perfectly clear sky and when an animal is shot they seem to drop from the sky, but as to letting one get a moving picture film they are at once

#### SCENE 16.—Zulu War Dance and Ceremony In Honor of Col. Roosevelt's Visit to Africa.

Again we find "Teddy" at a native ceremonial dance given in his honor. He is accompanied by Governor Jackson of British East Africa. The blacks are shown in full war regalia with shield and spear, weird headgear and hideous facial adornment. It was a great sight and interested Col. Roosevelt very much indeed. The Zulu warriors danced for some hours, singing and giving forth queer guttural sound and towards the end became most excited. You will notice when they charge, a chief rushes up putting his spear across their front to prevent their charge into the spectators. Some become hysterical and throw themselves across the ring formed and are quickly thrown to the ground, their weapons taken away by their comrades who seem to kneel on the circle around and disappear. We are not aware of the method of bringing them to, but the dance went just the same.

#### SCENE 17.—Col. Roosevelt and His Party Reviewing Maneuvers.

This is a most interesting ceremony and shows the Zulus marching and counter marching in command their native Zulu chiefs. You will note their shields covered with skins of wild animals and their queer native spears. We also call your attention to the wonderful physique and natural development of these remarkable warriors.

#### SCENE 18.—Zulu Belles.

We now present a picture of a number of native Zulu belles. This party is supposed to represent the



h East Africa's native 400. To the minds of the pale portion of the dark continent they are considered the personification of female beauty.

#### SCENE 19.—Col. Roosevelt Examining Gun Before Being Presented to Chief Okawahki.

We here have a close view of the great American hunter examining a gun that is to be presented to one of the principal Zulu chiefs.

#### SCENE 20.—Col. Roosevelt Taking the Trail.

Our next picture presents Col. Roosevelt mounted on horseback starting out on his day's hunting expedition. His porters bring up the rear in a long file, carrying the camp paraphernalia on their heads. Most of these native porters are Pagans. They are strong, patient and good humored savages, with something childlike about them that really makes one fond of them. Like some children and most savages, they have their limitations and firmness is found more necessary than kindness when dealing with them.

#### SCENE 21.—The Home of the Lizzard.

These lizards were photographed on the banks of a road side. They are very remarkable animals, changing in color just like the chameleon.

made this picture spent many days trying to photograph lions by day and only got a chance at three 150 yards away, but the picture showed this king of the jungle so small, the photographs were discarded; however, the photographer got his revenge. He left the camera in a leather case near the lion's drinking pool. Above it in a tree he arranged a flashlight apparatus. From this a thread was passed across the path the lion was known to tread. In the middle of the night, down came the lion to drink, he broke the thread, ignited the magnesium and took an instantaneous photograph of himself before the brilliant flash sent him crashing away in alarm through the forest.

#### SCENE 27.—The Roosevelt Party Crossing Stream.

The next picture shows a portion of the Roosevelt party crossing a stream or ford. In this scene we have a very fine close view of the party. You will note the manner in which the natives make a crossing. The white members of the party are carried on the shoulders of the sturdy porters. On either side of the men carrying the heavy load we find a porter, each with a stout rod or pole carefully feeling his way through the water, all the time sharply watching out for holes, where he might drop in over his head.

#### SCENE 31.—Harte Beasts Roaming Over Veldt.

These animals roam in great herds over the wild East African veldt and are hard to stalk so that one may have a good shot at them.

Our photographer was unable to get a close view and was compelled to make his photographs at some little distance from the herd.

#### SCENE 32.—Visiting Delegation of Gnus and Zebras.

This picture shows a large herd of gnu and zebra. These animals present a wonderful sight as the picture shows and any visitor to this land of animals would have the treat of a life time. Gnu and zebra seem to have a very friendly feeling for each other and travel in herds together.

#### SCENE 33.—Hippopotami at Play in the Tana River.

As many as forty hippopotami within the space of one mile can be seen on some occasions on the Tana river, and to watch them bathing in the sun with the tick birds running over them is a sight long to be remembered. These animals are very sensitive to smell and can detect you long before you come near



SCENE 16—ZULU WAR DANCE IN COLONEL ROOSEVELT'S HONOR.

#### SCENE 22.—Young Serval Cat.

This picture was made on the Aberdare Mountains. It was made after long waiting and under great difficulties. The operator lay in hiding eight hours waiting for this handsome animal to appear in the opening before a picture could be taken.

#### SCENE 23.—Giraffes on Their Native Heath.

One of this herd fell a victim to Kermit Roosevelt's gun.

Giraffes are very difficult animals to stalk, one reason is that they can look over a tree or hill or rough ground and you cannot spot your quarry. This photograph was taken about 150 yards away. The picture gives you a good idea of the ungainly shambling which quickly puts a good distance between you and the animals. The picture was taken near Sultan Hamud.

#### SCENE 24.—The Deadly African Spider.

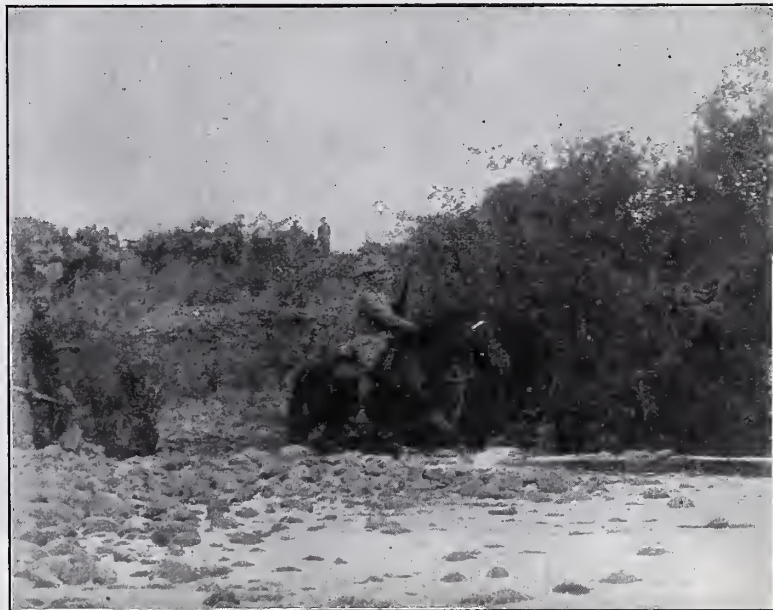
This large African ground spider is nearly two inches long. It waits in a little hole until its prey walks unsuspectingly along, then it dashes out and secures a meal.

#### SCENE 25.—Giant Land Turtle.

This is the largest land turtle known. It frequently lives to an age approximately 900 to 1,000 years. There are two specimens in the Zoo in Bronx Park, New York, each estimated to be over 800 years old.

#### SCENE 26.—Flashlight of a Man-Eating Lion in the Jungle.

This picture shows a flashlight photo of a lion coming to drink about midnight. The photographer who



SCENE 36—COLONEL ROOSEVELT RETURNING FROM THE HUNT.

#### SCENE 28.—Chameleon at Play; Specimen Secured by Col. Roosevelt's Party for the Smithsonian Institute.

This is a very fine picture of the horned chameleon. These curious and rare reptiles are found in the great forests near Mt. Kenia and are extremely difficult to locate, as they change their color to the surrounding foliage and they can change rapidly. After watching them for some time they suddenly loom out like a picture puzzle.

#### SCENE 29.—Rhinceros Mother and Baby.

Rhinceros are admitted by most people to be the most dangerous animals in British East Africa. You never know when they will pop out from behind some bush (perhaps a pair of them) and charge about twenty miles an hour, puffing like a steam engine. The photographer who made this picture had many narrow escapes from these animals. While this photograph was being taken Mr. Kearton has his body guard Clark by his side, rifle all ready, and they were anxious moments. But thanks to the favorable wind, they never got the photographers and after debating an instant, gave out that terrifying puffing and suddenly bolted, as you see in the picture.

#### SCENE 30.—Rhinceros Killed by Col. Roosevelt.

This large rhinceros was killed by Roosevelt at Kilmakin. The skin was removed and taken to camp, where it was prepared for shipment to the Smithsonian Institute.

the river bank if the wind is not right. On the other hand, if in your favor, you can stand openly on the bank and watch them with their young. Sometimes a slight puff will carry scent and down they will all plunge at once, afterwards only peeping up and blowing for a few seconds.

#### SCENE 34.—Crocodile Taking His Morning Plunge.

This picture shows a large crocodile on a rock in the Tana river. These crocodiles grow to great size and are known to have pulled a rhinceros weighing two tons into the water.

#### SCENE 35.—Picture of Young Deer.

This animal looks very fine and is very difficult to photograph. Our photographer, in order to make this picture, stalked five or six miles. You will agree with me, however, he eventually secured a very interesting photograph.

#### SCENE 36.—Col. Roosevelt Returning From a Hunting Expedition.

This picture shows Col. Roosevelt crossing a drift or ford. The photograph was taken under Mount Kenia and represents one of the many little streams to be crossed under the gigantic mountain of some 18,000 feet with its snowclad top and on the equator.

Here we find Roosevelt stopping to give his weary horse a drink. Trailing behind, in single file his innumerable band of porters. On the march the American flag is always carried by one man, who sees to its safety. When a camp is pitched it is put up in front of Roosevelt's tent.

#### CHICAGO LETTER.

(Continued from page 4.)

coming in, bearing exhibitors who have experienced almost shipwreck on the "independent" sea. Only the water-logged, barnacle-eaten hulks are being left to scan with bleared eyes the mirages created by "Imp" ads.

John Rock is highly enthused over Geo. Mealie's first resumption release, "Cyclone Pete's Matrimony." I saw this film in the Vita-

graph studio and had several good, hearty laughs over its capital depiction of life in the Southwest. The photography is excellent, while the story and its rapid-fire action is a sure cure for the blues. It will be released April 7.

H. E. Lipp, manager and owner of the Dreamland, Battle Creek, Mich., paid a visit to the Theatre Film Service last week to arrange for a higher class service. Manager Lipp is well pleased with present conditions, and looks for

especially good spring business. He runs his theatre the year round.

Nicholas Power, president of the Nicholas Power Co., of New York, passed a few days in Chicago last week, accompanied by his wife and two daughters. The family party has been on a tour of the world since September last, and since arriving from the Orient has stopped over in some of the principal cities on the way to New York. Pittsburg and Washington will be taken in before the home city is reached.



## PATHE IN THE FLOOD

### Scenes About the Big Plant During the Recent High Water Season In Paris

Not the least interesting of the recent flood in Paris are the pictures shown on this page of Pathe Freres factory at Joinville le Pont, France. This is one of the largest of the Pathe factories, and is situated on the banks of the Marne River, a tributary to

of dollars during the inundation. Joinville is near Paris and suffered about as greatly from the flood, the workmen who live in the vicinity being forced either to live in the second story of their houses or abandon them altogether and take to the higher ground, as many were compelled to do. Work in the factory at Joinville was suspended for several days, but unfortunately the factories at Vincennes and Montrouel sur Bois and at Paris were all able to keep running to the full capacity, although many of the operators were compelled to make part of their journey to the factories in boats. Many amusing incidents occurred at the Joinville plant during the flood.



the Seine. The waters of the Marne under ordinary circumstances are some ten feet below the river bank on which the factory is built, and the water in the picture is in most places some four feet deep, making the total rise of about fourteen feet at this point.

Among others is the story of the watchdog, a pet of the engineers, which spent most of its time in the engine room. Of course, as the waters rose day by day, the employees were compelled to abandon their work and all the fires in the boiler room were put out.



The factory at Joinville, employs about 1,000 workmen, and consists of large machine shops, where the "Pathe Professionals" are made, a big carpentry department, developing, printing, coloring, verifying, inspection and shipping departments. The fact that the twenty-three buildings in this plant are all made of stone or concrete saved the company many thousands

When the engineer left his post in a boat, he endeavored to coax the dog to accompany him. Nothing doing! "Francois" refused to leave his post, seeming to realize that with all the men away, it was beneath his royal doggish dignity to quit his important function as watchman. Several days later, when some of the men had secured boats and rowed and paddled

around the plant, they heard mournful howls from the boiler room, and arriving there, they found the water nearly to the top of the boilers, and on top with his feet on the safety valve, sat Francois, cool and hungry, and with his French tail wagging at excited welcome, while beside him, evidently under his kindly protection, sat his old enemy, the office cat. How the cat got from the office to the boiler room nobody knows, but there she sat, and since the flood Francois and Manon have been the best of friends, indeed, almost inseparable. Francois is well known from the Pathe film "Oh, you Doggie!"

Max Linder, the famous comedian, who has won such favor in the eyes of the American moving picture goers, and who spends most of his leisure time at the Joinville factory, was one of the last to leave the plant, and waded three-quarters of a mile through water up to his waist when he left the factory. Could the American audience have seen Max in this predicament, it would have probably convulsed them with laughter, and Max himself remarked "Si ce continue, nous serons obliges de jouer en costume de bain!" ("If this keeps on, we will have to play our parts in bathing suits!")

### PATHE FRERES NOT IN TRUST.

An important case has just been decided in the Court of Common Pleas of Wood Co., Ohio in a matter in which Pathe Freres and other film manufacturers were alleged to be in an unlawful conspiracy in restraint of trade, in violation of the Sherman Act and the Valentine Act of the State of Ohio.

About two years ago Pathe Freres entered suit in this court against the Co-operative Film Syndicate of North Baltimore, Ohio, for the recovery of the purchase price of films sold to the defendants. The defendants retained George H. Phelps of Findlay, O., who is well known in that state as the "Trust Buster" Phelps who drove the Standard Oil Co. from the state, to file a petition setting forth that Pathe Freres were part of a "Trust" and, as such, asking damages against them in the sum of \$20,000.

Pathe Freres were represented by Thomas F. Howe of Howe & Fordham of Chicago, and Frederick J. Flagg of Toledo, O., in addition to local counsel in Bowling Green. Testimony was taken in Chicago a number of months ago and the case was called for trial at Bowling Green a few days ago.

After a lengthy trial in which the defendants introduced considerable evidence to show that the plaintiffs were a part of an alleged "Trust," the court, on motion of Pathe Freres' attorneys, instructed the jury to disregard their claim in the defendants' petition and render a judgment on the merits of the original action. The jury returned a judgment in Pathe Freres' favor for the goods sold and delivered.

The people of Ohio have been "trust" man for some time and that part of the statutes of that state known as the Valentine act is considered the most drastic and far reaching in existence. It has already been upheld by the Supreme Court of the state and there have been many convictions thereunder resulting in the fine of corporations and imprisonment of their officers and managers. Notable among these cases have been those of the ice dealer and the lumber dealers in Toledo.

This is the first case of this nature involving the film manufacturers in which a decision has been rendered and coming from a court of this state, the decision would seem to effectually dispose of all chance that disgruntled exchange or exhibitors may hereafter evade payment of their legitimate bills on the ground that the licensed manufacturers or licensed exchange are an unlawful monopoly.

### NEW MILWAUKEE PICTURE THEATRE.

The American, the newest theatre for pictures to be opened in Milwaukee, Wis., began business on Wednesday evening, March 9th.

The theatre represents an investment of \$25,000. Its paneled walls are green, old rose and gold. From the miniature stage to the arched entrance, it is pleasing to the eye. The snow white entrance is brilliantly lighted. Over the arch, the name "American" is emblazoned in national colors.

Manager Olinger received many compliments from the patrons. Intimate friends sent large bouquets of carnations which decorated the stage. Music was furnished by a four-piece orchestra. People were ushered to their places by pretty young women in uniform. There will be continuous shows daily with four changes of programme a week.



# MANUFACTURERS' BULLETINS

Advance Descriptions  
of Licensed Subjects

## CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, MARCH 28, 1910.—4 REELS.

BIOGRAPH—Gold Is Not All, dramatic, 988.  
LUBIN—His Spanish Wife, dramatic, 930.  
PATHE—The Little Vixen, comedy, 528.  
The Polar Bear Hunt, sports, 474.  
SELIG—The Treasure Hunters, dramatic, 1,000.

TUESDAY, MARCH 29, 1910.—3 REELS.

EDISON—Bradford's Claim, dramatic, 730.  
The Capture of the Burglar, comedy, 270.  
GAUMONT (Kleine)—The Diary of a Nurse, dramatic, 992.  
VITAGRAPH—The Indiscretions of Betty, dramatic, 948.

WEDNESDAY, MARCH 30, 1910.—4 REELS.

ESSANAY—His Hunting Trip, comedy, 975.  
KALEM—Red Hawk's Last Raid, Indian drama, 580.  
Lo, the Poor Indian, Indian drama, 375.  
PATHE—Out of Sight Out of Mind, comedy-drama, 656.  
Driven to Steal, dramatic, 348.  
URBAN-ECLIPSE (Kleine)—The Midnight Escape, dramatic, 574.  
Making Sherry Wine at Xeres, industrial, 371.

THURSDAY, MARCH 31, 1910.—3 REELS.

BIOGRAPH—The Smoker, comedy, 595.  
His Last Dollar, comedy, 595.  
LUBIN—The Daughter's Choice, dramatic, 965.  
SELIG—The Wife of Marcius, dramatic, 1,000.

FRIDAY, APRIL 1, 1910.—4 REELS.

EDISON—Michael Strogoff, dramatic, 995.  
KALEM—Further Adventures of the Girl Spy, war drama, 920.  
PATHE—A Woman's Caprice, comedy-drama, 748.  
The Rhinefals at Schaffhausen, scenic, 230.  
VITAGRAPH—The Tongue of Scandal, dramatic, 894.

SATURDAY, APRIL 2, 1910.—4 REELS.

ESSANAY—The Flower of the Ranch, dramatic, 1,000.  
GAUMONT (Kleine)—The Dreamer, fantasy, 413.  
Amateur Billiards, comedy, 378.  
O'er Crag and Torrent, scenic, 200.  
PATHE—Lorenzo the Wolf, dramatic, 754.  
Athletic Sports in India, sports, 184.  
VITAGRAPH—The Fruits of Vengeance, dramatic, 930.

### ESSANAY FILM MFG. CO.

"HIS HUNTING TRIP."—There is an excellent idea in this big comedy, which is full of fun from the very start to its roilingly funny finish.

The first scene shows the interior of a gun club. Jack Sweet, the hero of our story, livens things up when he enters with his big laugh and jovial disposition. The butler enters and hands Jack a letter. It is from his insurance company and states that the yearly premium on his insurance is due that day. Jack writes a check, and as he finishes two members of the club, who have just returned from a hunting trip, come in, laden down with rabbits and anecdotes. This immediately arouses interest and the other envious members of the club get together to plan a little shooting trip of their own. They decide finally on a two months' sojourn in the Adirondacks, and decide to leave early the following morning.

Jack goes home, all enthusiasm, and tells his wife of the proposed trip. She finally agrees to let him go, and the next morning before dawn Jack jumps out of bed, into his clothes and makes ready for his trip. Before he leaves he writes a note to his wife, stating that he is to be gone for two months, that she need forward no mail and that he has paid his insurance.

Jack is hurrying to the station when, in cutting across town to save time, he enters an alley and is held up by a tramp, who makes him take off coat and hat and give him his guns and suit case.

A short time later Jack arrives at the station, just as the train is about to leave. He tells the boys of the hold-up, and wants to notify the police, but they point out that the train is ready to leave and that he will have no time. The boys, with the dogs, board the train and set out on their two months' sojourn in the woods.

In the meantime, the hold-up man, toggled out in Jack's shooting clothes, wanders into a quarry, and being recklessly drunk, seeks shelter in a small powder shack. We see him light a cigar, and a moment after the door closes there is a violent explosion (no fake) and the powder shack is blown to atoms. A moment later two or three workmen run on the scene and gather up fragments of what is left



of the tramp. A card bearing Jack Sweet's address is found and, believing the victim to be this well known young society man, the foreman of the gang with several others calls on Mrs. Sweet.

She receives them and the terrible news of her husband's violent death. Convulsed with grief she identifies the deceased's wearing apparel, or the fragments thereof, and the workmen leave, after expressing their sympathy.

Two weeks later the will is read and Mrs. Sweet finds that all her husband's property is left to her.

A month elapses and a yellow newspaper, which has got wind of the amount of insurance Jack carried, makes a feature story of it. In fact, Jack had taken good care of his wife in his insurance, having a policy reading \$100,000.

In the meantime the unsuspicious Jack and his cronies are having a good time in the mountains. We have a view of them at camp, eating, and out hunting. There is an interesting rabbit chase with the dogs, which will win the applause of the sportsmen who view this film. Incidentally the two months of the trip have about elapsed and all prepare to break camp.

The news of the big insurance left Mrs. Sweet has enlivened a number of fortune hunters, who all call on her and make violent love. They are dispensed with when Mrs. Sweet reads a telegram, just received from the insurance company, stating that Jack's insurance is void. These suitors are followed, however, by the president of the insurance company, who declares that he can fix the insurance if she will promise to be his wife. She refuses, of course, just as Jack enters. The frightened insurance president makes a flying leap for the door and the little widow goes on her knees praying for the spirit not to hurt her. Jack convinces his wife that he is really in the flesh and makes her explain about the insurance man. The check, which has dropped to the floor, explains it all. He tears it up and opens his arms to her and she does not hesitate to go to them.

The hunting scenes in this picture are very interesting and full of funny incidents, which ought to make a big hit. Don't fail to have this big Essanay comedy on your program.

"THE FLOWER OF THE RANCH."—Picture a terrible race between a big automobile touring car and the swiftest of Western cow-ponies, when it means little short of death for the man in the auto, see the thrilling finish and the exciting climax when the man narrowly escapes a lynching, and you will agree with us that this is one of the most imposing of our entire excellent programs of Western dramatic subjects. But, that is the finish of the story; let us begin at the first.

Frank Wendell, a ranchman, also the sheriff of his county, is about to leave home on his rounds of duty one morning when a buckboard drives up to the house and a gentleman, whose careful grooming and style of dress signifies a man from back East, alights and presents Wendell with a note, from a former friend of the ranchman, introducing Mr. Frederick Church, who desires to spend a few weeks on Wendell's ranch for the purpose of bettering his health. Unsuspecting the true character of the stalwart Easterner, Wendell welcomes him and with the big hos-

pitality of the Western householder, tells him to make himself at home.

A month goes by and with its passing a tragedy. Wendell returns home one evening to find the Easterner and his wife and child gone. A note left on the centre table explains it all. Mary has tired of ranch life and has accepted Church's invitation to enjoy with him life in some Eastern metropolis. The little girl they have taken with them.

The broken-hearted husband winces as he reads the note and looks about the lonesome room. He does not care for the faithless woman, but he must regain the little girl, his little girl, whom he could never trust in the hands of so vile and flagrant a deceiver as Frederick Church.

Quickly saddling his swiftest horse, Wendell mounts and starts in pursuit of the runaways. After an hour or so he overtakes them and forces Mrs. Wendell to return Dorothy, their child. When the little one is at her father's side he commands Church to drive on.

Two days later, in endeavoring to arrest two drunken cowboys, who are causing a disturbance in the village, Wendell is shot. Carried tenderly to the porch of his cottage the sheriff dies, after exacting the promise of his cowboy friends to care for Dorothy, his little girl.

True to their promise, "the boys" make a home for the little girl, whom they call, lovingly, "the flower of the ranch."

Ten years go by and we find Dorothy a pretty maiden of seventeen, the flower just bursting into the full bloom of womanly perfection. The tragedy of her earlier life has almost been forgotten and she has come to love her cowboy friends, each as an individual father or a brother, and the trust is well met. If she is partial to any it may be with Dick Clayton, a stalwart and manly young fellow, who all but worships her.

One day a touring automobile, a big car of a variety seldom seen in the mountains, drives up the main street and stops at the post office and general store. Its arrival causes a sensation, and the cowboys gather about discussing it wonderingly. The ever inquisitive Dorothy is with them, and her curiosity and desire to take a short spin is granted by the owner, a tall, handsome, middle-aged man. The Easterner finds the village and its locality especially attractive and spends much of a portion of two weeks in the company of Dorothy, to whom he has become suddenly affectionate. The affair ends in Dorothy's



promising to be his bride, and a day or two later she bids her cowboy friends good-by and the big touring car with the prospective bride sweeps out of town.

Hardly have they been gone ten minutes before Willis White, the young sheriff, rides up and shows them a paper containing a picture of Dorothy's fiancée, "Frederick Church, wanted for wife abandonment."

The news electrifies the little crowd of cowboys, who now realize to what peril little Dorothy is menaced, and mounting their ponies they start in pursuit of the flying touring car.

A thrilling chase, one of the best ever shown, ends when the auto breaks down and the pursuers haul the frightened Easterner from his car and show him the paper. A lynching is averted when White rides on the scene and appeals to them to let the law take its course.

The story ends with little Dorothy in her Western lover's arms, when she promises to be the latter's wife, with the consent, of course, of the "boys," who are at first reluctant to give her up.

### GAUMONT. (George Kleine.)

"THE DIARY OF A NURSE," or Miracle of the Whiteness Page.—A physician is treating a youth of wealthy parentage for a nervous disorder, which requires that the young man's mind be constantly kept away from his trouble. To accomplish this end the



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doctor suggests a companion and nurse, one who can divert his mind by music and conversation.

Upon request, the doctor recommends for the position an accomplished young lady of his acquaintance. She is immediately persuaded to attempt the task.

The young man's condition, however, grows steadily worse, much to the sorrow, both of the family and of the nurse, who, by the way, has grown very fond of her charge, while he in turn shows great delight in her companionship.

Now word comes of the many great miracles which are being wrought through prayer at The Grotto of Lourdes. The mother and the nurse journey thither to offer prayer for their patient's recovery. Here we see the nurse, whom we now know loves the sick youth, record in her diary a vow to become a nun if the Virgin will but grant life and health to her charge.

The plea is answered and soon we see the young man on the high road to recovery, while the maiden is heartbroken because of her vow, which will separate her from her so lovable companion. Her trouble she confides to her friend, the doctor, and shows him the vow recorded in her record of the day.

Realizing that the vow was not the power which saved the youth, the doctor cleverly substitutes a blank book for her well-filled memorandum, thus bringing rest to her mind and happiness to his patient.

A beautiful romance, well developed, and free from any objectionable portions.

"THE DREAMER."—A youth purloins a bag pipe from his father, an old shepherd, then wandering about among the forest-covered hills and across the sun-touched meadows and along the wind-swept shore of the ocean, he builds beautiful dreams around many great events in the world's history.

"AMATEUR BILLIARDS."—Exhibiting a series of side-splitting experiences evolving from as seemingly harmless and unexciting a pastime as a game of billiards.

A genius in comedy was surely at work upon this film, for more laughable situations are found than we though possible in any subject.

"O'ER CRAIG AND TORRENT."—Traversing the beautiful Province of Dauphiny, France, in the Houte-Alpes.

Our scenics have come to be standard necessities in the theatres of the country. Exhibitors tell us their patrons are asking for "another of those beautiful 'mountain trips.'"

We consider this a gem in spite of its brevity.

## URBAN-ECLIPSE.

(George Kleine)

"THE MIDNIGHT ESCAPE."—A Corsican beauty, greatly beloved by a soldier, who is in turn deeply adored by the beauty's sister.

He is ordered to a foreign clime. In sorrow he departs. On China's coast he is made captive.

Reports of his death reach his mother, who is stricken blind. The soldier's sweet heart finds a new lover.

At midnight the hero escapes from the heathen camp. Makes his way to a seaport own, finally arrives home, gratefully accepts the love once rejected and rejoices his mother's heart.

"MAKING SHERRY WINE AT XERES."—One of the most interesting of films, giving a complete picture of the operations necessary for manufacturing the wines of Xeres, or "Sherry." The method of production of this wine is the same as is employed in white liqueur wines, that is to say, the grapes are not gathered until they are perfectly ripe and they are then spread out on mats for several days in the sun to dry.

This series of views was made in the renowned establishment of Pedro Domecq, at Xeres. The scenes are presented in the following order:

A typical Xeres belle with bunches of grapes. Harvesting the grapes—Scenes in the vineyards. Sorting and sampling the grapes for various qualities of wine. Harvest sports and dances of the villagers. Stamping out the juice of the grapes—Huge tanks, six operators working in unison. Pressing the grapes by machinery. The juice of the grapes poured into wine skins. Barrelling the wine. The matured wine and its treatment. Processes of bottling, corking, enwrapping and packing for export. Loading and shipment of sherry for the foreign markets.

## KALEM CO.

"RED HAWK'S LAST RAID."—Scene 1.—Red Hawk and his braves are being instructed by the chief before their departure. They perform a war dance and then mount their horses and away. Red Hawk waves farewell to Little Fawn, little dreaming that it will be his last.

Scene 2.—Here we see a peaceful family gathering, consisting of a settler, his wife and two children, a young boy and girl. They finish breakfast and the father departs for a neighboring ranch on business. The boy discovers that the wood is getting low and prepares to go for more. The impulsive sister wishes to go with him against the protests of the mother, who fears the Indians, although they are supposed to be peaceful. The mother finally consents to let them go and bids them a fond good-bye as they ride away.

Scene 3.—The boy is chopping wood when the sister is tying into bundles when they are suddenly attacked by Red Hawk's band, who creep upon them unawares. Hastily mounting, the girl rides in one direction for aid, while the boy hastens back to protect his mother and the cabin. Two of the Indians pursue the girl, who manages to shoot one and soon out-distances the other.

Scene 4.—The boy arrives at the cabin, closely followed by the Indians, who at once begin the attack. Rushing inside the boy bravely holds the Indians at bay, shooting through the window, while the mother seizes an axe to defend herself if the Indians succeed in forcing the barricade they have hastily erected.

Scene 5.—The Indians have failed to make any headway and Red Hawk decides on a plan. He tells one of the Indians to help him onto the roof of the cabin. Gaining the roof he creeps cautiously toward the chimney and slowly lowers himself down.

Scene 6.—The boy is finally wounded in the arm, and as the mother rushes to aid him he tells her to pick up the revolver he has dropped and guard the window while he bandages his arm. As she goes to do his bidding she hears a noise in the chimney and discovers that an Indian is coming down. For a moment she is at a loss to know what to do, but discovering a powder horn hanging on the wall she seizes it and removing the cap flings it into the fire. There is a terrific explosion and the burned and blackened body of Red Hawk falls into the room. The Indian staggers to his feet with a last dying effort, when the mother seizes the axe and dispatches him with one blow.

Scene 7.—In the meantime the girl finds her father in the camp of a couple of settlers and leads them to the rescue of her mother and brother. They arrive just as the Indians are about to burst in the door with a log. The latter are completely routed and the father and daughter rush into the cabin, and are overjoyed to find their dear ones still alive.

This splendid Kalem story shows another and even more tragic side of Indian life.

"LO, THE POOR INDIAN."—Scene 1.—A young buck, tall, well dressed and blanketed, comes down to the water where an old squaw is filling her gourd, and after a few words asks if Wood Dove, the Indian maiden, is apt to come soon for water. The old squaw nods assent, and the young buck, Fleet Foot, tells the squaw to tell Wood Dove that he awaits her. The old squaw then starts to leave and Fleet Foot sits down beside the spring, covers his head with his blanket, and taking his love flute starts to play. In the distance the old squaw is seen meeting Wood Dove and telling her in pantomime that Fleet Foot is awaiting

her at the spring with his love flute. Wood Dove takes in the situation and proceeds to coquette in Indian fashion. She comes to the spring and after a quick roguish glance at the young buck, whose face is completely hidden by the blanket, she ignores him and makes believe to start away. Then she hesitates and shyly comes back. The young buck pays no attention to her, but keeps on fingering his flute. Finally she timidly goes to him and slowly pulls the blanket from his face. This is the sign that she accepts him for her man. Fleet Foot arises, looks at her gravely, strokes her hair and then stalks away in a different direction from the one from which Wood Dove came. Then she follows along behind him. This is a characteristic Indian wooing, and the whole of an Indian love affair except the negotiations for the girl with her father.

Scene 2.—The father of Wood Dove, not knowing the girl has made a choice, tells two young bucks they may race horses for the girl. All the gathered Indians cheer the idea and the girl herself comes out to watch. It is decided that the two men shall go off a quarter mile and race back on the drop of a blanket. The Indians range themselves around the finish line, with Wood Dove in front. The blanket is dropped and the racers come tearing back, with Fleet Foot way in the lead. As he finishes he reins up his pony, grabs Wood Dove, lifts her to his saddle and gallops away with her. The other buck comes in just as Fleet Foot rides off with the girl, and all the other Indians jeer him.

Scene 3.—Winter has now set in and Wood Dove is huddled over a tiny fire. Her child, on the verge of starvation, lays under some skins. The mother's face is sunken and she shivers and trembles as she tries to care for the child. Fleet Foot enters. He is haggard and gaunt. The squaw tells him in pantomime that she and the child are starving. The Indian sits down stolidly for a few seconds and then taking his gun starts to leave. As he is about to go out he stops for an instant and looks back. The squaw is sitting huddled up at the side of the child, which is stretched out almost motionless. Fleet Foot is desperate.

Scene 4.—Here we have a ranch building near the Indians' reservation. The ranchmen carelessly leave the door open and this is Fleet Foot's chance. He sneaks up and looks about carefully, enters and returns with a horse and rides away. Soon after the two ranchmen enter, discover the robbery, rush for their horses and lariats and ride away in pursuit, firing their revolvers as they leave. The ranchmen soon catch up with Fleet Foot and one of them ropes him and drags him from his horse. He is then dragged away to be tried at the Agency and convicted of horse stealing.

And now we see the Indian in his prison cell, utterly unable to comprehend the law of the white man or the fate that has overtaken him, and as he sits on his stool stolidly, he thinks of that far away tepee where Wood Dove and the papoose are waiting in vain for his return.

"FURTHER ADVENTURES OF THE GIRL SPY."—In their accounts of the battle of Olustee, sometimes called the Braddock's defeat of the Civil War, which ended so disastrously for the invading Unionists, historians have marveled how the Confederate Army seemed to know and anticipate every move of the enemy. In the following picture the Kalem players reproduce upon the same historical ground where it occurred the thrilling story of how "Nan, the Girl Spy," secured this information for the Confederates.

Scene 1.—At the time of the opening of the scene, the girl spy has finished her last assignment and is resting at the home of her aunt. Two of her girl friends have been making a call upon her. Across the lawn comes an old peddler. He opens his grip and spreads out his wares for the ladies to inspect. As Nan stands near him he gives a quick pull at her skirt to attract her attention. A note is passed to her and quickly hidden. By this time the ladies have finished their examination of the peddler's wares and he repacks his pack and leaves. The girl callers make their adieus. Nan draws forth her note. A quick glance tells her she must report for duty.



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Her aunt inquires what the note contains. \*Nan gives it to her to read. The aunt pales at the thought of new dangers for the Girl Scout, but Nan reassures her. She loses no time in answering the call of duty. All the horses are in use, so she quickly mounts a mule and after a fond farewell to her aunt rides away.

Scene 2.—Nan is halted by the sentries at the outpost, but the secret countersign passes her through into the Confederate camp. In front of the commander's tent she pulls up and demands audience with him. An orderly brings him out. He greets Nan warmly and leads her into the tent. Quickly he outlines her task. Great secrecy must be preserved. They have learned that a general advance is contemplated by the overpowering enemy before them. The only hope of escape is by stratagem. A secret meeting between the commanders of the three opposing armies has been arranged at a little country tavern inside the Union lines. Nan must in some manner reach this tavern and learn their plans. She asks where this tavern is. The map is exhibited. An exclamation from Nan. Why, she knows the place. Good! Nan has never failed them yet. But is she armed? A revolver is given her. She secretes it in her skirt. Now she is ready to again take her life in her hand for her beloved Southland.

Scene 3.—Nan finally manages to reach the tavern. The proprietor, an old friend of hers, calls a negro to take her mule. She starts for the door as half a dozen soldiers, slightly intoxicated, enter the yard.

Scene 4.—An hour later two other Union officers ride up. The landlord shows them the room reserved. The minute he leaves they examine the room thoroughly. One pulls down the blind, then all seat themselves. Outside Nan has cautiously crept along the side of the house until beneath the window. Yes, here they are. Slowly she begins to pry up the window. The officers have begun an earnest discussion of the plans of attack, when one happens to turn and see Nan's head disappearing. With a word to the other two to keep on talking, he tiptoes softly out of the room. Outside Nan is taking down the conversation when he appears. She sees him. Out comes her revolver, a flash, and the Union officer drops, while Nan is away fleeing for her life. The two officers leap to their feet, rush to the window, and begin firing at Nan's fleeing form. Off they start in pursuit.

Scene 5.—Through a deserted swamp flees Nan, with the officers in close pursuit. Bullets whistle about her. Up to the rear of a farm house she comes. Where shall she hide? She catches sight of an old windlass well. A daring idea comes to her. She climbs into the empty bucket. Down, down, it goes to the bottom the well. On come the officers. One enters the house while the other hurriedly searches under the house. The farmer's wife comes out. Have you seen a girl pass? No. On they rush. The farmer attracted by the noise, comes running up. His wife points to the disappearing officers. What was that? A faint cry for help. They stand in startled silence. Again the startled cry. They turn. The well! Some one is in the well. With feverish haste they wind up the rope. At last the head of Nan appears. The old farmer helps her out, wringing wet and shivering from the icy water of the well. Have the officers gone? Will they help her to escape? The old farmer hurries her into the house while he keeps watch for fear the officers may return.

Scene 6.—After a few hours of hiding Nan and the old farmer make their plans to get her through the Union lines. The old man secures an empty bag. Nan, dressed in one of his old suits, steps into it and the top is tied. Picking it up the old farmer carries her out the door to where his wagon stands loaded with a number of like bags. He carefully places Nan amongst them and drives away. He reaches the Union line. The picket halts him and inquires what he has. Apples and vegetables for market. Up to the wagon the picket comes. His hand hangs for a second over the bag where Nan is concealed. He passes to another and opens it. Yes, they are apples. The pickets help themselves to a few and motion the old man to pass on. Soon he reaches a point where he thinks it is safe for Nan to come out of hiding. He opens the bag. She climbs out stiff and sore from remaining so long in the bag. The old farmer indicates the direction to the Confederate headquarters. With a word of earnest thanks she disappears.

Scene 7.—As Nan is making her way through the woods she sees two Union scouts approaching. Where shall she hide? Her only chance is the tree. Up she climbs. Under the very tree in which she has taken shelter they rein up and dismount. After tying their horses they sit down for a rest. The sight of the horse standing directly beneath her rouses Nan to a deed of desperate daring. She must have a

mount if she is to reach the Confederate camp in time. Down from the tree she drops into the saddle. A quick slash cuts the hitching rope and away she dashes. The men leap to their feet. A shot is fired. The other horse takes fright and breaks away. The two men start on foot in futile pursuit of the fleeing Nan.

Scene 8.—An air of gloom lies over the Confederate camp, the dispirited men lying about in hopeless attitudes of despair. Suddenly the sound of an approaching horseman is heard. Through the crowd dashes Nan. Not a second does she hesitate for sentry or guard. At the commander's tent she throws herself from the horse and dashes into the tent. The two officers leap to their feet in alarm. It is Nan! Did you succeed? Nan passes over her notes. With trembling hands the Commander reads them. Are they correct? Yes. Thank God! Now escape is easy. Brave, daring Nan has again saved her beloved soldier boys from capture.

### LUBIN MFG. CO.

"HIS SPANISH WIFE."—Another ripping story from the southern company, a story that is simple enough to be grasped at sight and yet told with a skill that keeps the spectator guessing until the very





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**NICHOLAS POWER COMPANY**

**115 Nassau Street, New York**

end of the last scene, in short, a perfect story acted with a skill that mightily enhances its narrative value. Robert Harrison is partner with Ted Mason in a plantation in one of the South American republics where they have a revolution every three weeks or feel lonesome. Harrison has the plantation end and Mason does the selling, but Harrison is needed in New York to put a deal through, and Mason comes to look after the plantation in his absence. Mason falls in love with Harrison's sister-in-law, but he has earned the enmity of Mrs. Harrison, because she feels that he is responsible for Harrison's trip away. She frustates Mason's love making, while indulging in a lively little flirtation of her own with an old admirer. Ted tries an elopement, but it only lands the lady of his love in a convent. Then Mrs. Harrison, bored by ennui and piqued because she was not taken on the New York trip, decides to elope with Signor Estrada. Mason blanks this plan, and in doing so wins his wife, for Mrs. Harrison realizes the gratitude she owns him. It's the sort of film you have to have if you want to send people away talking about your pictures and promising themselves that they will come again.

**"THE DAUGHTER'S CHOICE."**—Another gripping story rather more dramatic than "A Mother's Heart," and yet possessing the same appeal to the emotions. A young wife, hurt by her husband's absorption in his business interests, fights in vain against the insidious advances of his supposed friend, a broker. Neglect at last induces her to elope with the broker, in the hope that she will find in his tender love for-



getfulness of the past. But the price must be paid by those who play. The broker loses his fortune and they are reduced to dire poverty. The broker pawns his small belongings for the money with which to buy food and medicine, but the sacrifice is in vain, privation and grief have done their work and the woman dies. In his despair the broker seeks to follow her out into the unknown, but the touch of tiny hands arouses him to a sense of new responsibility. He throws down the pistol and decides to live for the little daughter who shared her mother's flight. Fortune smiles again, the girl grows to a beautiful woman, believing the man to be her father, but the heart speaks strongly and when by chance the real father encounters her in her stepfather's office, she elects to go with him, abandoning wealth for her father's love. The broker commits suicide, leaving his wealth to the girl, and she marries the man of her choice. Simple and effective, well acted and splendidly staged, the subject is a notable one.

## PATHE FRERES.

**"THE LITTLE VIXEN."**—Angeline was the daughter of wealthy parents, and a coquette. Max is deeply in love with her, but the young lady is so fickle that although Max has proposed many times, she has never given him a decided answer. Time and time again the poor fellow has offered his heart and hand,

but to no avail. Angeline thinks that Max is too much of a diletante, and finally in a spirit of mischief she replies to one of his numerous proposals by telling him that she will never marry until he has learned to juggle three balls. Even the remonstrances of her father fail to move her from her declaration. Poor Max! he knows very well that this is practically out of question. Nevertheless, he decides to make an attempt, and after visiting a store wherein he buys the requisite number of balls, he hies him home, and spends hours and hours in the vain attempt to master the mysteries of the juggler. After succeeding in smashing up all the furniture in the house, overturning chairs and breaking up housekeeping generally, a happy thought strikes him, and he writes to Angeline that he has accomplished her test, and that if she and her father would call, will gladly demonstrate his skill in the stunt. Angeline and papa call. Max repairs behind a screen and with only his head and arms showing, juggles most dexterously. His visitors are amazed, but unfortunately in the wild endeavor to surpass himself in his juggling act, turns the screen and lo! and behold its another man's arms doing the juggling act, while Max leaning over him shows only his head above the screen. We hope that Angeline thought the trick sufficiently clever to take him, anyhow.

**"THE POLAR BEAR HUNT."**—This picture opens with the hunting party about to disembark from the steamer anchored in a sheltered spot in the Arctic. Ice floes are to be seen on every hand and in the distance a berg may be noted on which two polar bears are gamboling. The hunting party having descended into a rowboat, pull for the nearest ice floe. Here they haul up their boat, and drag it across the ice to the next open lead. Then into the water and on again. After this difficult trip is nearly accomplished one of the hunters takes a long shot at the polar bears, who in the meantime having seen the hunters approach, have made a wild break for liberty, running across the ice, and swimming the open water. As the hunter fires one bear drops. The party now advance to within a few paces of the big white beast, but as they approach they grow cautious for fear Sir Bruin is not dead. Sure enough, when they are quite close, the bear stands up on his hind legs and shows fight, but the foremost huntsman dropping on one knee fires another bullet and Mr. Bear spins around, turns a somersault and drops in a lump on his head. Loading the carcass into the boat, returning to the ship and hauling the game aboard are successively shown, and the picture ends with a view on board, showing two polar bear cubs which have been captured. From the savage way these cubs attack their chains, one would scarcely be led to believe they would make good house pets. The film is not only interesting in its vivid depiction of a hunting scene, but also in the fact that it is taken in the very region in which Commander Peary so recently made his world startling discovery.

**"OUT OF SIGHT OUT OF MIND."**—The son of the Count is deeply in love with a pretty little peasant girl. Together they roam the fields, along the roads and over the hills, much to the displeasure of the Count. One morning after a long series of lessons with his tutor, the lad goes out for a walk with his mother, and coming upon a crowd of boys and girls dancing in the fields, he dances the minuet with his little sweetheart, while his mother and tutor look on with tolerant eyes. When they proceed, the young girl follows the party, and after a while, the youth, unable to stand the separation longer, slips away from the party and runs back to his innamorata. Together they go to the well to fill the jug which the girl carries. They are watched by a farmer lad, who is also deeply in love with the girl, but whose attentions are scorned by this young lady, because of his humble birth. When the boy's absence from the party is discovered, the tutor rushes back to find him, and seeing him in company with the little peasant, reports the occurrence to his mother, who immediately upon reaching home decides to send her son

to the city to find employment in the service of the King. The separation between the boy and girl is very tearful, never will he be able to forget her, and she weeping tells him that he will always hold the affection of her heart. A few minutes after he has ridden away, however, she comes upon her other lover, the farmer lad, and thinking that a bird in the hand is worth two in a bush, after a moment of protest, walks off happily arm in arm with the sweet-heart who remains behind. The coloring of this picture is of rare beauty, and the scenes, many of which are taken outdoors, are charming to the highest degree.

**"DRIVEN TO STEAL."**—The story is of a poor family, where the husband is out of work and unable to supply the wants of his sick wife and children. The picture shows the room where the sick woman and her little baby are lying on a rude bed, and three other children are asking for something to eat. Unable to bear the sight of his wife suffering from want of nourishment, and his children's pleading, he at last becomes desperate and decides to steal. As he is walking along the street, he passes two or three men, but has not the courage to attack them. At last, becoming desperate, he decides to attack a rich man coming down the street. He jumps on him as he is turning the corner and steals his wallet, but after taking out one gold piece he returns the pocket-book to him. The stranger is astonished, and decides to follow the thief. He sees him going into a bakery, and afterwards appear with several loaves of bread, which he has bought with the money he has taken. The victim following, sees him enter a house and he, too, enters. The poor man when he enters his home with the bread is joyfully received by the little ones, who bite from the whole loaves as if famished. As they are eating, the man from whom he has stolen the money enters, and understanding what has driven the man to steal, he gives him a place in his sawmill. The next picture shows the family all well and happy.

**"A WOMAN'S CAPRICE."**—Pierrot is a blithesome lad who mends all the shoes in his little village. One day while at work in the bright spring sunshine, a lady of high degree and her companion pass by. Unfortunately the lady has a nail in her slipper, and seeing the cobbler decides to let him fix it. Now it so happens that this lady is somewhat of a coquette, and seeing in Pierrot a chance for some amusement, flirts with the poor fellow until his head is completely turned, and his little sweetheart in his own station of life no longer appeals to him. Upon her departure, the lady drops a rose which Pierrot treasures. The next day one of milady's servants meets Pierrot at the tavern, and following instructions from his mistress, drugs the cobbler's wine. When the poor chap is stupefied he is carried away to the big castle, and there before he awakes has all his clothes changed. When he opens his eyes he finds himself in a magnificent chamber, resplendent and luxurious. In a moment or two the author of this mischief comes in, and for a little while Pierrot is in the seventh heaven of delight. After she has amused herself sufficiently, the poor fellow is persuaded to drink more drugged wine and is carried back towards home and thrown in a ditch. When he returns to consciousness, he is amazed to find himself in this position, and goes slowly homeward. The following day the capricious lady passes again, and when he seeks to claim a friendship she denies having ever seen him before. So forcibly indeed does she make this denial that Pierrot is persuaded it is all a dream, and much to his own and his little fiancée's satisfaction returns to his work and to her with only the memory of his wonderful adventure.

**"THE RHINEFALLS AT SCHAFFHAUSEN."**—This picture is a marvelous view of the beautiful cataract at Schaffhausen on the Rhine. The waters tumble over the rocks, which seem to comb them into long white tresses of exquisite beauty. So realistic is the picture that one can almost hear the roaring of the water as it rushes in its mad course over the rocks.



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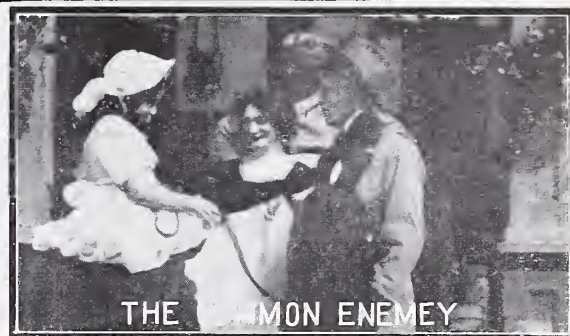
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eral views are given and the coloring has been e with an eye for the beautiful, making a film of h surpassing interest that every theatre should ke a point of getting it.

**"LORENZO THE WOLF."**—Luis is in love with Genevieve, but the match is not satisfactory to Genevieve's father, who wants a man of more strength and lion than Luis, who is an artist. The fathers of two young people, however, are good friends, and then go off on hunting trips together through the state. On one of these trips, Genevieve's father in company with the father of Luis, come across Lorenzo the Wolf, as he is popularly called, who is a hunter, and as he is in the act of setting snares, they capture him and turn him over to the police. Lorenzo begs for mercy, but is refused, and so vows vengeance on the two men. Upon his release from prison, Lorenzo returns to his old haunts, and one day, seeing Genevieve about to leave her house, he follows her and carries her off to his retreat in the mountains, where he lives in a cave. From there he sends a note to Genevieve's father telling him that she will never see her again. In the meantime, the father has missed his daughter and starts off in hot pursuit after Luis, who he thinks is responsible for her disappearance. While he is accusing Luis the father Lorenzo sent delivers the note, and Luis volunteers to lead them in the rescue party. By the aid of a good hunting dog he picks up Lorenzo's scent, and finally traces him to his lair, but before he can be captured he empties his shot gun into Luis's shoulder. The wound proves slight, however, and Lorenzo is killed, and the two young people are at last united with the parents' consent.

**"ATHLETIC SPORTS IN INDIA."**—This picture opens with a view of an improvised merry-go-round carousel, on which the natives are riding with every evident glee, utterly ignoring the fact that the instrument is most crude, being propelled by men who run around and around and push it. A series of pictures of native children are then shown, and a group of little girls are going through a drill with tamb-bells. Two natives, big stalwart fellows, next entertain us with a wrestling match. The native holds and catches are very interesting, and the agility with which they work is interesting in no small degree. Finally one is thrown with tremendous force and the match and the picture are over.

SELIG POLYSCOPE CO.

**"THE TREASURE HUNTERS."**—The old sea captain, who for forty years has stered his craft through any a storm, was now on the eve of his last sailing—that to the great beyond. The family doctor and

the two nephews, Horace and Darrell, are at his side. His will is passed to Horace and read and before the last word has left his lips the seafarer is no more.

Three days later a sailing boat is chartered, the two nephews, a negro cook and two sailors put out to find the treasure island. Days and weeks pass and the little craft drifted on. The chart was often referred to in their effort to find the island. Weeks after sailing the island is sighted. The natives on the beach become frightened at their approach.

Castro, the dominant factor of this new-found land, meets the party and hears their mission, and is promised a share providing he gives them assistance in locating the treasure. The old Don cunningly sees a chance of securing the entire treasure. When the cave designated on the chart is reached and the chamber containing the chest is located, the old Don and his companions lock the door from the outside, for the purpose of starving the others to death and getting the treasure upon his return.

He acquaints his daughters of what has happened, whereupon they become incensed and going to the cave liberate the treasure hunters. As a reward for their kindness they are offered the accommodation of the ship and are delighted at the prospect of a sea voyage, much to the disgust of their murderous father.



THE TREASURE HUNTERS

Completing a South Sea story teeming with emotion, intermingled with sensationalism and carrying a polite vein of comedy.

**"THE WIFE OF MARCIUS."**—In this production of the Selig Polyscope Company, we at first see the old Roman column home of nobility in the Atrium of



the house of Marcius, a Roman warrior. It is his wife's birthday and he introduces his friend Appius Ennius, who becomes enamoured of the wife.

We see Marcius, his wife, Marcia, and the former's quondam friend, Appius, celebrating the wife's birthday. Upon the departure of husband and wife from the banquet room, Appius forces Ostia, a slave, to assist him in winning the love of Marcia.

Favored by the Emperor, and at his own wish, he and Marcia are sent to the wars. We see them depart. The conniving Appius is recalled to Court and proceeds to resume his attentions to his friend's wife. But she, true to her lord and master, rejects him and repudiates his avowals of love. Then by stealth he secures a bracelet, the birthday gift of Marcius to his wife. This he does through the assistance of the slave, Ostia, and by this means endeavors to arouse doubt and jealousy in the heart of Marcius. In this he fails, and in his failure receives his just deserts.

BIOGRAPH COMPANY.

**"GOLD IS NOT ALL."**—Paradoxical as this expression may seem, there never was a truer maxim framed. "Gold Is Not All." What a moral these four words teach. Can it purchase happiness? Rarely. Can it assure health? No. Can it procure immortality? Never. Can it promise us eternal paradise?



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Of course not. And yet, we madly struggle to gain it, vainly believing it omnipotent, and capable of inducing conditions Utopian. Alas, this is the most chimerical hallucination of humankind. No clearer illustration of this has even been shown than in this Biograph production. First is shown the poor looking with wonder and envy on the rich, assuming their lives to be nothing but sunshine. Sunshine, maybe, but such sunshine does not reach the heart. From here begins the parallel most clearly and finely drawn. The young heiress is walking with her sweetheart in the grounds of her mansion, seemingly happy, while on the roadway, with but a wall dividing, stroll the poor young couple. What a contrast. Here are four young souls starting on their paths of life so divergent. What may we assume? The one couple with wealth and position; hence ease and happiness seems the outlook; the other couple, poor and uncultured, their future would seem sorrow, labor and privation. But how fallible is the prophesy. Ten years later we meet them again. Mabel, the heiress, has been the wife of Tom Darrell all this while, as has been Ruth the wife of Steve. It is the occasion of a house party at the Darrell mansion, and Ruth's heart grows sad and envious at the sight of the lavishness of the affair as she views it from a distance. At her humble home she is made to forget it in the true love of Steve. How different with Mabel. Tom has cruelly deserted her, writing that she has wealth sufficient to make her and the child happy. This seems logical, but is it? Here we find a house of trouble. On the other hand, we find Ruth in her little cottage where love abides. However, she is irresistibly drawn to the gateway of the mansion just as Mabel drives through up to the house. Envy again grips her, but little does she know that this pleasant way leads to a room of tears, for Mabel's little child is taken seriously ill, with no hope of recovery. What is the value of her gold now. "It cannot rescue from the grave, which claims alike the monarch and slave." Vivid, indeed, is the contrast now—Ruth and her honest, devoted husband, with their children playing about them, all happy, healthy and contented; but we see Mabel crouching beside the deathbed of her little one, alone and forsaken. To her aching heart her gold is indeed poor balm. This subject comprises some of the most beautiful scenes ever shown, while the photography has never been equaled.

"THE SMOKER."—"It's a habit." When that expression is applied to any of the little weaknesses of the flesh, the implication spells, "It's a disease," and an incurable one at that. George is addicted to the smoking habit, in fact, he might be termed a "Tobacco Fiend." To Alice, his wife, the fumes of

tobacco smoke is extremely odious, and after a deal of persuasion he yields to her plea, swearing never to smoke the weed again. At first it seems possible, but later there comes such an insatiable craving he can stand it no longer, so he rents a quiet place where he goes and smokes in peace. All goes well, until his better half notices the regularity of his little walks, ostensibly for exercise, and she grows suspicious of she knows not what. However, she is determined to satisfy herself as to whether or not her hubby tells the truth, hence she has a small boy follow him. Well, there is apparently a storm ahead for George after the boy reports the result of his investigation to Alice. He saw George go down the road, turn to the left, pass through a farmyard, speak to a woman—yes, a woman—and enter the house, where he is still. "Oh, the perfidious wretch!" cries Alice, and out she goes, piloted by the boy, only to surprise George in company with his pipe enjoying a clandestine smoke. The chagrin at the groundlessness of her jealousy, and the realization of the strength of the craving in her hubby, softens her heart, and she not only waives her objections to his tobacco habit, but becomes an accomplice in his weakness by procuring for him all the tobacco and cigars he will need for months. Now he never wanders from his own steam radiator—as they reside in a flat and have no fireside.

"HIS LAST DOLLAR."—Did you ever take a young lady friend into a swell restaurant and find that she is possessed with a champagne thirst, while you are possessed with a beer capital—no? Well, you don't know the sensation. To illustrate—your foot is caught in the frog of the railroad track and you are gazing with horrible anticipation into the grinning countenance of the oncoming locomotive—you feel sure of a bump, but you are not sure you'll feel the bump. This was the sensation experienced by Hank when he took Miss Bird into the cafe, with one silver dollar in his pocket. There were some nice large glasses of beer to be obtained for five cents, but this she spurned, for the menu of that day was very alluring. It was aristocratic food, not plebeian drink, she desired, and so she starts to order. Surprised groans from Hank. But the worst is yet to come. Several friends of Miss Bird appear. "Why, boys! You're just in time to join us." Hank (sotto-voc), "And I only have a dollar." The meal is over; the boys have departed regaled, and poor Hank is longer and leaner than ever, but the bill presented him, while long, is by no means lean. "And I only have a dollar." The dollar the waiter takes as a tip, and Hank's watch and pin are left behind to liquidate the bill. Not only that. On leaving the cafe Miss Bird meets a gentleman friend and shakes Hank un-

ceremoniously. As Hank views their forms fading in the distance, he murmurs, "I shall hie me to the lemon grove where I belong." He does.

## EDISON MFG. CO.

"BRADFORD'S CLAIM."—Introducing Don Fulan, the World's Greatest Living Educated Horse.—Jim Bradford, a handsome young cowboy, acts as guide to a New York millionaire who has purchased a cabin in the mountains of Colorado. Jim, discovering that he is falling in love with Estelle Stevens, the



daughter of the wealthy man, and realizing the difference in their stations in life, concludes to go to another part of the country. Before doing so, he bids good-bye to Estelle. He plans to go into a rough part of the country as a prospector, and requests Estelle to keep his beautiful black saddle horse for him, and use it for a riding animal. She at first demurs, but he is persistent and takes his leave. Bradford finally locates a valuable vein and posts his location notice. He has been somewhat dilatory, however, in recording a copy of the notice. On the



# LUBIN FILMS



Released Thursday, March 31st, Approximate length, 925 feet



A story that grips your interest

One of the most vivid appeals to the heart made through the medium of motion pictures in many weeks. The story of the young wife who leaves her husband because he is engrossed in business affairs is duplicated almost daily. The succeeding incidents are skillfully handled to hold the tension to the very end of this most interesting subject.

Stirring

Sensational

Sincere

## THE DAUGHTER'S CHOICE

Approximate Length, 362 feet

Released Monday, April 4th

Approximate Length, 625 feet



## THE RIGHT HOUSE BUT — — !!!

A rollicking little farce in which the probabilities are not strained. Ashamed to admit that she has no cards, the maid gives her newest acquaintance an old card belonging to her mistress. The ardent swain, unable to wait until the next promised meeting, writes to ask for an earlier appointment. The note comes to the owner of the card and her husband is jealous. He keeps the appointment—you can guess the rest.



## BACK TO BOARDING

Two newlyweds desert the boarding house for the delights of home making. They incautiously invite all their friends for a visit, and the friends all accept—at the same time. Then its back to boarding for the newlyweds, leaving the house in possession of the horde of invaders. A solid scream.

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# Essanay Films



Release of Wednesday, March 30

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## "His Hunting Trip"

(Length, approx. 975 feet)

This is another HIT! A bully good story, tremendously funny, splendidly acted. You can't afford to miss it. Get it quick!

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Order Essanay Posters

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ANOTHER FEATURE WESTERN!

## "The Flower of the Ranch"

(Length, approx. 1000 feet)

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A splendid dramatic story, pictorially perfect. Order quick.

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It's simply immense! Dramatically, photographically perfect!

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## Essanay Film M'fg. Co.

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last day on which this is possible he starts for the recorder's office. After his departure four claim jumpers destroy his location notice and plan to reach the recorder's office with a notice of their own before he does. One of them overtakes and waylays Bradford, shooting him in the arm. Bradford, pursued by the others, makes his escape and arrives at the Stevens cabin ahead of them. After telling Estelle of his adventure he faints from loss of blood and is cared for by Estelle and an Indian girl.

Estelle's actions from this point forth show that she is in love with the cowboy. She looks at the paper on the floor and determines to record it herself. Instructing the Indian girl to tell her father where she has gone, she rushes from the cabin, saddles Don, the horse that Bradford gave her, and dashes away on her journey. Shortly after she has gone the claim jumpers who had been pursuing Bradford arrive at the cabin. Not finding the paper on Bradford, they wring from the Indian girl the information that her mistress has gone with it to the recorder's office. Through their familiarity with the short cuts in the mountains they succeed in overtaking and in capturing the daring girl after an exciting chase.

While she is bound to a tree and after one of their number has gone to the office of the recorder with the false claim, Don, standing by his mistress, is urged by her to steal a revolver from one of the cowboys. This he does and gives it to his mistress. Then the girl indicates to the horse that she wishes him to untie the rope with which she is lashed to the tree. The horse responds nobly to her request and unties the knot. Free and armed, she circles about Don, mounts him, quickly covers the men with the gun, forces one of them to give her Bradford's notice, and makes her escape. A desperate chase ensues, culminating at the bank of a deep stream where, surrounded on all sides, the girl finds herself near the edge of a cliff. There is no chance but one to cross the river, which flows twenty feet below. Hesitating for a moment, she dashes towards the edge of the cliff and urges Don to the desperate leap. Horse and rider plunge into the stream. Don arrives first at the opposite shore, and, finding that his fair mistress is not in the saddle, turns about just in time for her to grasp the bridle-rein as she emerges from the river. Mounting the faithful brute, she gives him the word. He springs lightly up the bank, and now it would seem the way is clear.

One more adventure awaits her, however, for the claim jumper who had started for the recorder's office before her release by Don is on the road ahead of her. Urging her horse to his limit, she wins an exciting race with the claim jumper and arrives at the recorder's office in the nick of time. On her return

to her father's cabin, under the escort of the chivalrous deputy sheriff, she relates to Bradford the thrilling events of the past few hours. Realizing that Estelle has acted through love for him, his shyness is overcome and he tells her that she is all and all to him.

The picture ends with the lovers happy in each other's arms, and the faithful horse, which has been instrumental in bringing them together, is shown to the audience in a special scene at the end of the film, bowing his acknowledgment of the applause which, beyond any question, the picture will receive.

Don Fulano, the great trick horse, was especially engaged to play the dumb hero.

"THE CAPTURE OF THE BURGLAR."—Two young girls, sisters, and their little brother are left alone in the house one evening, their father, mother and



older brother having gone to the theatre. They are startled by a loud noise. Jumping to their feet, they wonder what caused the racket. Advancing in the direction from which the noise came, they are again

startled by a repetition of it. They conclude there is a burglar in the house and start to get help. They reach the front steps, send their little brother in one direction and themselves start in the opposite

Young Mr. Jones, a student friend of the family volunteers to investigate. As they are entering the house a tremendous thump startles the girls, likewise Mr. Jones, but his chivalry is at stake and he enters bravely with the girls. The little brother is successful in inducing a passing German baker, a man of large proportions but timid nature, to come to the house with him. After the others are inside the house and the German comes toward the front door, which they find is locked. They hear noises in the room and, stealing quietly down the steps again, enter the house by a side window in the small reception room adjoining the parlor. In entering the room the German stumbles and knocks over a heavy box causing a loud noise, which startles the young folk who are by this time in the parlor. In turn, one of them knocks over a chair, which accident startles the German and the boy.

Each party advances unconsciously on the other. As the German rushes in through the door of the parlor he is confronted by Jones and the two girls armed with fire shovels, tongs and poker. There is mutual explanation, in the midst of which another crash is heard in a different part of the house. Advance on the enemy. They arrive finally at the conservatory to find the floor littered with potted plants. Just as they discover this condition of affairs the plants fall, startling them. All look up to see who has caused the trouble.

The cause, as the close of the picture explains them as well as to the audience, is a large tab which, in crawling along a narrow shelf in the conservatory, has been knocking one potted plant after another from its place.

The action of the picture is of a quick, snappy bright comedy order and produces healthful laughter, nature's best tonic.

"MICHAEL STROGOFF, A COURIER OF THE CZAR."—From Jules Verne's Famous Story.—Jul Verne's thrilling story, "Michael Strogoff," is widely known that the mere announcement that the film tells the story of the courier of the Czar would seem sufficient. However, a brief outline of the narrative may not be out of place.

At a diplomatic function given at the Czar's palace in Moscow about 1870 word is received by the Chief of the Secret Police that all telegraphic communication between the town of Tomsk and Irkutsk has been cut off and that Ivan Ogareff, a Russian traitor who has allied himself with the Tartars, is advancing the last named city. Ogareff has sworn to take the



# EDISON FEATURE FILM FOR NEXT WEEK MICHAEL STROGOFF

A SUPERB MOTION PICTURE  
of Jules Verne's Famous Story

**TO BE RELEASED FRIDAY, APRIL 1**  
**TELL YOUR EXCHANGE THAT YOU WANT IT**

## OTHER FINE EDISON FILMS

**THE HEART OF A ROSE**—A dramatic visualization of a beautiful heart story in all its sweetness and human sympathy. The love of an old professor of chemistry for his beautiful young ward and his unselfish release of her promise to marry him when he finds her heart is another's furnish the theme. A film that grips the heart strings. No. 6611. Code, Vioolboom. Approximate length, 670 feet.

**TO BE RELEASED APRIL 5**

**IT PAYS TO ADVERTISE**—A short comedy film portraying the novel and successful methods employed by a young advertising man to win his sweetheart's consent to marriage. The fun in this subject is of the hilarious type. Unique photography embellishing a clever plot. No. 6612. Code, Vioolhars. Approximate length, 330 feet.

**TO BE RELEASED APRIL 5**

**SANDY THE SUBSTITUTE**—Roy Norton's stirring tale of the Wyoming Mountains dramatized by the author. The quaint, rugged hero of the celebrated "Whistling Sandy" stories, followed though his search for the train robber, the dramatic encounter, the capture and the terrible journey back to the mining camp. A marvelously realistic film. No. 6613. Code, Vioolhout. Approximate length, 990 feet.

**TO BE RELEASED APRIL 8**

**KING COTTON**—(Industrial). No. 6614. Code, Vioolkam. App. length, 475 ft.

**TO BE RELEASED APRIL 12**

**FOR HER SISTER'S SAKE**—(Comedy). No. 6615. Code, Vioolmaker. App. length, 520 feet.

**TO BE RELEASED APRIL 12**

**HER FIRST APPEARANCE**—(Richard Harding Davis's Famous Story dramatized by the Author). No. 6616. Code, Violsnar. App. length, 990 ft.

**TO BE RELEASED APRIL 15**

**GALLECHER**—(Richard Harding Davis's Great Detective Story).

**TO BE RELEASED SOON**

Order Display Posters of these Films from your Exchange or the A. B. C. Co., Cleveland, Ohio

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90 WABASH AVENUE, CHICAGO, ILL.

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BOSTON: Howard Moving Picture Co., 564 Washington Street  
CLEVELAND: Lake Shore Film & Supply Co., 314 Superior Av., N. E.  
KANSAS CITY: Yale Film Exchange Co., 622 Main Street

NEW YORK: P. L. Waters, 41 East 21st Street  
PHILADELPHIA: Chas. A. Cahuff, Fourth and Green Streets  
SAN FRANCISCO: Geo. Breck, 70 Turk Street

life of the Grand Duke, the Czar's brother, who is Governor of the Provinces about Irkutsk. There is only one way to send word warning the Grand Duke of his danger and that is by a courier. This courier must be a man of iron nerve and endless resources. The Chief of the Russian Secret Police selects for this arduous task Michael Strogoff, a soldier of the Imperial Guard, who has won distinction for feats of valor. Strogoff is brought before the Czar and entrusted with the message. He starts on his perilous journey in disguise.

While traveling toward the Siberian frontier in a railway coach he resents an insult to a young and beautiful Russian girl, Nadia Feodor, who is likewise traveling to Irkutsk. Michael is attracted by the gentleness of the girl, but does not yield to the impulse of offering to accompany her on her journey. Fate, however, brings these two people together later. While eating at a post restaurant on the Siberian frontier, Strogoff's mother sees him and attempts to embrace him. Knowing that he is watched by the Tartar spies and that his acknowledgment of his mother will disclose him to his enemies, he pretends that he does not know the woman. Ogareff and Sangarre, his gypsy accomplice, witness this incident and suspect Strogoff. Ogareff dispatches soldiers in pursuit of Michael and orders his mother to be taken prisoner. Strogoff escapes, only to be captured at a telegraph station, where he later goes in an effort to secure a fresh horse. Ogareff has the Russian prisoners assembled before the Tartar chief in order to identify Michael. He questions Marfa Strogoff, Michael's mother, who stoutly denies that Michael is her son. To test the truth of her statement Ogareff orders that Marfa be lashed with a knout. As the executioner is about to strike his mother Michael springs at him, wrests the weapon from his hand and strikes

Ogareff across the face. He is immediately seized, Ogareff searches him, takes the Czar's message from his bosom and denounces him before the Tartars as a spy. The punishment meted out to Michael is that he shall be blinded. This is done by placing a heated sword blade before his eyes. After blinding him, as they believe, the Tartars set him free, considering him now harmless. Nadia, who has been an unwilling spectator of this awful scene, comes to Michael's assistance, takes him by the hand and leads him on his journey. On the road they meet a friend of Michael's, who takes them into his cart and on toward Irkutsk.

The final accomplishment of Michael's mission is splendidly portrayed in scenes that can not be surpassed for intensity of dramatic interest. Halted by the Tartar sentries before Irkutsk, his blindness is tested by forcing him to walk forward toward a sword pointed at his breast. Michael walks into the point of the sword and thus satisfies the suspicious sentries of his blindness. He is allowed to pass, Nadia accompanying him. Meanwhile Ogareff has entered Irkutsk and, under pretense of being a courier of the Czar, has delivered the message to the Grand Duke. He is about to give the signal to his allies to attack the gate, which is unguarded, when Nadia leads Michael into the room. Ogareff, infuriated in the very moment when his treachery promises to be rewarded with success, rushes at Nadia, determined to wreak revenge upon her, but Michael prevents him from doing her bodily harm.

Here follows the strong scene of the story. Ogareff laughs at Michael and, flourishing his sword, is about to run him through. He is astonished, however, when Michael draws his Siberian knife and quickly parries the blow. Thinking that the parry is a mere chance, Ogareff quickly aims his saber at Michael's head.

Again the blow is deftly parried. Ogareff now realizes that Michael is not blind, and that to save his own life he will have to smother Michael by the very fury of his attack before the palace is alarmed. Swinging his sabre he rushes again at Michael, and a thrilling fight results, in which Ogareff meets the fate he so justly deserves. The officers of the Grand Duke and the Grand Duke himself enter the room at this point and Michael is made a prisoner, but when his explanation is heard and understood he is immediately released, and the Grand Duke's gratitude is shown in the final tableau of the picture.

This outline of the story by no means does justice to the beauty of this film, which is a magnificent portrayal in every respect—scenically, photographically, and in the action of the Edison players, who give a most intelligent interpretation of the splendid parts assigned them. The costumes are absolutely correct in every detail and are a most important factor in the production, as can well be imagined, the splendid uniforms of the Czar's officers affording a striking contrast with the picturesque costumes of the Tartars and Russian peasants.

### VITAGRAPH COMPANY.

"THE INDISCRETIONS OF BETTY."—The familiar story of a woman living beyond her means is beautifully and impressively told in this picture. Her husband's income is not sufficient to keep up the style and pretensions of the society in which they move. A glimpse of the social set with which they affiliate is shown in the first scene, where the wife is introduced to an Austrian Count of sinister purpose, who makes advances to the young woman, which are flattering to her, to say the least.

To keep in the social swim, she contracts all kinds of debts, and creditors press the husband for pay-



THE LICENSED MANUFACTURERS CO-OPERATING

Will release Monday,  
April 18th

# ROOSEVELT IN AFRICA



Native wild beasts, herds of gnus and zebras, droves of giraffes, man-eating lions, hippopotami, rhinoceroses and many other wild animals.

The far famed American hunter Colonel Roosevelt amid the man-eating monsters of the wild African jungle.

This great feature picture was secured at enormous expense by the co-operation of all the manufacturers licensed by the Motion Picture Patents Company and will be issued in two reels of 1,000 feet each.

A picture that every man, woman and child will want to see.

**BOOK THIS HEADLINER AT ONCE AND CROWD YOUR THEATRE**

ment. He admonishes her, but, as usual, condones the offense. The afternoon of the same day a lady friend calls to see the young wife and gives her an invitation to a society event. She is distressed and declines, giving the customary reason, "Nothing to wear."

Her friend tells her that she will introduce her to a dressmaker with whom she can have a charge account. She acts upon the suggestion, falls to the temptation and orders a new gown for the coming event, where



she is the cynosure of all eyes, particularly the Count's.

Again the incostable creditor begins to urge her for payment. She is distressed. A caller is announced, "the Count." He is ushered in and noticing her agitation asks the cause. She tells him and he offers his checks for the amount demanded by the creditor. She accepts it to the great satisfaction of his Lordship, who feels that he has placed her in his power.

He persumes upon his calls upon her while she is alone and forces his attention. She repulses him and screams for help. Her husband just arrived at home, hears her and rushes to her aid, felling the rascal and driving him from the house. The wife repentantly confesses her indiscretions, her husband forgives her and repays the Count in full.

"THE TONGUE OF SCANDAL."—Two young persons, Tom Dexter and Bessie Bolton, are very much in love with each other; they are almost inseparable. The village gossips, for the want of something better to do, ventilate their opinions about the matter. Tom

persuades Bessie to become his wife, and they go to another county to get married, agreeing to keep their wedding a secret for one year until Tom becomes of age.

At the end of six months, gossip developes into scandal. Bessie's position becomes serious and she writes Tom that he must acknowledge their marriage. Tom replies that his father is sending him to Europe for six months and begs her to guard their secret until his return.

The poor girl bears up as best she can and finds a confidant and champion in her pastor, who will hear no evil against her, and defends her in the face of the most heartless accusations and persecutions. Her own uncle, a deacon of the church, with whom she lives, denounces her with others in open meeting at the church.

They demand her dismissal from the membership and cast all sorts of imputations upon her. The old pastor will not see her cast out and destroyed; he will protect her. The congregation give him the choice of giving up his position of pastor or the espousal of the girl. He leaves the church and takes Bessie to



his home. While they are awaiting in want and self-denial Tom's return from abroad, Bessie becomes a mother. The minister who married Tom and Bessie has been called to fill the pulpit of the good old man who has so faithfully sheltered the helpless girl.

The scandal mongers are congratulating themselves on their righteousness when Tom returns, claims his wife and child, takes them before the church and

faces their villifiers, tells about his secret marriage to Bessie, is sustained by the pastor who performed the ceremony, demands an apology to Bessie and himself, and then another for the dear old pastor who so nobly shielded the helpless and fatherless in the hour of need.

With the kindly acceptance of their regrets, the old pastor calls the attention of the congregation to the motto on the wall: "Charity Thinketh No Evil," then leads them in prayer of gratitude for the blessings of charity which comes to all who practice it.

"THE FRUITS OF VENGEANCE."—There is an old saying that children's quarrels are like promises, easily forgotten. If the parents in this story had paid no attention to the quarrel which started its development into a near tragedy, many a heartache would have been avoided and much suffering prevented.

It was all on account of Phil, a mischievous young chap, taking an apple from Joe's little sister and the pummeling Joe gave Phil for his meanness. Phil runs home in tears to his mother. She waits Joe's approach and gives him a good trouncing. Joe runs home and tells his mother, then the two women come to blows and a regular rough and tumble; this brings the husbands in fistcuffs and finally friends and neighbors are involved.

Shortly after these scenes a fire occurs, accidentally, in the barn of Joe's father, and Phil's father is arrested, falsely accused and convicted on circumstantial evidence. He is sentenced to jail as an incendiary.

After serving time for a year, he is released; with hatred in his heart he goes to the home of his enemy, determined to kill him. Stealthily he enters the house, pistol in hand, and is unexpectedly confronted by the little daughter of his enemy, who thinks he has come to pay a visit. She asks him to be seated; prepares some refreshments for him and treats him with such childish sincerity and kindness that he is completely unnerved.

She now calls her father, who is taken so unaware he can hardly believe his eyes when he recognizes his old antagonist, whose presence he denounces as an insult and bids him begone. The little girl calls the man back and pleads with her father to forgive and forget. The two men through the influence of the little child are lead to a reconciliation and a happy ending of what might have been a real tragedy.

## SITUATION WANTED.

Russian, middle aged, desires situation with film manufacturer or exchange to learn trade. Very small salary. Will introduce business with Russia, if possible. Russian, care Film Index.





## "LIFE PORTRAYALS"

ANOTHER BIG WEEK OF BIG FEATURE PICTURES  
**3 RELEASES EVERY WEEK 3**  
 EVERY TUESDAY, FRIDAY, SATURDAY



*A Near Tragedy of Thrilling Suspense*

Released Saturday, April 2

## The Fruits of Vengeance

A picture full of startling surprises.—The story of a family feud and what came of it. Approximate length, 930 feet.

**April 5. From Shadow to Sunshine**

A Fascinating Story of the Stage

**April 12. THE GIRL IN THE BARRACKS**

A powerful Russian Drama

**April 8. ELEKTRA**

An Elaborate Dramatization of the Great Grecian Tragedy

**April 15. The Call of the Heart**

Drama with Dickensonian Flavor

**April 9. The Conqueror**

A Homespun Drama of a Wayward Son

**April 16. The Merry Widow Takes Another Partner**

Continuation of our former comedy hit



THE LADIES WILL GO WILD OVER THIS ONE

## THE INDISCRETIONS OF BETTY

An entrancing society drama.—She lived beyond her means but escapes the fatal step. App. length, 948 ft. Released Tuesday, March 29



TAKEN FROM REAL LIFE

Released Friday, April 1

## THE TONGUE OF SCANDAL

Tragic results of small town gossip.—This story is a character study. You will say: "I know people exactly like them." Approximate length, 894 feet.

**NOW READY**—Poster Portraits of Vitagraph Stock Company for Lobby Display. Also special Posters for all Vitagraph Productions. If your exchange does not fill your order send to us.

# THE VITAGRAPH COMPANY OF AMERICA

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 CHICAGO, 109 Randolph Street  
 LONDON, 25 Cecil Court  
 PARIS, 15 Rue Sainte-Cecile





# MELIES RESUMES



WITH A LINE OF REAL WESTERN PICTURE SENSATIONS

FIRST RELEASE DATE, Thursday, April 7th

## "CYCLONE PETE'S MATRIMONY"

A wild Western comedy concerning a cowboy with the marrying fever will be the subject of the first release. The hero is endowed with all the bravado which is supposed to actuate the untamed cowboy, but he is completely tamed by his schoolmarm wife, whom he attempts to bullyrag.

SECOND RELEASE DATE, Thursday, April 14th

## "BRANDING THE THIEF"

A drama of startling situations and surprises in a story of Western life upon the plains; introducing Western horsemanship and skill, and a touch of Wild West snap justice as administered to the horse thief.

All our Western Pictures possess the atmosphere of the West, being true portrayals of Western ranch life, taken by our stock company of actors and producers, now in Texas. Place your standing orders now.



# MELIES MANUFACTURING COMPANY

204 East 38th Street, New York City

WESTERN REPRESENTATIVE, JOHN B. ROCK, 109 RANDOLPH STREET, CHICAGO, ILL.



### EDISON NOTES

"The Heart of a Rose," release of April 5, is a dramatic tale woven about the love of an old professor of chemistry for his young ward, her promise to marry him and the result of the meeting between the ward and the professor's son, who had hastened homeward after an absence of many years at the news of an accident in the professor's laboratory whereby he was temporarily deprived of his eyesight.

The attempt of son and ward to crush out the fire of love which sprang into flame at their first meeting, the discovery by the aged professor, when his eyesight is restored, that a new love has arisen in the heart of his "Rose" and his final resignation and sacrifice are told in scenes absorbing and beautiful in their pathos.

"It Pays to Advertise," the other film on the reel of the 5th, is a clever short comedy embodying a novel idea, showing how a young advertising man carried his business instinct into the love game. Unique photographic effects are present in abundance in the portrayal of this comedy, which is of the hilarious type.

Roy Norton's "Sandy the Substitute," depicting an episode in the career of the hero of his popular "Whistling Sandy" stories, which are probably the best known short stories in American literature today, is to be released by the Edison Company on April 8. The dramatization of this story was prepared by Mr. Norton himself, and the production was arranged under his immediate observation. It follows, therefore, that the film should be a faithful visualization of the original story, which has alternately moved its readers to laughter and tears.

"Sandy Smith," is a quaint type of a fellow who conceals beneath a rough, uncouth exterior the heart of a lion and the tenderness of a child. In his fulfillment of the obligation imposed upon him by an act of friendship,—his pursuit of the train robber into the mountain fastnesses, the thrilling encounter and capture of the outlaw and the terrible struggle through ice and snow, hunger, suffering and fatigue, to bring his manacled prisoner to justice—he displays heroism, determination and devotion to his duty; while his nobility of soul is shown when, instead of accepting the price set upon the outlaw's head, he turns it over to the wife. "Sandy the Substitute," interpreted and produced with the fine attention to details that characterizes the work of the Edison Studio, is sure to be regarded as one of the big releases of the year.

"Her First Appearance," by Richard Harding Davis, and "Gallegher," a well-known detective story by the same author, are coming Edison releases. The former will be released on April 15, and the latter on April 26. Both films will undoubtedly be awaited with a great deal of interest.

The Edison Company's traveling representative, Mr. F. H. Stewart, was in Pittsburgh during the week of March 7th, and gave numerous demonstrations of the Underwriter's Model "B" Kinetoscope. In this demonstration he had the valuable assistance of the Duquesne Film Exchange and the Pittsburgh Calcium Light and Film Company, of Pittsburgh, Pa. Both operators and exhibitors present pronounced the demonstration and the projection given by the Underwriter's Model "B" Machine to be the best they had ever witnessed. Mr. Stewart in his talk to exhibitors and operators mentioned various points of interest in connection with the operation of their shows and also answered many intricate questions about mechanism, films and subjects of general interest in the same connection.

### MELIES NOTES.

The more we see the Melies pictures from far off Texas and Mexico, the better we like them. Such bright and sparkling photography secured under the incomparable atmospheric and climatic conditions of that section of the country; the natural scenery and local picturesqueness of the characters and dress displayed give them a flavor of exceptional and unconventional individuality.

The star releases announced for April 7 and April 14 are only forerunners of the future deliveries of this company. A light and brilliant comedy with

a companion piece, probably an Indian drama, will make their appearance in the latter part of April. Watch the stars and you will get a Melies to shine in your "service."

### VITAGRAPH NOTES.

On Friday, April 15, "The Call of the Heart" will be presented to exchanges and exhibitors. To mention this picture as a drama does not give full explanation or convey an adequate idea of the richness of emotion and the depth of sentiment expressed. It is a story replete with sweet human sympathy, arousing the too often dormant feelings of charity, unselfishness and love for others less fortunate than ourselves. It demonstrates the influence of the child upon older hearts and minds and the betterment of the world at large.

A jolly good hearty laugh is contagious. "Laugh and the world laughs with you; weep and you weep alone, for this old earth must borrow its mirth; it has troubles enough of its own." If you enjoy a good story with a laugh at every turn of the crank, paste "A Funny Story" inside your hat and don't forget it; watch for its appearance. Don't let it get by you and your people; it will make them laugh and keep them good natured.

The Vitagraph comedians are paid to make laugh producers; it was no trouble to get the whole studio on the job when they told "A Funny Story," even the directors and the heads of the establishment joined in. A busy scene shifter caught the "scream" and dropped a fly with a wing on the head of one of the actors in "Uncle Tom's Cabin." It didn't do any damage, however. As a chaser of the "blues" and dull care, "A Funny Story" makes a Marathon look like a sack race.

The great popularity of the Vitagraph pictures has deluged us with requests for photographs of the favorite Vitagraph actors and actresses. To show our appreciation of this wide spread public interest, the company has prepared a beautifully designed and lithographed group of Vitagraph portraits in color for lobby display. Exhibitors who wish this ornamental and attractive feature of advertising can secure it at a nominal cost by writing us without delay.

The new titles and sub-titles of the Vitagraph pictures with their beautiful frames and designs are certainly very attractive and blend harmoniously with the picturesqueness of the scenes, making them not only useful as explanatory introductions, but extremely ornamental as well.

"Love's Awakening." "Here we are again," as the clown says, on April 19. A real circus drama with a pathetic love story so deftly interwoven that we are intermittently in laughter and tears throughout its recital, and, O! so happy with the gradual awakening and triumph of love at the end. This is a magnet for the whole delighted family. The circus drama gets them. It has a true ring in it.

"Her Sweet Revenge," a comedy sunbeam a natural, bubbling bit of life to be released on April 22. The influence of a happy hearted, sweet tempered young life over the warped dispositions of a soured household. A burst of sunshine into the shadows of a gloom-infested home. This is a picture of the bright side of life, to brighten up and rejuvenate the moody and morose and make everybody brighter and better for having seen it.

### LUBIN NOTES.

The Lubin release for April 11 is notable in that it carries three strong comedy subjects on the same reel and yet runs only 990 feet. The three topics are so entirely different that there is no confliction and the reels stands one of the best comedy offerings put out in a long time.

Talking of pending releases the Lubin directors are priding themselves upon the fact that they have brought out a story in which two sisters from the country come to the city and neither goes wrong. From time immemorial it has seemed fatal to the morals of one of the two to come to the city since dramatic contrast must be provided. Here the directors find the dramatic contrast and yet contrive a reasonable and happy ending. The story is "First Love is Best," which is released April 7.

St. Patrick's Day was one of the Lubin release days

and their "The Irish Boy" seemed to be just what was wanted. One exchange wrote for three extra prints and later telegraphed for four more, and most of the exchanges came in for at least one extra print. Memorial day is another regular Lubin release day, for which special preparation is being made.

The editing of the Lubin film is done in a projection room in the basement of the present plant and for the past year or so one of the sociable cats attached to the rat exterminating department, has been trying to catch the flickering shadows upon the screen. A few weeks ago she added several kittens to the rat department and now the entire family are found to be possessed of the same trick and four kittens, the remainder of the new family, gravely aid their mother to catch the shadows—that cannot-be-caught.

The ending of the Philadelphia car strike and the general sympathetic strike will enable work to be rushed on the new plant of the Lubin Manufacturing Company, work on which was interrupted for two weeks, and early occupancy is anticipated. The photographic reproductions of the new plant recently published have attracted widespread attention.

### ESSANAY NOTES.

These are unusually strenuous days at the Essanay studios. Last week was one of the busiest epochs in the history of the new studio, which has now been occupied little short of twelve months. The weather, which all winter has been unusually severe, with very heavy snows and many cloudy days, is now perfectly delightful, and the Essanay people are endeavoring to make up for lost time. Last week's picture-making included three very good comedies and a big full reel drama. The last named picture will be something of a feature, with a large cast and especially attractive scenic settings. The cast includes some rather important people who have been seen in other Essanay dramas. The piece has been under rehearsal for several weeks while the settings were being constructed. The three comedy pictures are unusually funny and well up to the standard of the Essanay's famous comedy pictures.

Released Wednesday, April 6, are two comedy subjects from the Essanay's Chicago studios, which are unusually good. "Imagination" tells the story of an egotistical physical culturist who falls the victim of three practical jokers, who make him believe that he is sick. In the end he is taken home in a cab and a doctor is called. The doctor is puzzled, but an explanation is given by the three jokers, who arrive just as the doctor is leaving. After a little more fun the victim is told that he is not sick at all; that they have made him believe he is sick. This cures the poor fellow instantly and in the end, a fast and furious one, the three practical jokers get theirs. "Henry's New Hat" is perhaps the funniest of the two films on this reel, although it is shorter. The subject is timely, coming at the time we are all discussing new spring bonnets and the latest styles of spring trousers. This reel, the Essanay people claim, is one of the most humorous and pleasing in the recent comedy releases. The perfect naturalness displayed in the acting which, after all, is but good acting, and the absolute flawlessness of the photography should make this reel a very popular and a satisfying addition to the Essanay's list of the very pleasing comedy subjects.

It is unusual that the Essanay studios are busy after 6 o'clock in the evening, and for the first time the Essanay actors held a night session at the Edgewater studio last week. Not because a shortage of subjects for booking, but for a certain pictorial effect, which could only be obtained after nightfall. The results, and very pleasing we can assure you, will be seen in a future Essanay comedy film. The picture play actors, who are all professional people, enjoyed the innovation of playing at night, and said that it recalled the times when they were used to carrying into make-up costume, while the overture was being played.

Some slight changes have been made in the booking of Essanay films described in the first April Guide of the Essanay Company. In the comedy release of Wednesday, April 9, "A Family Quarrel" has been substituted for the comedy subject, "A Wise Guy," released with "The Ranger's Bride."



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### RECENT SLIDE RELEASES

#### Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

De Witt C. Wheeler.

**"WHEN THE IVY CLIMBS OVER THE WALL."**—Here is one of Witmark & Sons' latest successes illustrated in superb style by Wheeler. Music by George Christie is catchy and bound to make a hit. Words by Andrew B. Sterling, one of the best known ballad writers in the country. The illustrations are another example of the Wheeler Co.'s excellent taste in the selection of surroundings for their posing. Sharp, clear photographs are made beautiful by touches of nature that only an artist knows how and where to select. You can't go wrong by purchasing this set.

**"WHAT'S THE MATTER WITH FATHER?"**—He's all right. Jerome H. Remick's famous hit, of which little need be said. Everybody knows it and likes it. Wheeler has illustrated father's "doings" and the college boys' pranks as set forth in the lyrics. A good, lively song for a motion picture performance.

**"DINAH FROM CAROLINA."**—Words by Junie McCree; music by Albert Von Tilzer; published by the York Music Co. This song, both in lyrics and melody, is fully up to the standard set by these writers in all their compositions. The story is beautifully told and the melody has the ring of a hit. Slides that suit the lyrics to the letter are excellently posed by handsome models. The slides tell the story of the song very clearly and contain enough action to hold the enthusiastic interest of any audience.

**"I'M AFRAID OF YOU."**—Published by J. H. Remick & Co. The lyrics give us the story of a young man who tells his best girl: "I'm afraid of you," while in reality he is in love with her and eventually wins her. The melody is one that will be remembered. Because of the similarity of the lyrics therein, a love ballad, is the most difficult class of song for which to make slides. Slide makers are almost forced to pose them all alike because seventy-five per cent. of our present day popular love ballads have the same words and meaning. In "I'm Afraid of You," however, Mr. Wheeler has wrecked not his brains in trying to discover a new pose, for the words "I love you," but has, instead, discovered some very beautiful natural scenery for his background that makes the set. It cannot help but please.

**"SANTA FE."**—Words by Harry Williams; music by Egbert Van Alstyne, who wrote "Cheyenne," "In the Land of the Buffalo," etc. Published by J. H. Remick & Co. They claim "Santa Fe" is better yet, and their claim seems to be justified. It certainly sounds good. The slides for this song are of the very first class. They are posed for by members of and animals from "Ranch No. 101," hence are the real thing. The photography is most noticeable. Clearness and depth are given us in this set that we rarely see in song slides. The posing is clever and the scenery superb.

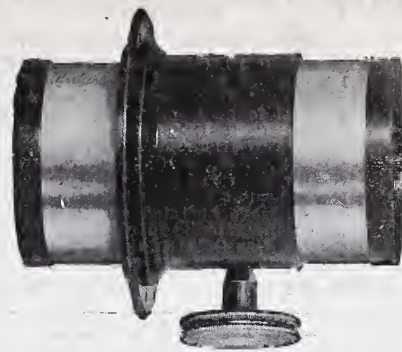
**"BACK TO MY OLD HOME TOWN."**—By Nora Bayes and Jack Norworth, who will be remembered as the writers of that big hit "Honey Boy." The lyrics are beautiful in conception, set to a melody which, once heard, will captivate any audience. The slides are remarkable for their beautiful scenery. Village life is widely portrayed in a manner very realistic. The set is an excellent one and cannot help but please.

**"LOVE WILL LIGHT THE WAY."**—This is a very beautiful love ballad with words by Earle C. Jones, and music by Neil Moret. It is one of Jerome H. Remick's high class songs and is a departure from the common "popular" music of today. Mr. Wheeler has illustrated the song with old baronial scenes. The models are attired in dress of the middle ages and a large castle plays an important part. The posing is exceptionally clever. The feudal baron is seen with his sword, boots and cape, making love to one of the tenants. The scenes are deeply love-making scenes. The set is colored with forethought as to harmony of color. The colors blend rather than clash—please rather than irritate. Mr. Wheeler has lately produced several sets of exceptional merit. This is one of them.

Scott & Van Altena.

**"YOU'RE ALL RIGHT, KID."**—A flirting patter song by Theodore Morse, words by Jack Mahoney; published by the Theodore Morse Music Co. Sung with great success on the vaudeville stage by Young & Young. Scott & Van Altena have made for this song a set of slides exquisitely colored, charmingly posed, and full of life interest.

**"CUPIDS I. O. U."**—Lyrics by Jack Drislane; music by Geo. W. Meyer; published by F. B. Haviland, New York. The song that made a hit when featured in Will J. Nodine's production of "Brown of Harvard," where it was sung by Ivar Anderson and Flora Chalue. With a set of slides that cannot be beaten for cleverness of posing and exquisite coloring, "Cupid's I. O. U." cannot help but become a most popular picture theatre song.



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**"KEEP YOUR FOOT ON THE SOFT PEDAL."**—One of the latest Harry Von Tilzer hits, with words by Will Dillon. Here's a set of slides that will make you sit up and take notice—every slide something different than you have ever seen before. Every slide full of comedy enacted by a very pretty little woman. A song which cannot afford to be overlooked.

**"FOLLOW THE CAR TRACKS."**—Published by the Jos. W. Stern Co.; words by Ballard MacDonald; music by Alfred Solman. Deals with the wee hours of the morning when there is nothing to do save "follow the car tracks" home. In the slides we see one endeavoring to follow the above advice, but, over-zealous to reach the tracks, climbs elevated posts, telegraph posts, and has what is commonly termed "troubles of his own."

**"TAKE A CHANCE WITH ME."**—Clever little song by the well-known writer, George W. Meyer, with words by Jack Drislane; published by F. B. Haviland, New York. Appropriate slides by Scott & Van Altena.

**"WHEN LOVE COMES STEALING INTO YOUR HEART."**—Song by Miss Ida Emerson and John B. Wilson in "Follies of New York and Paris." Words by Joseph McCarthy; music by Harry De Costa. Here are some clever effects in posing. A set of slides perfect in artistic stage effects.

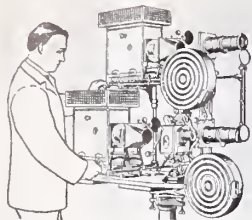
**"I'VE GOT THE TIME—I'VE GOT THE PLACE—BUT—IT'S HARD TO FIND THE GIRL."**—A love ballad that is bound to become popular, because when once heard is invariably hummed by the audience. Music by S. R. Henry; lyrics by Ballard MacDonald. Published by Jos. W. Stern & Co., New York. Scored a great success on Broadway when sung by Miss Hetty King. Slides posed to suit the lyrics; are well made and artistically colored.

**"KERRYANNA."** A rather catchy march song with words by Jack Drislane and music by George W. Meyer. Published by F. B. Haviland, New York. The music in time and structure is rather a swipe on "Arrawanna." This is not to its detriment, however, for we are all familiar with the great popularity of "Arrawanna." Drislane's lyrics tell of the endeavors of a Scotch "laddie" to win as bride a young neighbor across the boundary line in dear old Ireland. There is, of course, an excellent opportunity for slide effects in this song of which Scott & Van Altena have taken full advantage. We see an Irish girl and her Scotch lover at Blarney castle in typical peasant and Scotch costume and many other beautiful scenes, not excepting another novelty effect which will be an agreeable surprise to everyone.



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**LETTERS OF THE ALPHABET.**—Sounds dry, but is really one of the most interesting of the series.

### "THE BIG HAT SLIDE."

"What's the Picture, Now, Mike," is the announcement on what the Niagara Slide Company, of Lockport, N. Y., calls its "big hat" slide. No great imagination is required to guess the use of this slide, but it ought to be effective. The company offers four slides for one dollar plus postage. Might be worth a chance.

### A CATALOGUE WORTH HAVING.

A catalogue that will interest moving picture exhibitors and one that will prove a valuable source of information to them, has just been issued by the progressive Novelty Slide Company.

This booklet is devoted to the latest illustrated songs, old home songs, modern lecturettes and Novelty Puzzlettes. It is probably the largest and most complete list ever issued of its kind, and contains the names of songs and publishers in alphabetical order. Over 1,000 sets are listed, and exhibitors will find this a handy reference book when arranging their illustrated song or lecture program. Every set listed is carried in stock and can be rented.

A special feature of the catalogue that will appeal to many managers is the list of Popular Old Home Songs. The old standard melodies are being constantly requested by moving picture patrons and quite a number of picture houses are using same with satisfactory results.

Lecturettes are now in use in many of the largest

houses, and a large selection is available, covering travels in every country of the world, as well as on other subjects.

Novelty Puzzlettes are gaining favor every day, and reports from all over the United States and Canada indicate that this novel attraction is pleasing, puzzling and attracting patrons, and incidentally increasing receipts.

The complete catalogue is mailed free of charge to all inquiring for same to the Novelty Slide Company, New York City.

### AMONG THE EXHIBITORS.

Charles Wallack & Co. will build a picture theatre at 752 Seneca street, Buffalo, N. Y.

Mr. Thomas Ray has become manager of the Crescent Theatre, Middletown, Conn.

Daniel A. Doran and S. Bergoffen have leased the premises at 11 and 13 West 116th street, New York, and will erect a picture theatre.

A syndicate composed of M. R. Connolly, Ernest Noera, Simon Frankel, Eugene Brann, Michael Costello and James Reed will build a picture theatre on Union street, Lynn, Mass. It will have a capacity of 1,412.

The new Victor picture theatre at Allentown, Pa., was opened to the public for the first time on March 12. The house has been extensively remodeled and decorated.

Albert Conway and Frederick Conklin have opened a picture theatre at Walden-on-the-Hudson.

Walter Neal has opened a picture theatre on Main street, Wheeling, W. Va.

Frederick, Gersten & Baer are building a picture theatre at 160th street and Prospect avenue, Bronx borough, New York, to cost \$250,000. It will have a seating capacity of 1,800.

J. W. Stanley has opened the Lyric picture theatre at Truro, N. B.

M. C. Groscup and Carl Hardenbrook have leased rooms on North Orange street, Albion, Ind., for a picture theatre.

Manager Ruggles of the Pastime picture theatre, Palmer, Mass., is making extensive improvements in his house.

James Napier is building a picture theatre at Franklinville, N. Y.

### ANNOUNCEMENT SLIDE BUYERS!

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Fred Fleming and E. W. Keecheval have purchase the Palace picture theatre at Harrisonburg, Va., from Devier & Shepherds.

Frank P. Benjamin of Scranton, Pa., has made arrangements to install a picture theatre at 862 Mai street, Derby, Pa. It will be known as the Derby Opera House.

John Tuell has opened a picture theatre at Mariou Ind.

Ed Flagg has assumed charge of the picture theatre at Camden, N. Y.





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Trade Mark.



GOLD IS NOT ALL.

A newly married young man finds his wife objects to his smoking and not being able to break himself of the habit, hires a room at a farmhouse in which to enjoy the weed. His wife's suspicions are aroused by his absence at regular periods, fancying an intrigue, but upon learning the real cause decides if he must smoke, so insatiable seems the craving, it better be at home. Approximate length, 595 feet.

## HIS LAST DOLLAR

This is a very laughable comedy of a young man's adventure when he takes a young girl into a swell restaurant with his capital consisting of one dollar, and not only that, to have two of her friends join them. Well, the dollar only serves as a tip for the waiter, and he is forced to leave his watch and diamond pin as security for the bill. This is bad enough, but the worst comes when upon leaving the cafe the girl goes off with another fellow. Approximate length, 397 feet.

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## Last 4 Weeks' Productions of Licensed Film Makers—April 2.

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Ich. 31	The Smoker.....	Comedy	595
Ich. 31	His Last Dollar.....	Comedy	595
Ich. 28	Gold Is Not All.....	Dramatic	988
Ich. 24	The Twisted Trail.....	Dramatic	988
Ich. 21	Faithful.....	Dramatic	994
Ich. 17	The Love of Lady Irma.....	Dramatic	988
Ich. 14	The Converts.....	Dramatic	986
Ich. 10	In Old California.....	Dramatic	991
Ich. 7	The Thread of Destiny.....	Dramatic	977
Ich. 3	The Newlyweds.....	Comedy	981

### EDISON CO.

pril 1	Michael Strogoff.....	Dramatic	995
Ich. 29	Bradford's Claim.....	Dramatic	730
Ich. 29	The Capture of the Burglar.....	Comedy	270
Ich. 25	The Suit Case Mystery.....	Comedy-drama	935
Ich. 22	A Western Romance.....	Dramatic	690
Ich. 22	The Man with the Weak Heart.....	Comedy	305
Ich. 18	Frankenstein.....	Dramatic	975
Ich. 15	Fruit Growing in Grand Valley, Colo.	Industrial	570
Ich. 15	A Mountain Blizzard.....	Comedy	425
Ich. 11	His First Valentine.....	Comedy	770
Ich. 11	Love Drops.....	Comedy	230
Ich. 8	The Right Decision.....	Dramatic	600
Ich. 8	My Milliner's Bill.....	Comedy	400

### ESSANAY CO.

pril 2	The Flower of the Ranch.....	Dramatic	1,000
Ich. 30	His Hunting Trip.....	Comedy	975
Ich. 26	The Airship Gaze.....	Comedy	339
Ich. 26	A Ranchman's Wooing.....	Comedy	339
Ich. 23	The Hand of Uncle Sam.....	Dramatic	1,000
Ich. 23	The Girl and the Fugitive.....	Dramatic	950
Ich. 16	The Inventor's Model.....	Dramatic	686
Ich. 16	Method in His Madness.....	Comedy	302
Ich. 12	The Fence on the "Bar Z" Ranch,	Dramatic	950
Ich. 9	An Interrupted Honeymoon.....	Comedy	950
Ich. 5	The Ranch Girl's Legacy.....	Comedy	825
Ich. 5	The Ostrich and the Lady.....	Industrial	175

### GAUMONT

pril 2	The Dreamer.....	Fantasy	413
pril 2	Amateur Billiards.....	Comedy	378
pril 2	O'er Crag and Torrent.....	Scenic	200
Ich. 29	The Diary of a Nurse.....	Dramatic	992
Ich. 26	The Fall of Babylon.....	Biblical Drama	1,020

Date.	Subject.	Class.	Length, Feet.
Mch. 22	The Queen of the Mirror.....	Legendary	734
Mch. 22	The Wild Coast of Belle Isle.....	Scenic	233
Mch. 19	Little Jack's Letter.....	Dramatic	741
Mch. 19	In the Foothills of Savoy.....	Scenic	246
Mch. 15	In the Shadow of the Cliffs.....	Dramatic	685
Mch. 15	The Saraband Dance.....	Fantastic	295

### KALEM CO.

April 1	Further Adventures of the Girl Spy,	War Drama	920
Mch. 30	Red Hawk's Last Raid.....	Indian Drama	580
Mch. 30	Lo, the Poor Indian.....	Indian Drama	375
Mch. 25	The Railway Mail Clerk.....	Dramatic	945
Mch. 23	The Girl and the Bandit.....	Dramatic	900
Mch. 18	The Enchanted Castle.....	Comedy-Drama	955
Mch. 16	The Seminole's Trust.....	Indian Drama	960

### LUBIN MFG. CO.

Mch. 31	The Daughter's Choice.....	Dramatic	965
Mch. 28	His Spanish Wife.....	Dramatic	930
Mch. 24	Two Gentlemen of the Road.....	Farce	905
Mch. 21	A Mother's Heart.....	Dramatic	925
Mch. 17	The Irish Boy.....	Dramatic	930
Mch. 14	Mamma's Angel Child.....	Comedy	505
Mch. 14	The Blunderer.....	Comedy	455
Mch. 10	Hearts are Trump.....	Dramatic	900
Mch. 7	Marriage in Haste.....	Comedy	825
Mch. 3	The Millionaire's Adventure.....	Dramatic	900
Feb. 28	The Ranger and the Girl.....	Dramatic	825

### GEORGE MELIES.

Dec. 15	The Living Doll.....	Christmas Spectacle	1,000
Dec. 8	The Fatal Ball.....	Dramatic	1,000
Dec. 1	Fortune Favors the Brave.....	Fairy Story	600
Dec. 1	Seeing Things.....	Comedy	400
Nov. 24	The Red Star Inn.....	Dramatic	1,000

### PATHE FRERES.

April 2	Lorenzo the Wolf.....	Dramatic	754
April 2	Athletic Sports in India.....	Sports	184
April 1	A Woman's Caprice.....	Comedy-drama	748
April 1	The Rhinefalls at Schaffhausen,	Scenic	230
Mch. 30	Out of Sight Out of Mind,	Comedy-drama	656
Mch. 30	Driven to Steal.....	Dramatic	318
Mch. 28	The Little Vixen.....	Comedy	528
Mch. 28	The Polar Bear Hunt.....	Sports	474
Mch. 26	A Conquest.....	Comedy	384

Date.	Subject.	Class.	Length, Feet.
Mch. 26	Foxy Earnest.....	Comedy	600
Mch. 25	No Trifling with Love.....	Comedy-drama	558
Mch. 25	The Banks of the Ganges.....	Scenic	426
Mch. 23	The Horseshoe.....	Dramatic	574
Mch. 23	For the King.....	Dramatic	380
Mch. 21	A Woman's Repentance.....	Dramatic	850
Mch. 19	Wild Birds in Their Haunts.....	Educational	459
Mch. 19	A Willful Dame.....	Comedy	544
Mch. 18	The Troubadour.....	Trick Comedy	561
Mch. 18	The Exile.....	Dramatic	410
Mch. 16	The Captive.....	Dramatic	640

### SELIG POLYSCOPE CO.

Mch. 31	The Wife of Marcius.....	Dramatic	1,000
Mch. 28	The Treasure Hunters.....	Dramatic	1,000
Mch. 24	The Wizard of Oz.....	Fairy tale	1,000
Mch. 21	The Village Inventor.....	Comedy drama	1,000
Mch. 17	In the Frozen North.....	Dramatic	1,000
Mch. 14	The Dawn of Freedom.....	Dramatic	730
Mch. 14	A Crowded Hotel.....	Comedy	370
Mch. 10	Across the Plains.....	Dramatic	1,000
Mch. 7	Told in the Golden West.....	Dramatic	1,000
Mch. 3	Samuel of Posen.....	Comedy Drama	1,000

### URBAN ECLIPSE.

Mch. 30	The Midnight Escape.....	Dramatic	574
Mch. 30	Making Sherry Wine at Xeres,	Industrial	371
Mch. 23	A Maid of the Mountains.....	Dramatic	590
Mch. 23	Over the Appennines of Italy.....	Scenic	351
Mch. 16	The Country Schoolmaster.....	Dramatic	688
Mch. 16	A Trip Along the Rhine.....	Scenic	240

### VITAGRAPH CO.

April 2	The Fruits of Vengeance.....	Dramatic	930
April 1	The Tongue of Scandal.....	Dramatic	894
Mch. 29	The Indiscretions of Betty.....	Dramatic	948
Mch. 26	A Broken Spell.....	Dramatic	975
Mch. 25	The Hand of Fate.....	Dramatic	941
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Mch. 12	Taming a Grandfather.....	Comedy	950
Mch. 11	Conscience, or The Baker Boy.....	Dramatic	941
Mch. 8	A Brother's Devotion.....	Dramatic	950



**PATHE FRERES**

FILM D'ART

**"The Duchess  
de Langeais"**

LENGTH 669 FEET

A **SPLENDIDLY** acted drama from Honore de Balzac's famous novel. The leading parts are played with magnificent effect by Andre Calmettes of the Gymnase Theatre and Mlle. Dermoz of the Theatre Rejane, Paris.

The picture is the pathetic story of the austere General de Meyran and his beautiful love, the Duchess de Langeais, who after a separation of five years in a convent, dies at the moment of their reunion. A tragic, but beautiful tale.

**THE DUCHESS  
DE LANGEAIS**

will be released

**Wednesday  
April 6th, 1910**

**PATHE FRERES****New York**

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# The Film Index

Vol. V. No. 15

NEW YORK, APRIL 9, 1910

WHOLE No. 207

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

## Pathe American Studio Announced by Mr. Berst

Montagu Resigns Management of Pathe  
Chicago Office—Freuler Buys Calumet Ex-  
change—Banquet to Selig—Other News

James S. McQuade.

N happy timeliness with the cheering signs of spring, the business conditions of the licensed interests are assuming a most encouraging present aspect, with all indications of still better things to come. The fine weather prevailing for several weeks past and the termination of Lent have given the impetus to the film business that is materially felt by every exhibitor and every exchange.

I have been especially struck by reports from licensed exchanges in Chicago, for some time past, showing a heavy weekly increase in the number of "independents" taken on. On Saturday, March 26, one exchange contracted for the bookings of six new "independent" customers, and other exchanges have similar records which show a remarkable defection from the "independent" ranks. This would indicate that the "independent" exhibitor hopes to recoup his winter's losses and to escape utter bankruptcy by booking licensed film for the prosperous Spring season. May every one of them realize even better than his hopes, and acquire more horse sense at the same time!

But these are not the only tokens of good cheer and prosperity that this glad springtime brings to the licensed people. Sounds of busy building activity are heard in the Selig and Essanay factories where large forces of men are engaged in building additional studios and other factory adjuncts to provide increased facilities for the output of a still higher quality film product. Next, as if to raise the future outlook to the crescendo point, there comes the news that the old, reliable firm of Pathe Freres, of world-wide celebrity, has already actively engaged in the carrying out of plans, long contemplated, which will invest that portion of their product destined for American exhibition with a special interest for all picture lovers in America. The full particulars of these plans appear in the interview with J. A. Berst, vice-president of the Pathe Freres, which is appended.

### Pathe's American Studio.

Mr. Berst arrived in Chicago, Wednesday, March 23, from New York, having returned to the latter city, two days previously, from Paris, where he made a stay of 11 days.

"Pathe Freres are very busy at present, especially in the building and establishment of new studios," began Mr. Berst. "One of these is located in Munich, Germany, another in Milan, Italy, and the third in New York City.

All three will be in readiness for opening about three months from now. The estimated outlay for the new studios will be in the neighborhood of \$120,000.

"The New York studio will be of an entirely different plan and model from those now existing in either Europe or America. Just what these differences will be, I do not care to state at present; but I will say that one of the main features of our New York studio will be the utilization of all the light possible, so as

## Roosevelt Pictures Promise Big Results

Theatre Managers Everywhere Making Preparations for Exhibition—"Advance Agent" Wright Gives Private Views for the Press in Principal Cities—Reports Lots of Enthusiasm.

REPORTS from "Advance Agent" for the Roosevelt In Africa Pictures, William Wright, of the Kalem Company, are to the effect that there is great enthusiasm all along the line. Mr. Wright left New York March 25 and gave an exhibition for the press at Cleveland, Ohio, Saturday March 26. On the following Tuesday, March 29, an exhibition was given for Kansas City newspaper men; on Wednesday at St. Louis, on Thursday at Chicago and on Friday at Pittsburg. Mr. Wright is also calling on all the exchanges he can reach with good results. He will return to New York about April 4th.

Exchanges are busy booking time for the pictures and a number of orders for the series on the strength of these bookings have already been placed. Mr. George K. Spoor made a flying trip to New York last week and arranged with Martin Beck for time for the Roosevelt Pictures over the Orpheum Circuit. For this and other bookings Mr. Spoor will require between six and ten prints.

At this early date exchanges are not able to estimate the full number of prints they will require, for the reason that exhibitors are slow in booking, but it is estimated that fully 150 prints will be required. This will be sufficient to enable the promoters to come out without loss.

The advertising material for the use of exhibitors, in the shape of A. B. C. posters, is ready and can be obtained from the exchanges or from the A. B. C. Company, Cleveland, Ohio, direct. A reproduction of the poster is given in this issue.

During the past few weeks a Mr. E. M. Newman has advertised Roosevelt pictures and has been giving exhibitions in various halls in the vicinity of New York City. Mr. Newman was under the impression that the Kearton pictures were a "steal" from his views and called at the offices of the Motion Picture Patents Company to enter a complaint. The real Roosevelt In Africa pictures were shown him and he gave his opinion that they were far superior to anything that he had obtained. Regarding Mr. Newman's pictures, it is said that they resemble the Kearton pictures in no particular, and contain but two views of the Roosevelt party. They are also very ordinary in quality, and will not affect the real pictures in any sense.



ROOSEVELT POSTER

Made by the A. B. C. Company, Cleveland, Ohio.

to give sharper pictures. American architects will design and plan the building after suggestions made by the Pathe people.

"Our reasons for this departure? Well, you see we have recognized for some time past that in order to make the Pathe product realize its full market power and demand in every country where it is exhibited, it is essential to have the necessary—I may call it—atmosphere that will make a special appeal to the people of each country. For example: A film subject, produced in our Paris studio by Parisian art-

(Continued on page 3.)



# The Film Index

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**JAMES L. HOFF, Managing Editor**

## CHICAGO OFFICE:

401 Ashland Block. Phone, Central 2651  
**JAMES S. McQUADE, Representative**

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Eighth	1½ x 9	10.50
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### SPECIAL NOTICE.

The foregoing schedule of advertising rates is suspended indefinitely from this date. Write for new trial rates; they will interest you.

**CLASSIFIED ADVERTISING**—"For Sale," "Help Wanted," etc., 3c. per word; minimum, \$1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

### SPECIAL NOTICE

Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

APRIL 9, 1910.

## SUNDAY PICTURES

There has been waged in Syracuse, N. Y., a strenuous campaign against Sunday picture shows by the Ministerial Association. It was temporarily closed the other day by the rejection in the Common Council of that city, of an ordinance limiting Sunday shows. During the fight there was considerable newspaper space used by both sides. No new arguments were brought forward by the ministerial faction, which spoke mainly from hearsay rather than from an intimate knowledge of the subject.

Among the contributions to the daily press on the controversy is one by Mr. G. H. Morgan, a picture theatre manager, which is the most forceful statement of the picture man's side of the Sunday question by a picture man that we have had the pleasure of reading. We reprint it here and commend it to M. P. theatre managers generally:

Inasmuch as there is no organization as yet to represent the moving picture managers in this city, I take occasion at this time, when moving pictures are being so vigorously opposed, to reach the public through your columns. While I do not keep my own theatre open on Sundays, I close on account of no lease or other restrictions, but merely because it has always been against my principles to carry on commercial relations with anyone on that day. Still I maintain that the Sunday moving picture has filled a long felt want. I do not believe that the attendance of any of the churches in this city has fallen off on account of these theatres, and I know that a large number of the people attracted by these theatres are people who would otherwise spend their time walking the streets. A man has ample time on Sunday to go to church and see every moving picture show in the city. I believe that the church should come first, but, if that fails to attract a large number of people, isn't it better that these same people should go into a place where their morals can in no way be harmed than it is to walk the streets.

Some of the ministers have not hesitated to say that the pictures shown are bad and harmful. This statement I deny. I am willing to admit, free of charge, to verify to any minister, alderman or any city official concerning my own place and some of the other places in this city.

To say that the good class of people that attend my theatre wilfully sit and look at improper pictures is insulting. Many of my patrons are church members, practically all are good, clean-minded people. If there is any place in the city which shows immoral pictures, I and many other managers will gladly join with you in closing them up.

One minister cites an instance of a boy seeing a

train wrecked in a picture theatre and then trying to wreck one himself. To take a few instances from the thousands of boys and girls who enter picture theatres and hold them up as typical cases of the effect of the motion picture on a child's mind is unjust and very poor logical reasoning. The same virtues are emphasized as well as the same vices which you can find in the stories of "Cinderella," "Jack, the Giant Killer," "Bluebeard" or any of the other myths of childhood which you willingly allow your own children to read.

I might mention that were the children under 16 kept at home, instead of holding the moving picture manager responsible, a great benefit would be derived for all concerned. I refuse to admit children under 16, but children thus turned away invariably look to the street for amusement. You, through your legislators, have taken the responsibility on your own shoulders, and we notice the boy still stays in the streets. Wouldn't a warm, well ventilated moving picture theatre be a better place for them than the street?

Now, there are other types of pictures commonly known as educational and comedy pictures. In the educational pictures are seen the different methods used in great manufacturing concerns as well as Shakespearean plays and dramatizations of such books as "Les Miserables," by Victor Hugo, and other standard writers. The comedy pictures are good, clean and wholesome, aiming to make people forget their troubles for a little while and enjoy a laugh. All pictures are examined by the New York Board of Censors, which is composed of men in no way inferior in ability or intellect to any of you who see fit to attack the moving picture theatre.

Millions of dollars are invested in this business and thousands are employed. It has become a steady, settled business, and you should think twice before you involve yourselves or our business interests in this city in implications which we are sure could be of no benefit to either side.

In closing I wish to make it clearly understood that I do not oppose the church, but I do think that the moving picture theatre is in a good way to take care of a lot of people which the church has failed to reach.

## CHANGES IN THE PATHE ORGANIZATION

Elsewhere in this issue is announced the resignation of Mr. E. H. Montagu from the position of Western representative for Pathe Freres, whose office has been in Chicago for some years past. He is succeeded by Mr. K. W. Linn, Pathe representative at New Orleans, La.

Following closely upon the resignation of Mr. Montagu comes that of Mr. Carl Th. Goldenberg, manager of the New York office. Mr. J. A. Berst, vice-president of Pathe Freres, authorizes this statement:

"Mr. Carl T. Goldenberg, connected for a number of years with the firm of Pathe Freres, resigned on Thursday, March 31st. His many friends in the business regret his departure and miss his jolly good nature. He leaves Pathe Freres in all friendliness and carries with him the wishes of the firm for his eminent success in whatever line he may choose."

## ALLIANCE ELECTS NEW PRESIDENT

A meeting of the executive committee of the "Independent Alliance" was held at the Imperial Hotel on Tuesday and Wednesday, March 29 and 30, when Mr. Brulatour, American representative for Lumiere, was elected president of the organization, vice J. J. Murdock, resigned. The annual meeting of the Alliance will be held in Chicago about the first of May.

## TRYING TO FORM NEW TRUST

It is reported that the New York Motion Picture Company and the Laemmle interests are combining for the purpose of establishing a Sale Company which will control the product of the "independents" and establish prices of film and rental rates. All "independent" manufacturers have been approached to join this movement which, it is said, will supercede the "Alliance" and control the "independent" picture business.

## FLORENCE RECOVERS FROM ILLNESS

Max Florence, president and general manager of the Trent and Wilson Film Exchange, and four of the largest and best equipped motion picture theatres in the country, the "Luna," "Isis," "Shubert" and "Elite" all located in Salt Lake City, is just recovering from a severe attack of typhoid-pneumonia.

The contemplated improvements in his various theatres, requiring an expenditure of several thousand dollars, have consequently, been delayed, but work will be resumed as soon as he has recovered sufficiently to superintend it.

## A SCHOOL CONTEST

People's Amusement Co., of Portland, Ore., Gets the Children Interested in Kalem's "Enchanted Castle."

When the Kalem Company announced that it intended to issue a series of motion pictures based on fairy stories and designed especially for the entertainment of children the plan looked like a good one, and The Film Index, as well as other amusement publications, said that the idea was good. Strange as it may seem the first subject had scarcely been issued when a positive protest was entered by a number of exchanges. The objection was so strong that the Kalem Co. were obliged to abandon the plan before it had been given a trial, and the officers of that company concluded that their efforts to produce pictures of higher character were unwelcome. They charged off to experience the several thousand dollars they had spent in equipping a special studio for the manufacture of "children's pictures" and turned to more profitable subjects.

It was a matter of some surprise, therefore when the Kalem Company received word from Melvin G. Winstock, general manager of the Peoples Amusement Company of Portland, Oregon, that his company was featuring the Kalem subject, "The Enchanted Castle." Mr. Winstock, in communicating his company's plan merely submits the story as told by the Portland Oregonian in its issue of Sunday, March 20, which reads as follows:

Twelve gold medals, suitably engraved, have been ordered by the People's Amusement Company in the development of an educational campaign in connection with motion picture exhibitions. "The Enchanted Castle," a picture pronounced by the dramatic critic of the New York World to be the greatest of motion pictures, will shortly be placed on exhibition in dozen or more theatres owned and operated by the People's Amusement Company. Figuratively speaking this is a fairy story, but it contains a highly moral purpose and motive, and in order to encourage the young in the art of observation and composition the company will at the Star Theatre in Portland and the Lyceum in Seattle, as well as other theatres in Caldwell, La Grande, Everett, Astoria, The Dallas and other cities, offer a suitably engraved gold medal to the boy or girl who writes the best short story on "The Enchanted Castle," and it is the purpose of the People's Amusement Company from time to time to offer similar inspiration for efforts of this kind when appropriate subjects present themselves.

As far as this city is concerned, "The Enchanted Castle" will be on exhibition at the Star Theatre Sunday, Monday and Tuesday, and the boys and girls of the city are invited to participate in the contest. A that is required is that they write a short story, accompanying it with their name and address, and a contestants are requested to deposit their efforts in sealed envelope, leaving them at the box office of the Star Theatre. No story will be received after Sunday, March 27.

A committee consisting of O. C. Leiter, city editor of The Oregonian; R. D. Cannon, city editor of the Telegram, and John L. Travis, city editor of the Journal will make the award. The boy or girl who is successful will receive not only the gold medal, but the story will be thrown on the screen at the Star Theatre.

It will be gratifying indeed to all makers of motion pictures to learn that, at last, managers of picture theatres are beginning to realize that a picture is something more than so much film to be run through the projecting machine as quickly as possible and then to be forgotten.

## WONDERS IF THEY WILL DO IT

Bennett A. Pryor, manager of the Criterion picture theatre at Colusa, Cal., writes The Film Index that he is much interested in watching the outcome of an application for another licensed picture theatre for his town. "We have about 1,400 people, men, women and children. I have a new Model B Edison machine and one of the best operators in the state to whom I pay \$20 per week for one and one-half hour's work per day. Am giving a performance which is not equalled in any of our large cities. Average receipts \$16 per day expenses \$14."

While we wonder at the nerve of the picture man who proposes to start another picture theatre at Colusa, it would be interesting to know all the facts in the case. Sometimes competition between exchanges is responsible for the installment of theatres in towns already overstocked with picture theatres.



## CHICAGO LETTER

(Continued from page 1.)

ists, may be received throughout France with enthusiasm, because it possesses those characteristics which appeal to the national taste of the people of France; but the same picture may not take in America, Italy or Germany, for the reason that it does not appeal to those different national tastes.

## To Meet National Taste.

"Now to meet the national tastes of America, Germany and Italy we are establishing a studio in each country, in which pictures will be produced, the artists of each country being employed in the respective productions. The producer of the New York studio will be Louis Mesnier, who has been with the Pathe Freres for a long time and who has produced many of their finest subjects. Notable among these is 'The Runaway Horse,' released about two years ago, and which created a sensation in the United States at that time.

"All the artists employed in the production of pictures in the New York studio will be Americans and the greatest care will be exercised in their selection. American scenarios will also be used. The negatives of these New York studio subjects will, of course, be made in New York, and the positives will be printed, as usual, in the Boundbrook, N. J., factory. These American produced subjects will be concerned chiefly to dramatic and comedy; but due importance will be given to the production of a feature industrial, or educational, film, from time to time, at all the Pathe studios.

"This new policy has been adopted in order to give our customers a larger and wider variety of films from which to select, as well as to give the subjects that certain national appeal that will commend them to picture lovers of different nationalities. To be more explicit, it concerns America; only one-half of our Paris product will be used in the United States henceforth, and that half will be of choice selection, special care being taken in making such selection, to appeal to the American taste. The other half of the Pathe product used in America will be produced in New York with American artists and scenarios.

"We will still keep to the weekly release of four films, and do not intend to increase or decrease. It is the aim and ambition of the Pathe Freres to make the Pathe product internationally popular, and the most sought-after subjects of the licensed product. If happy selection of subjects talented acting, fine photography, artistic coloring and minute attention to detail can accomplish this, then our aim will prove true.

## Charles Pathe Coming in June.

"Charles Pathe, general manager of the Pathe Freres in Italy, had just arrived in Paris when reached that city, having made the journey especially to meet me. He takes a great interest in the American outlook, and intends to visit New York a visit next June, when he will look over the field carefully and also note the working of some important changes now contemplated."

Mr. Berst next expressed his satisfaction with the sales of film and machines in the Chicago office, especially of machines, the demand for which is increasing rapidly. He also announced at the negative of every American release will be used in the Pathe establishments all over the world.

When asked about the outlook for European "independent" manufacturers, Mr. Berst replied that they complain very bitterly of having been deprived of sales in the United States by reason of the inability of "independent" importers to handle their output and of the well organized competition of the licensed forces. "Not only that, but they are fearful that the licensed American manufacturers will in time flood the European market with American film, at cheap prices. This, they think, the American manufacturers will be able to do, because the American market will have sufficiently reimbursed them for the cost of negatives," concluded Mr. Berst.

## Montagu Resigns Western Managership of Pathe Freres.

E. H. Montagu has resigned his position as Chicago manager of the Pathe Freres. In 1905 Mr. Montagu opened the Chicago office and he has represented the famous Parisian firm uninterruptedly since then, proving highly cap-

able and efficient both in the machine and film departments of the business. It is rumored that Mr. Montagu intends going east to engage in business for himself, but just in what line has not been divulged.

His large following of friends and customers in Chicago and throughout the middle west and on the Pacific slope are confident that he will succeed in whatever he undertakes, as he has shown great ability in managing the Pathe Freres business in the Western field.

It has not been decided definitely at the present writing, who will be Mr. Montagu's successor. Pending the appointment of the new manager, the business of the Chicago office is being attended to by Ramirez Torres, the sales-manager of the New York office.

The following letter has been sent out by Mr. Montagu to his former old customers throughout the West:

I write to inform you that I have resigned my position as Western manager of Pathe Freres and wish to take this opportunity of thanking you on behalf of my former employer and myself for the favors you have accorded us.

I trust that your relations with Messrs. Pathe Freres will always continue as cordial as in the past.

## Wm. N. Selig Banqueted.

William N. Selig, president of the Selig Polyscope Co., returned Sunday, March 27, from a two weeks' business visit to California. The new Selig studio, now being erected in Los Angeles, and his far Western producing company commanded much of his attention, but he also found time to pass a few days renewing old-time acquaintanceship in the city by the Golden Gate.

Chicago film men, still regret, as a unit, that pressing business calls on Mr. Selig's time, after his return from last summer's European trip, precluded them from giving in his honor a grand banquet welcome; so they have seized the present occasion as a fitting time to express the high regard and esteem in which he is held. Accordingly they have arranged that he will be the guest of honor at a banquet, to be given at Vogelsang's, Thursday evening, March 31.

It is due to the initiative of I. Van Ronkel, of the American Film Service, that the postponed banquet has been made to fit in at the close of Mr. Selig's California trip, and the boys look forward to a most enjoyable gathering around the festive board. They will miss our old friend, Bill Wright.

## Freuler Purchases Calumet Exchange.

J. R. Freuler, of the Western Film Exchange of Milwaukee and Joplin, Mo., has purchased the Calumet Film Exchange of Chicago. The deal was closed Thursday, March 24, and possession taken Monday, March 28.

Mr. Freuler is highly esteemed by all who know and the business with him in the film line. His business connections and acquaintances in his home city, Chicago and contiguous territory are extensive, and his advent in the Chicago field is hailed with pleasure. Mr. Freuler will divide his time between the home city and Chicago. Mr. Hennessey will retain his position as manager of the Chicago firm until the new owner gets settled down.

## Building Activity in 1910.

Activity in the building of new theatres and in the remodeling and enlargement of old theatres promises to be lively this year. The great success attending the Saxe modern theatres, the Majestic and the Princess, in Milwaukee, which have capacities of 1,000 and 800, respectively, and in which pictures and high-class music are exclusively run, shows conclusively that moving picture patrons demand better houses and that they will give generous support to an attractive up-to-date theatre with a superior quality film service.

Wm. T. Foster, secretary of the Decorators' Supply Company of this city, informs me that his firm has just closed a contract for the front and interior decorations of a new theatre in Duluth, Minn., to be built by the Brunswick Company of that city; also for a new theatre, the Banner, at 4611 Robey street, F. C. Smalley, builder; also for the enlargement of the Ashland theatre, Madison street near Ashland avenue, and for the remodeling of the old Ferris theatre, State near Van Buren, owned by Jones, Linnick and Schaeffer, which will be renamed the Lyric. Work has just been started by the firm on the White Palace theatre, Kedzie street and Ogden avenue.

For handsome fronts and chaste interior decorations this Chicago firm has long been the

acknowledged leader and its operations are carried on in all parts of the United States. No prospective theatre builder should be without the 1910 catalogue of the Decorators Supply Co., which will be mailed free by the firm on application.

## John B. Rock Enters the Fold.

John B. Rock, the Western manager of the Vitagraph Company, was made a Master Mason at America Lodge 889, of Chicago, Saturday evening, March 26. Arthur V. Smith came on from the New York office of the Company to be present at the ceremony, and presented Mr. Rock with a valuable diamond ring, a present from W. T. Rock, his father. Mr. Smith was introduced to America Lodge by B. W. Beadell and was deeply impressed by the spontaneous cordiality of his reception.

Mr. Smith was accompanied to Chicago by Mrs. Smith and daughter, Marion, and they were guests of Mr. and Mrs. John Rock during their brief stay. They left for New York Monday afternoon, March 28.

A number of Master Masons, engaged in the film business in Chicago, were present at John Rock's admittance, an incident that heightened, and made more memorable for him, the pleasure of the occasion.

## K. W. Linn, Western Manager for Pathe Freres.

Since writing the first instalment of my letter, the appointment of K. W. Linn as western manager of the Pathe Freres, with headquarters in Chicago, has been definitely announced. Mr. Linn was formerly manager of the New Orleans office and came on to Chicago early last week.

## Natty Uniforms for Picture Theatres.

The firm of T. C. Gleason & Co., Chicago, for a number of years, has been manufacturing uniforms, and everything pertaining to them for uniform retailers throughout the country. It was only recently that the firm decided to go after the retail business direct; and, as it has every facility for manufacturing uniforms and everything pertaining to the uniform, it is only to be expected that the prices and goods offered by it will show a decided advantage over those of competitors. This firm is the only one in Chicago that imports gold and silver fringes and laces for uniforms; and it is prepared to make and furnish every part of a uniform, including caps, swords, etc. It is the only manufacturer of swords in the Western country and fills large orders from theatrical companies and fraternal societies.

As the better class of moving picture theatres grows and multiplies the importance of having nattily uniformed ushers and attendants will be recognized generally by managers; and the better class now in existence should be made significant by uniforming the employees. T. C. Gleason & Co., whose advertisement appears on another page, will show how to do it in the neatest and most inexpensive manner.

## Lubin's New Western Manager.

E. E. Fulton, who has been long connected with the licensed picture business and who can claim a large following in the Middle West and Far West, has been appointed Western representative for the Lubin Manufacturing Co. His duties will begin April 1 and his headquarters will be in the Loop district in Chicago.

## Chicago Film Brevities.

Mr. and Mrs. F. H. Aiken of La Crosse, Wis., are now visiting their son, F. C. Aiken, president of the Theatre Film Service, Chicago.

The American Film Service took on six "independent" customers Saturday, March 26, to begin service the following Monday. Eugene Cline feels a little sick after this stroke.

The Chicago Song Slide Exchange has been forced to buy 500 new, additional sets of slides, over and above the standing orders, in order to meet the increase in business since the inauguration of the 25 cents per set proposition.

Mr. Van Ronkel states that the country business of the American Film Service is picking up wonderfully, as the firm at present is making a specialty of supplying the high class country trade, who are willing to pay the prices, with a superior quality service.

M. E. Moore, owner and manager of a circuit of theatres in Vincennes, Mitchell and Bedford, Ind., was in the city last week arranging with the Theatre Film Service for improved film bookings. Mr. Moore stated that business was very satisfactory in his section.

It is strongly rumored in Italy and France that the Eastman company of Rochester, N. Y.,



MAKE BOOKING ARRANGEMENTS AT ONCE For the Notable Films of the Year

# "ROOSEVELT IN AFRICA"

Issued Co-operatively by the Licensed Manufacturers, and released April 18

Wire, phone, write or call

## AMERICAN FILM SERVICE, BANK FLOOR, 77 S. CLARK ST. CHICAGO, ILL.

Long Distance Telephones: Randolph 3216 and 3217

is seeking to purchase the factory of the Lumiere Co., of Lyons, France, which manufactures all the film stock used by "independent" manufacturers of film in Europe.

C. W. Taylor, well known in film circles in Chicago, has been appointed assistant correspondent of the Theatre Film Service. The volume of business has increased so rapidly of late that to carry out Mr. Aiken's policy of answering every letter on the day of receipt overtaxed the time and ability of the veteran chief correspondent, A. Hull.

J. A. Berst, vice-president of the Pathe Freres, informed me that the new plant of the firm in Paris, built for the manufacture of film stock, had just been completed at a cost of \$200,000, when the Paris flood came and suspended work until the machinery was replaced. The Pathe people manufacture all their own film stock, employed in printing films and taking negatives, which gives them a big advantage over competitors in Europe.

George Marquart, acting manager of the Memorial Opera House, Valparaiso, Ind., for A. F. Heineman, proprietor, was in the city early last week arranging for film service with the Geo. K. Spoor Exchange. This house was opened March 26, for the Spring and Summer season, with straight pictures and illustrated songs, having played road shows during the Fall and Winter. There are two other licensed houses and one "independent" in Valparaiso. Mr. Marquart says the licensed theatres are doing well.

Geo. H. Hines has sold out the Senate theatre on West Madison street and is now at West Baden, Ind., where he is enjoying the springs and taking a long needed rest. In about three weeks he will return to Chicago and engage in the erection of a new theatre, the Lyda, at 48th avenue and Lake street. The plans of the building are already drawn and the new house will seat 1,200 people. It will be opened on or about Aug. 1.

B. Nichols, European agent for a number of the licensed American manufacturers, with headquarters at 45 Girard street, London, was in Chicago for a stay of three days during the week of March 21. He sailed for London, Wednesday, March 30, on the Lusitania, on his way to St. Petersburg, Russia, where he will establish an office within the next 60 days. Mr. Nichols' German office is in Berlin, at 35 Friedrichstrasse. The London office has been established for over a year.

W. C. Preller, who has just been appointed manager in Des Moines, Ia., for the Pittsburgh Calcium Light Co., in place of Mr. Berman, resigned, was a caller at The Film Index office, March 25. Mr. Preller has been assistant manager of the home office of his firm for several years. He informed me that business in Pittsburgh and vicinity shows great improvement with the Spring weather. While in Chicago, Mr. Preller showed that he is a good mixer, of general temperament and with an eye to business all the time. He got acquainted with our Western manufacturers and importers and with a goodly sprinkling of exchange men during his brief stop-over. He left for Des Moines March 26.

J. L. Hall, owner and manager of the Palace theatre, 5093 State street, is an ardent patron of the Geo. K. Spoor exchange, which he boosts in no uncertain tone, when speaking of his service. Manager Hall reports very fair business and a regular patronage. He uses pictures only and makes a specialty of high class music, being particularly proud of his small, but well equipped, orchestra.

Victor Sramek, owner and manager of the

Cupid theatre, 4043 W. Madison street, served five years in the U. S. 15th Infantry regiment and three years in the 18th infantry. He was in the 18th during the Spanish-American war in the Philippines, receiving his discharge in '98. Manager Sramek has been in the picture business for a year and is doing very well in his cosy theatre with moving pictures and songs. His booking is attended to by the Theatre Film Service.

### ESSANAY NOTES.

With the advent of spring and balmy weather G. H. Anderson and his stock company, who have been wintering in sunny Santa Barbara, Cal., have packed their tents and have slipped quietly back to Colorado. They arrived in Denver last Monday, and are located on a ranch some distance out of the city.

Mr. Anderson, in an interview on his arrival in Denver, declared that they had some big stuff in mind and needed a little Colorado local color.

"Santa Barbara has proven the ideal winter resort of the moving picture man," Mr. Anderson said, "as I believe our Western pictures have proven. Although our last two weeks of our stay in the coast town have been hampered by rather unpleasant weather, something unusual for Santa Barbara, the best part of the season has been ideal, with little rain and a great amount of sunshine. However, I am glad to get back to Colorado, and expect to put over some big stuff while I am here."

When asked how his Western films are going in the East, Mr. Anderson stated that reports received from the main office showed that they were doing immense business and were very popular with the exhibitors.

Mr. Anderson carries with him an excellent stock company, with comic artist, property and camera men. The movable studio has proven itself indispensable and a great aid to them in their work.

Mr. Anderson stated that his stay in Colorado would be indefinite.

A specially trained company of actors held sway in the Essanay's Chicago studio last week. The production, a dramatic subject, is exceptionally fine from all view points. Mr. Jack Gilmore, a well known and accomplished actor, who has appeared in other Essanay pictures, was in the leading role. This dramatic film has been under rehearsal for several weeks, and is dramatically and photographically perfect.

The Essanay's big comedy feature for this week should not be overlooked. "Their Sea Voyage" is the title and is a thousand-foot comedy, released Wednesday, April 13. This picture is another pearl added to the long string of the Essanay's high quality comedy films.

The Essanay's big patriotic picture, "The Hand of Uncle Sam," has received much well deserved applause from exhibitors and exchanges all over the country. At the Orpheum Theatre, Chicago, where the writer viewed it, it was received with hand-clapping almost uninterruptedly all through the picture.

Manager W. J. West, of the Majestic Theatre, Kewanee, Ill., wrote to Sidney Smith, who booked him the film from the Speer Company's Exchange: "It is the first film I have shown in six months which received constant applause. It certainly made an impression with my audiences."

### VITAGRAPH NOTES.

"Elektra" cannot be to emphatically announced for April 8 as the most remarkable, attractive and magnetic picture of the season. It is irresistibly impressive, with a wealth of dramatic power and scenic splendor that surpasses the exalted expectations aroused by this celebrated tragedy of Grecian tradition.

This origination by the Vitagraph Company contains the complete story without any gruesome episodes; it thrills without shocking the most delicate and sensitive natures. Great care has been exercised in presenting this historic and scholastic masterpiece. The elimination of any features that might offend the most fastidious makes it a classic of universal interest and knowledge and superlatively the most magnificent exchange ever perfected.

The greatest baby show ever seen was the array of "kidlets" the Vitagraph studios contained the early part of this week. The "Da-Das" and the "Ma-Mas"

were loud and continued. The place was full of the tender reminders of the past, present and future. The real exhibition was opened when the youngster got busy in the "silent drama." Ye great Gods a little fishes! How they did bawl. The chorus sounded like the noon-day whistle and brought the directors to the rescue in trying to quiet them with their commanding presence and other soothing charms. All to no purpose, however, and less so when they took the infants in their arms and did the floor walking act. Quiet was finally restored when the mothers took their little ones to their bosoms and lulled them back to peaceful silence.

"Through the Darkness," a bewitching drama of the pathos and love of an actor in real and stage life. This is listed for April 26. "The Portrait," to be seen on April 29, will be a comedy of most original conception. "The Minotaur," a dramatic adaptation of the Grecian fable. It will appeal to the young generation and rejuvenate their elders, who are only children of larger growth, which means this view of Grecian fairyland will please both young and old alike. "The Miller's Daughter;" "it beats the Dutch with its windmills, canals and odd snap shots of the Netherlands. This future Vitagraph release is well worth remembering and don't you forget it. Enough said. Watch The Film Index and the Vitagraph Bulletin.

### EDUCATIONAL EXHIBITION AT CLEVELAND

Lake Shore Film & Supply Co. Gives Film Entertainment in the Hippodrome—Large Audience Present.

To Mr. Emanuel Mandelbaum, manager of the Lake Shore Film & Supply Company of Cleveland, Ohio, belongs the credit of being the first exchange man to recognize the importance of the educational motion picture and to properly present subjects of that character before the public.

Mr. Mandelbaum's plan was to secure the big Hippodrome at Cleveland, which was obtained through the courtesy of the manager, Mr. H. A. Daniels, and then to issue invitations to all the school teachers, the clergy and to many of the students and pupils of Cleveland college and schools. Such subjects as Mr. Mandelbaum did not have in stock he secured from George Kleine, Pathe Freres, and the Edison Company, making up the following program

New York to Genoa—Part 1.....	Urban-Eclips
Wild Birds in Their Haunts .....	Pathe
Poetry of the Waters .....	Gaumont
Paris Viewed from the Eiffel Tower.....	Urban-Eclips
Leather Industry .....	Pathe
French Army Manoeuvres .....	Urban-Eclips
Windemere and Lake District .....	Urban-Eclips
Chemical Action .....	Urban-Eclips
Familiar Reptiles .....	Urban-Eclips
Trip Through Belgium .....	Urban-Eclips
Big Game at Zoo .....	Urban-Eclips
Zuidersee .....	Urban-Eclips
Microscopic Curiosities .....	Urban-Eclips
In the Tyrolean Alps .....	Urban-Eclips
Little Drops of Water .....	Urban-Eclips
Mysterious India .....	Urban-Eclips
Tropical Creatures .....	Urban-Eclips
Through the Isle of Borneo .....	Urban-Eclips
Industrial Borneo .....	Urban-Eclips
In Old California .....	Biograph
Fruit Growing .....	Edison
The Vintage .....	Pathe
Sensational Logging .....	Essanay
In the Yosemite Valley .....	Edison

The entertainment was given on Saturday morning, March 19, of which the Cleveland Leader of the following Sunday said:

Yesterday morning the Lake Shore Film and Supply Company gave a free exhibition at the Hippodrome, to which the teachers and school authorities and others were invited, and a large audience was present. Pictures of animal life, views of travel, microscopic subjects and story pictures were among the features that received the approval of the critical audience.



# MR. H. FLY IN THE LIMELIGHT

Story of Kleine's Fly Pest Pictures Interestingly Told by the N. Y. Telegram

Parish House—"The Housewife and the Fly." A continuous drama, written by Mr. Moving Picture.

Mr. House Fly.....Mr. Stingem Bacteria  
Mrs. Flat Fly.....Miss Handa Germ  
The Fly Twins.....Little Larvae  
Juggling Flies.....Messrs. Pesky Nuisance  
And all the other little flies.....Supernumeraries

Again Mr. House Fly, persevering and as pesky as of yore, appears in the limelight. This is a literal truth, for he has made his first appearance in New York City on the public stage. His debut took place last night in the parish house of the Church of the Messiah. Although credit is here given grudgingly, it must be set forth, in the interest of veracity, that the tiny nuisance, with a full company of carefully trained actors and actorines, made the biggest hit of his long and varied career.

The try-out on the "dog" of the tabloid drama of the humble but energetic fly was had in Washington, D. C., the city where vastly more pretentious stars have striven for footlight fame. There, in the presence of Senators, Representatives in Congress, and other notables, the American Civic Association, in the District of Columbia Building, on Wednesday began a moving picture campaign of education, the object of which is to hand the fly a swat that will prove fatal.

This crusade, which has the indorsement of President William Howard Taft, among many other well-known public men, is to be carried on in every State in the Union and in Canada by the novel aid of the moving picture film. A committee of scientists and business men, headed by Mr. Edward Hatch, Jr., of New York City, is directing the work. Mr. Hatch first conceived the idea of telling the public by means of pictures just how dangerous the fly is and what he costs the country in lives and money each year.

## Stunts by Mr. Fly.

In carrying out his unique plan Mr. Hatch commissioned Mr. H. V. Andrews to visit England, where moving pictures were made in accordance with suggestions supplied. A series of educational views of a remarkable character were produced by a London firm and brought to America by the Kleine Optical Company. In the pictures the fly appears as large as a hen and performs all sorts of acrobatic stunts that prove not only educational, but entertaining as well. The performance in this city was the first public one of a large number that will be given in schools, churches, theatres and other places in every city in the United States.

Put in the form of a life drama of the fly, the moving pictures take an added interest and make a most attractive entertainment which carries home its lessons of cleanliness perhaps more forcibly than the work could be accomplished in almost any other manner.

In the first act of "The Housewife and the Fly" the films portray various home scenes. Flashed on the screen, in the limelight oval, a fly is pictured taking a sip of honey from the point of a needle, showing the action of the proboscis, which is very much like the trunk of an elephant in miniature. Other pictures show the tongue, with every microscopic hair distinct. How the busy little worker packs his valise full of bacteria and carries them along to the next boarding house or flat is here shown.

## Twenty-minute Drama.

The second act of this little life history is entitled "How Flies Carry Contagion." In it the scenes follow one another in rapid succession, so that the most thoughtless spectator cannot fail to grasp their full significance. One view shows the fly on the nipple of a baby's feeding bottle, and, last of all, a pretty baby placidly sucking the mouthpiece from which the flies have just departed.

The whole life drama is played in about twenty minutes; "but in that brief time," said Mr. Hatch, "the average man, woman or child learns more of the dangers arising from the fly pest than could be imparted by twelve months of lectures or twelve volumes of literature on the

subject. These pictures will be the most popular and important feature of the anti-fly campaign in 1910, and will be shown in thousands of moving picture theatres throughout the country, as well as before schools and scientific societies.

"Our first idea," continued Mr. Hatch, in describing his plan to a reporter for the Evening Telegram, "was to construct a huge model of the house fly, showing its physical structure on a highly magnified scale, like the model of the mosquito in the American Museum of Natural History. We decided, however, that this would not answer our purpose so well as moving pictures of the insect.

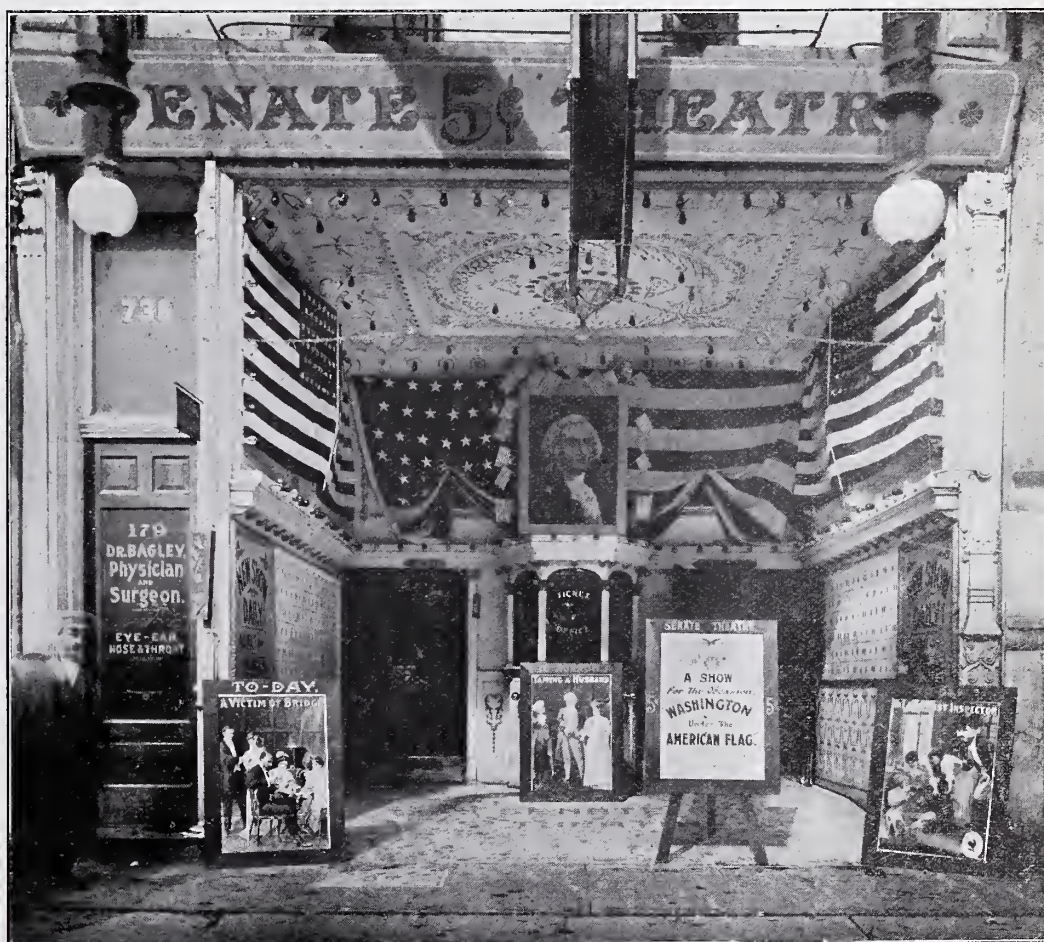
## First Fly Photographs.

"The model would take a long time to construct and could appeal to only comparatively limited numbers, while the motion pictures could be shown to millions of persons at once. When I began investigating the subject and got in touch with the makers of moving picture films in this country and abroad, I found that

such photographs of this insect had never been made. One big firm in London had made motion pictures of birds, animals and insects—the latter including the flea and the mosquito—but not of the fly. The fly before this project of ours never had been photographed while at work, so far as I have been able to find out.

"We shall put the moving pictures in the hands of every exhibitor of motion pictures, of whom there are more than seven thousand in the United States. One-third of the spectators at the moving picture shows are children. We shall keep up the work in the public schools through the United States. We are especially desirous of having the enthusiastic and earnest co-operation of the three thousand women's clubs in the United States, with their 150,000 members, and of having these pictures shown before them also.

"It is the women—the housewives—who can do more than any other class to abolish the plague of flies. We are getting in touch with those societies and pushing the campaign as fast as possible. It is a big task, but we shall not rest until we have achieved it."



THE SENATE THEATRE—GEORGE H. HINES, PROPRIETOR.

The accompanying cut is from a photo taken of the Senate theatre—Geo. H. Hines' famous nickel wonder on West Madison street, Chicago—the morning after Washington's birthday, last. The American flag over the box office, with a portrait of Washington in the center, is 18 by 10 feet, and this is flanked by smaller ones on the sides, the lobby was a sea of red, white and blue, created by 200 incandescent colored lights. Notice the four handsome Selig frames, three of which contain posters of film subjects, the remaining bearing the

title of a special song for the occasion, "Washington under the American Flag," which was sung by the boy wonder, S. Meenay, to enthusiastic audiences. Inside and outside the Senate, Manager Hines always contrives to attract and please his audiences. These special observances of patriotic holidays never fail to make friends for a house and the management, and when they are backed up by one of the best film services procurable, such as the Senate offers to its patrons, there is little to fear from cheap vaudeville or other opposition. Here's to friend George's still greater success!

## HOLYOKE'S NEW PARK THEATRE.

On the evening of Thursday, March 10, the newest theatre at Holyoke, Mass., The Park, was thrown open to the public. The Park has been admired by all who have seen it as a model of moving picture theatres. The entrance is one mass of electricity and the effect with all the lights turned on is to make that vicinity of Dwight street look like a section of the "Great White Way."

The theatre seats at the present time 350, but this number of seats will be increased to 500 in the near future. The color scheme of the interior is red and green and the effect is rich and effective.

The theatre is equipped with all the accessories of an up to date theatre, and the public will find it comfortable and cheerful. Performances will be given from 2 to 5 and 7 to 10 p. m., and will consist of the latest moving pictures and illustrated songs.



# PATHE FRERES' AMERICAN FACTORY

Visit to the Big Picture Plant at Bound Brook, N. J., Illustrated and Described for the First Time for The Film Index

HOW many people who watch a moving picture show ever realize the work necessary to make the flying film which is daily interesting thousands of spectators? Did anyone ever tell you how the positive film is made? Probably not, as it is an extremely difficult matter to get permission to make a tour of inspection of one of these most interesting factories as there are many secret processes in the business which are carefully guarded.

It was my privilege to be the guest of Mr. J. A. Berst, of Pathe Freres at an inspection of the Pathe Freres factory at Bound Brook, N. J., and to spend a most delightful afternoon in watching the intricate and delicate operations necessary to produce the pictures which are now so universally known that the average spectator rarely if ever gives a thought to their manufacture.

The Bound Brook factory is not a studio where pictures are taken, as all of the exquisite productions of this eminent French firm are taken in Europe. France, Germany, Italy, Russia and, in fact, every country on the Eastern hemisphere has a Pathe picture man on the job searching out and photographing scenes of universal interest. These negatives are sent to one of the numerous Pathe factories in France and developed and one of these negatives are shipped to the factory at Bound Brook where the positive films are made. For the benefit of those to whom photography is a sealed book it might be well to state that the negative film is just the reverse of the natural object as far as color goes; that is, all things black are white on the negative and vice-versa, so that in order to project the picture on the screen in its proper shades of black and white it is necessary to reverse the negative and make it a positive. This is done by a "printing machine" which in reality rephotographs the negative. But I am getting ahead of my story.

After we had chatted a few minutes in the sunny office of Mr. Roussel, the superintendent of the factory we started on our journey through one of the cleanest buildings in the country. Every bit of air throughout the place is drawn through an air filter and nowhere is it possible to detect a trace of dust. This is a necessary precaution, for a particle of dust adhering to a wet film is impossible to remove and when that particular picture was shown the infinitesimal piece of dirt would appear about the size of a half-dollar.

As we approached a door Mr. Berst told me to change my eyes for cat's eyes as we were going in the dark, so doing the best I could we entered—not the room as I had expected, but into a vestibule and had the door carefully closed behind us. After passing through three such doors (for the least white light entering may do many hundreds of dollars worth of damage) we found ourselves in a black walled room dimly lit with two red electric lights.

Several shadowy figures were discernible in the background. They were the operators engaged in perforating and imprinting the unexposed film which comes direct from the manufacturer in a plain roll. This roll after being unwrapped and placed on a spindle is run through a machine which has an automatic die designed to perforate the edges of the film. This works with such great rapidity that the film seems not to be moving. After the perforations are made the film is then run through an imprinting machine. This machine consists of a large cylinder fitted with sprocket teeth which engage the perforations as the film runs over them. Between each tooth is a stencil letter cut through the cylinder. When in operation the cylinder revolves at a high rate of speed and an electric bulb showing a white light, fitted in the interior of the cylinder, shines through the stencil and photographs the

letters, which spell Pathe Freres, by exposing the film just where the letters are cut out.

From here the film goes to the printing department where the unexposed film and a negative are placed on two reels in a receptacle above the machine and the two ends, having been threaded through a feeding sprocket, pass together over a little window through which a white light is flashed, photographing the negative on the blank film. These printing machines must work with absolute precision and be free from dust or dirt of any kind and, that this may be assured, the machines are each entirely taken apart and cleaned thoroughly in every part frequently by the operators in the printing room.

Leaving the printing department we next found ourselves in another long dark room through the centre of which were a series of narrow deep tanks. In front of each tank was a window through which shown an artificial orange light. In the background women wound the film on big wooden frames and these frames having been wound were turned over to men seated before the tanks in which the latter developed the picture. After developing, the frames run on tracks to the "hypo" baths and after this are passed through a revolving door, which prevents any white light entering the developing room, into the wash room. The frames on which the films are wound hang here in running water until they are thoroughly cleansed of all trace of developer and "hypo." The drying room is in direct communication with the wash room by means of a narrow slot in the wall through which the film frames pass on tracks. In the drying room the films hang in constantly changing hot air until ready to be rewound on reels.

Next follows the cleaning operation. This sounds simple and in operation is, but the machine which does the work is a beautiful and rather complicated bit of mechanism. The film is threaded back and forth over and under sprockets and spools and after passing through a tank filled with alcohol is wiped off with a buffer of chamois and dried on another and is finally wound on a reel clean and dry.

Having seen this much I was under the impression that the film was ready for market but in this I was mistaken—the titles were yet to be added. These pieces of film bearing the titles and sub-titles are then inserted in the picture in their proper place by cutting the film and cementing the title strips between the two pieces.

When the films are again wound on reels they go to an inspection room. This room is also dark and long, a row of little tables along one side of the room hold a pad, a shaded electric light and a push button. Behind each table sit two young women who are inspectors and opposite each table is a little white square painted on the wall. From room in the rear pictures are projected on the little white squares where they are watched by the inspectors. Should a mistake be noted one of the inspectors pushes a button which records this spot on the film where the mistake occurs. Such a film is returned to the verification room where the mistake is rectified. Every film is thus inspected before it leaves the factory.

Many readers have no doubt noticed the beautiful tinted films produced by Pathe Freres. This is done by dipping the film after it has been dried and is still on the frame in dyes of various tints and allowing them again to dry after which the same process is gone through with, as with regular films.

These tinted films are not to be confounded with the colored films, which, as turned out by this eminent firm of French manufacturers, are the most beautiful moving pictures known. This work is done in France both at Vincennes and at Joinville-le-Pont. The work is very delicate as done by hand and colorists engaged in this work have not only to be artists but must possess most excellent eyesight as well as a delicacy of touch gained only after years of practice. Of late much of the coloring has been done by machinery and the method used for this purpose is both unique and interesting.

First, a printed positive film is taken and a stencil made of it. This is done by a girl with a very keen pointed knife, not unlike a doctor's lancet, who cuts from each picture all the parts which are to be colored one color. This work is done by hand and is very delicate as a stencil cut a hundredth part of an inch too large would mean on the screen on which the picture is shown an overlapping of the color for an inch or two. After the stencil is cut a similar operation is executed to make a stencil for those parts of the picture which take another color. Obviously it takes as many stencils as there are colors to be used—usually five. After the stencil is made it and the positive film which is to be colored are run together through a machine, and a brush carrying the color, paints all that portion of the film which is underneath the cut-out in the stencil. This having been done once, the film is run through another machine carrying another color and so on until the picture is complete.

Considering the work attached to the manufacture of films the machinery required and the thousand employees necessary to operate the machines to say nothing of the cost of taking the picture, stage setting, the salaries of the actors and the time spent in research or the original cost of the manuscripts, it is small wonder that some of the Pathe pictures cost nearly twenty thousand dollars to produce.

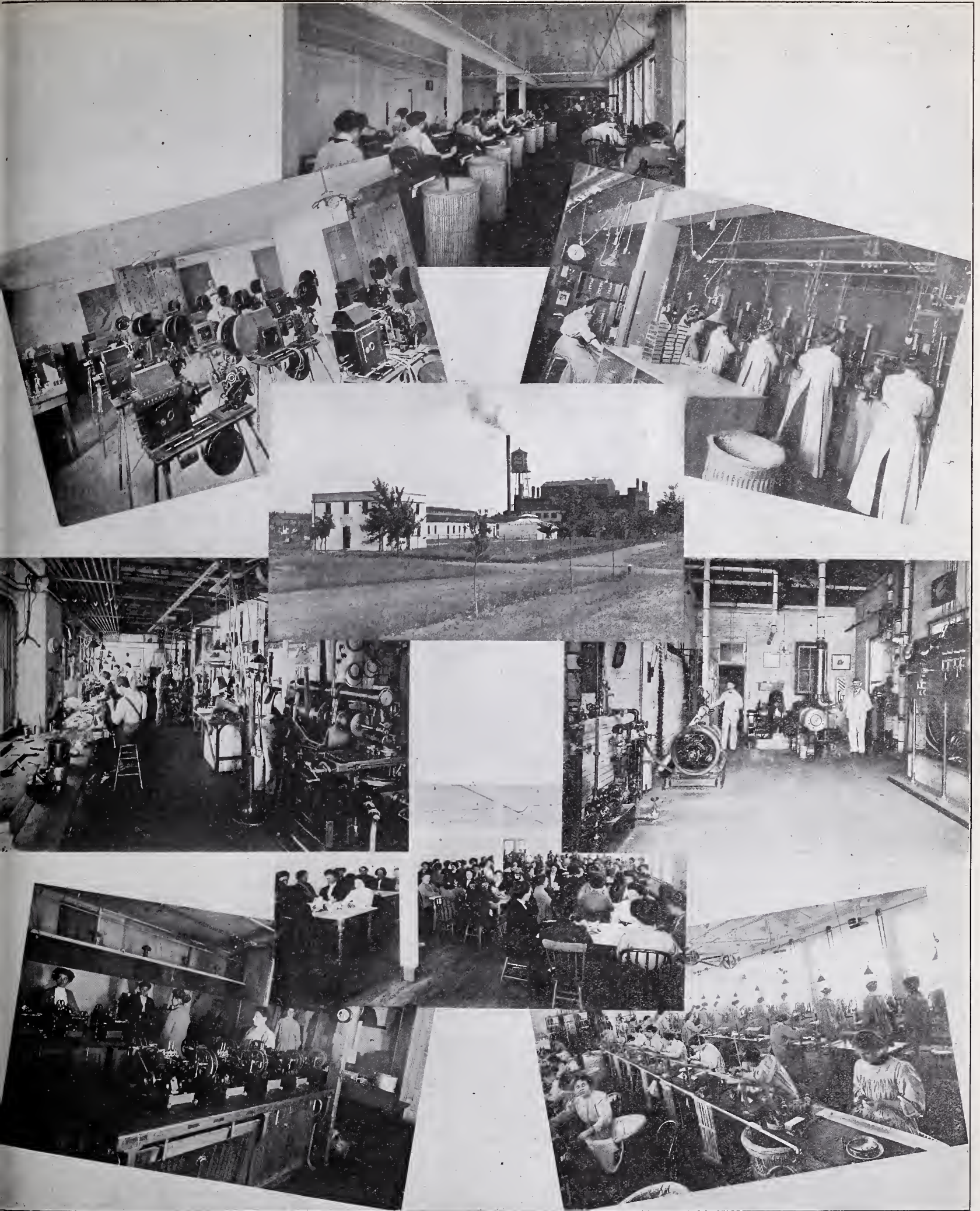
The Pathe factory is scarcely less interesting in itself than the method of printing films. The buildings are of brick and concrete and are the result of very careful planning. The main building runs around two sides of a square in the center of which is the stock room. This is made of concrete walls about 18 inches thick and around it, leaving a passage all around about 4 feet wide is another concrete wall about two feet thick. Thus the new stock is kept and protected in a place absolutely fireproof. There is a somewhat similar vault built within the concrete building utilized by the shipping and commercial department. This vault is like a safety-deposit vault in a bank and is used for the printed stock to be kept in. Above the vault on the second floor is the machine room where row after row of glittering new Pathe machines stand ready for shipment.

In the main building is a laboratory, equipped with all the necessary paraphernalia for scientific research and experiment. This is in charge of a competent chemist, who spends all of his time endeavoring to find better materials with which to manufacture the films. There is also a large machine shop where the "Pathe Professionals" are assembled and repaired, the actual manufacturing of the machines taking place in France. This machine-shop employs a number of skilled mechanics, and is equipped with only the best and most practical machinery. The engine-room which supplies the power for the various machines, and pumps the 100,000 gallons of water used daily throughout the factory, is situated in the main wing of the building, and there are installed here beautiful pieces of mechanical construction, fine dynamos and two large pumps. The boiler room with its four enormous boilers, is situated next to the engine room. The water is drawn from artesian wells on the premises and is pumped into a big retaining tank, from which it is supplied to all parts of the factory and to the fire sprinklers with which the entire building is fitted.

As is well known, films are not sold outright, but leased for a period of seven months, after which time they, or the equivalent number of feet must be returned to the manufacturer. This old film is put through a process which extracts all the silver in the coating of the film, leaving long strips of black transparent celluloid which is sold to various manufacturers of celluloid novelties. The silver obtained from the old films is sufficient to pay the entire freight charges on all films manufactured by the company.

Perhaps one of the pleasantest incidents in the visit was to the lunch-room provided for the employees. Here the men and women come for their noon-day meal, having removed the uniform costume which they all wear during working hours. The happiness and pleasure depicted on the faces of all present at this luncheon, is undeniable evidence of the fact, that all the Pathe operators are well treated and that they enjoy their work, and the privilege of giving full service for the remuneration received.





Machine Stock Room.  
Machine Shop.  
Perforating Dept.

Verifying Dept.  
**THE PATHE FRERES FACTORY**  
AT BOUND BROOK, N. J.  
The Lunch Room.

Printing Dept.  
Engine Room.  
Coloring Dept. (Paris, France).



## MOVING PICTURE QUALITY.

The Best Kind Depends Upon Evident Reason and Common Sense—Picture Patrons Critical.

What makes a strong picture? Speaking from the Vitagraph standpoint of excellence, there are several essentials necessary to make a strong moving picture. First and foremost, we must have a good story that holds interest throughout the film. Nothing entrances and enthuses an audience from start to finish like a story with heart interest and logical sequence of action from scene to scene.

The introduction of "shocks," "tricks" and thrills without a connecting thread of interest may excite and astonish, but they will never hold the attention without disturbing the mind as to the why and wherefore of such introductions. At an exhibition a short time ago these points were forcibly suggested by the remarks of some of the audience. The thrilling performance of a man grasping a rope hanging from a balloon as it ascends and while thousands of feet in mid-air, climbing hand over hand into the basket of the balloon and then engaging in desperate struggle with the husky occupant, overcoming him and throwing him out of the car was an evident physical impossibility, and those who had a sense of reasoning did not fail to call attention to it.

Some pictures are obviously intended to astonish either by startling situations or spectacular effects without logical cause. There must be a reason for them, a sane and clear possibility of their performance. The process of reasoning and criticising is growing more acute in moving picture attendants as the popularity of the silent play increases.

We do not mean to ignore the trick and purely spectacular pictures; they will always be popular and attractive; everybody enjoys them. The same might apply to the once popular "slap-tick," promiscuous "chase" and "knockabout" funmakers; even these are giving way to the more sensibly funny and higher order of comedy. The public are waking up to the fact that humor dwells with sanity, truth and common sense. Last but not least of the essentials necessary for the making of a strong picture, we must have the best actors and directors to put them into execution.

## PHILIP A WINNER.

Ontario Picture Man Has Four Successes to His Credit.

A recent issue of the Berlin (Ont.), Telegraph gives Mr. G. O. Philip, of that city, this boost.

"Star," Berlin.

"Theatorium," Berlin.

"Temple," Chatham.

"Unique," London.

"These four well-known and first-class picture shows are owned and controlled by Mr. Geo. O. Philip of Berlin, Ont., who is gaining an enviable reputation as a successful picture show manager.

"The Star and Theatorium of Berlin are among the most popular moving picture theatres in the Province and the splendid programs that are presented daily are greatly appreciated by thousands of Twin-Cityites.

"About six weeks ago Mr. Philip opened the 'Temple' Theatre in Chatham, which is pronounced by those who have seen it, as one of the most beautiful playhouses in Ontario. The Temple is attracting great crowds nightly and Mr. Philip is delighted with his Chatham business.

"Last Thursday while passing through London, he visited the 'Unique' Theatre in that city and twenty-four hours later he was the owner. It is a fine little playhouse, directly opposite Bennett's Theatre and is an assured money-maker. Mr. Philip has placed its management in the hands of his son, Timothy, who left for the Forest City this morning.

"The 'Unique' will be renovated and beautified and when it is completed will be as unique as its name. Mr. Philip is making a big success in the moving-picture business and is to be congratulated."

## IMPORTANT CHANGE AT BOSTON, MASS.

With the leasing of the Dudley Street Opera House at Dudley and Washington streets, Roxbury, by the Interstate Amusement Company for a moving picture and popular priced theatre, the famous Roxbury playhouse will be the scene no more of the amateur productions which have been presented here for many years by clubs and organizations of Roxbury and Dorchester.

The Dudley Street Opera House has become noted for the revels and shows of amateurs, but henceforth, for a number of years to come, at least, only professional productions will be given there.

Irving F. Moore, who is president and gen-



STUPENDOUS SCENIC SETTING BY THE ESSANAY COMPANY.

Rather remarkable, isn't it?

The above engraving is of a scenic setting recently built by the Essanay Film Mfg. Co. within their studio and will be seen in the near future in a very interesting industrial picture, treating with the manufacture of rubber goods. The scene represents a view in a South American rubber forest, where the milk of the rubber tree is obtained and prepared for shipping.

The engraving shows but about one-third of the immense set. There is about the same area to the left and right of the picture as is shown, which the motion picture photographer covered by "pamming." The setting covered more than one-half the Essanay's big studio.

Some description of this big setting was given in the INDEX two weeks ago. The setting, it was explained, required a week to set, while numbers of extra workmen were needed to rush it through. Twenty-five or more immense tree trunks, some measuring nearly three feet in diameter were first stood on ends and made fast to the floor. Sand, earth and sod were then packed about the bases of the tree trunks. At the cost of several hundred dollars numerous rare tropical

plants, palms, ferns and small shrubbery were procured and furnished a neat and realistic underbrush. Vines and tree moss, with the foliage of the rubber tree, partially hide the tree trunks.

In the first scene in the picture, native workmen are seen tapping the trees and affixing the small tin cups with which to catch the valuable rubber milk. Another part of the forest is shown with the natives emptying the filled cups and tapping new trees. The third scene shows a hut in the woods where the rubber milk is smoked, a process which hardens and preserves the rubber for shipping. We see them finish a rubber "biscuit" and then switch to the interior of a big rubber manufacturing plant where tires and other rubber goods are made.

The picture is very interesting, it is said. Its release date has not as yet been definitely decided.

The Essanay company should be congratulated for the thoroughness and painstaking care in the making of their pictures. The engraving is a revelation of what can be done in a moving picture studio with money, brains and integrity back of it. Exhibitors will undoubtedly await with eagerness this very interesting industrial film.

eral manager of the Interstate Amusement Company, has just signed the lease of the opera house for a term of five years. The lease also gives him the option of renewing the lease at the end of this term. The lease goes into effect May 1.

The building will be remodeled in front, providing a lobby and box office on the street floor, and the stair arrangements will be changed, permitting better and safer entrance and exit. The auditorium will be unchanged so far

as seating arrangement is concerned, but it will be entirely redecorated. Every convenience and comfort for the patrons of the new theatre will be installed.

This is the second lease for a moving picture and vaudeville house closed by Mr. Moore within a few weeks, the first being for a similar place of amusement on Dartmouth street near Columbus avenue. He is at present also seeking a third lease for a property on Washington street, in the South End.



# MANUFACTURERS' BULLETINS

Advance Descriptions  
of Licensed Subjects

## CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, APRIL 4, 1910.—4 REELS.

BIOGRAPH—As It Is In Life, dramatic, 981.

LUBIN—The Right House, but—, comedy, 362.  
Back to Boarding, comedy, 625.

PATHE—The Good Boss, dramatic, 679.  
Agra, scenic, 348.

SELIG—The Common Enemy, war drama,  
1,000.

TUESDAY, APRIL 5, 1910.—3 REELS.

EDISON—The Heart of the Rose, dramatic,  
670.

It Pays to Advertise, comedy, 330.

GAUMONT (Kleine)—A Drama of the Moun-  
tain Pass, dramatic, 525.

Poetry of the Waters, scenic, 403.

VITAGRAPH—From Shadow to Sunshine,  
comedy-drama, 903.

WEDNESDAY, APRIL 6, 1910.—4 REELS.

ESSANAY—Imagination, comedy, 642.

Henry's New Hat, comedy, 358.

KALEM—The Uprising of the Utes, Indian  
drama, 725.

Wandering Wilfred's April Fool Day, com-  
edy, 250.

PATHE—The Dutchess of Langeais, dramatic,  
film d'art, 669.

The Vintage, industrial, 344.

URBAN-ECLIPSE (Kleine)—The Fly Pest, edu-  
cational, 437.

Her Father's Choice, dramatic, 525.

THURSDAY, APRIL 7, 1910.—4 REELS.

BIOGRAPH—A Rich Revenge, comedy, 980.

LUBIN—First Love Is Best, romance, 925.

MELIES—Cyclone Pete's Matrimony, western  
comedy, 912.

SELIG—Higo, the Hunchback, dramatic, 1,000.

FRIDAY, APRIL 8, 1910.—4 REELS.

EDISON—Sandy, the Substitute, dramatic, 990.

KALEM—The Gypsy Girl's Love, dramatic, 890.

PATHE—The Hunchback Fiddler, fairy tale,  
754.

Paula Peters and Her Trained Animals,  
246.

VITAGRAPH—Elektra, tragic, 942.

SATURDAY, APRIL 9, 1910.—4 REELS.

ESSANAY—The Ranger's Bride, comedy, 785.  
A Family Quarrel, comedy, 275.

GAUMONT (Kleine)—The Kiss Was Mightier  
Than the Sword, comedy, 825.

O'er Hill and Vale, scenic, 130.

PATHE—A Hasty Operation, comedy, 462.

Honest Peggy, dramatic, 476.

VITAGRAPH—The Conqueror, dramatic, 928.

### GAUMONT.

(George Kleine.)

"A DRAMA OF THE MOUNTAIN PASS."—This  
drama contains an element of comedy which adds  
greatly to the story.

The first scene shows us a tavern in a mountain vil-  
lage of the Perennies. The innkeeper advises a num-  
ber of tourists to make a trip in the hills. One of  
the group prefers remaining, but the others, acting  
upon the innkeeper's suggestion, start with the guide  
on a mountain-climbing expedition. Posthaste, the  
innkeeper's son is sent to inform a number of hillsmen  
that wealthy tourists are in the mountains. The  
hillsmen attack the tourists later and secure what  
valuables they have with them.

Meantime the one who has remained at the tavern  
becomes suspicious of the keeper and guide, and upon  
the return of the others agrees to wager that he can  
make the trip in safety. By a clever ruse he does so  
and establishes the guilt of the proper parties.

Needless to say, the mountain backgrounds are  
photographed in that unusually stereoscopic manner  
common to this manufacturer.

"POETRY OF THE WATERS."—This film we have  
announced in several previous issues. If you have not

already heard of, you will hear a great deal of after it  
has been shown to the public.

It is not only difficult, but almost impossible to tell  
you the beauties of this production. A series of some  
ten views taken off the southern coast of France and  
showing early morning, brilliant noontime, and dark-  
ening evening as seen by an artist of undoubted  
ability.

The toning in this film makes it one of the most  
beautiful that has ever been presented to the Amer-  
ican people.

### "THE KISS WAS MIGHTIER THAN THE SWORD."

—As richly costumed and staged as most spectacular  
productions in the dramatic class.

This work is produced from that ancient comedy,  
"Lysistrata," written by Aristophanes, about 411  
B. C.

The first scene is that of the public square in his-  
toric Athens, on the day of departure of the soldiery  
to battle against the Lacedonians. From the heights  
upon which the city is builded we are afforded an ex-  
cellent view of the Aegean Sea, while in the foreground  
details in the architecture and costumes of that time  
have been perfectly reproduced. Here, in spite of the  
pleadings of the women and children, the men form  
into line of march and betake themselves to the boats.

Among the women, one Lysistrata, wife of the com-  
mander, stands out by her obstinacy against letting  
the soldiers go. But scarcely have they left before  
Lysistrata harangues the women and advises them  
not to give their husbands a single kiss when they  
return, until peace has been declared. To this they  
all agree, and seal their vows by sacred oaths and  
ceremonies. They then appoint a regular relay of  
watchers to warn them of the army's return. Ere long  
from the height of the ramparts the woman who is  
keeping watch notes the soldiers' arrival. She runs  
to warn the women, who hasten to adorn themselves.  
At last the husbands arrive. They break the ranks  
and rush toward their better halves in joy; but the  
wives receive them frigidly.

The husbands rush forward to kiss them, but they  
are coldly repulsed. They then return to their homes,  
in several of which we are permitted to watch the  
pleadings of the disappointed masters. Next, the  
soldiers meet in the public square and tell their woes  
to the general, who shrugs his shoulders unbelievably  
and assures them he will see for himself if the women  
are rebellious.

In the General's Home.—A well-played scene, where  
the general is repulsed by his wife. He at last de-  
cides that he will make peace. The good news is  
announced to the women, who fall into their husband's  
arms, and a shower of kisses in different ways on dif-  
ferent faces takes place.

Let the other fellow hear of it first from your well-  
pleased patrons.

"O'ER HILL AND VALE."—A panorama of valleys,  
Mountains and rivers, on the road from Axat to  
Quillan. A picture taken from a railway engine, and  
showing superb effects of wooded hills, picturesque  
houses and cottages, stations and wayside scenes on  
the line; through cuttings in the hills, past fantastic  
and rugged peaks and hills, with the jagged-veined  
rocks jutting out in bold relief.

Brilliant sunshine contrasted with the deep shadows  
makes this a remarkably weird and beautiful study  
of nature.

### URBAN-ECLIPSE.

(George Kleine.)

"THE FLY PEST."—It will interest; but, better, it  
will teach. The film was made in accordance with  
suggestions made by H. V. Andrews, who visited Eng-  
land and the Continent last summer as Mr. Hatch's  
representative, on a special mission to secure material  
for extending the educational work of Mr. Hatch and  
his fellow fly-fighters.

The series of pictures, which is entitled "The Fly  
Pest," shows flies (as big as Plymouth Rock hens, as  
they appear on the screen) laying eggs in putrid meat;  
the eggs in white masses; the maggots in writhing  
heaps as they emerge from the eggs, and in different  
stages of their growth as maggots, until they burrow  
in the dirt to enter the pupa state; the pupa (or grubs)  
themselves, one day later; flies emerging from the filth,  
at first wingless; then the perfect adult fly. Then fol-  
low pictures, stretching across the screen, of a fly tak-  
ing a sip of honey from the point of a needle, showing  
the action of the proboscis, very like an elephant's  
trunk in miniature; of the tongue, and of the foot,  
also enormously enlarged, and with every microscopic  
hair distinct.

The second act of this little life-history is entitled:  
"How Flies Carry Contagion." In it these scenes  
follow one another in rapid succession, so that the  
most thoughtless spectator cannot fail to grasp their  
full significance: Flies swarming on putrid fish; crawl-  
ing over lumps of sugar; in a cuspidor; on the nipple  
of a baby's feeding bottle; and, last of all, a pretty  
baby placidly sucking the mouthpiece from which the  
flies have just departed.

The whole life drama is played in about twelve min-

utes: "but in that twelve minutes," said Dr. Hatch,  
"the average man, woman or child learns more of the  
danger arising from the fly pest than could be impart-  
ed by twelve months of lectures or twelve volumes of  
literature on the subject. These pictures will be the  
most popular and important feature of the anti-fly cam-  
paign of 1910, and will be shown in thousands of mov-  
ing picture theatres throughout the country as well  
as before schools and scientific societies."

"HER FATHER'S CHOICE."—Cleverly staged and  
beautifully photographed. A drama so well acted and  
lucid in plot that description is practically unnecessary.  
Love scenes are uppermost, but the cowardice of her  
father's choice makes it possible for the Only Man to  
win his Sweetheart.

This film makes an excellent balance for the very  
scientific film which accompanies it.

### KALEM CO.

"THE UPRISING OF THE UTES."—Scene I.—First  
we see the Indian camp. The squaws are busy about  
the tepees while the braves are holding their council  
of war. The Chief is making a fiery speech urging  
them to rise in their might and wipe out the whites  
who are taking their lands and driving them from their  
hunting grounds. They perform a war dance and then  
start. As they disappear in the distance there ap-  
pears in camp another brave who has been away hunt-  
ing. The squaws tell him of the declaration of war  
and with a yell he follows, eager for the fray.

Scene II.—Here we see a settler who is on his way  
to camp. He sees the Indians approaching and hides  
in fear until they pass. As he emerges from his hid-  
ing place, the straggler who is hurrying to join the  
band appears. The settler discovers him just as he  
is in the act of firing, and drops to the ground. The  
Indian, thinking that he has killed the settler, ap-  
proaches, but as he does so the latter seizes him. A  
hand to hand struggle takes place. The settler kills  
the Indian and then hurries to warn his neighbors of  
the uprising.

Scene III.—In this scene we see a family of settlers  
building their cabin. They are working cheerfully,  
forgetting for the time being the dangers that beset  
them until the neighbor appears and warns them of  
the approach of the Indians. They hurriedly prepare  
to depart for the block house.

Scene IV.—As they drive away, the girl mounts her  
horse and bidding her brothers protect the others,  
goes for the soldiers.

Scene V.—Now begins the mad race for life. See the  
horses straining at their traces, dragging the heavy  
prairie schooner with its load of precious human  
freight, over rocky and muddy roads, out of the woods  
and across prairies in a desperate attempt to reach  
the block house and possible safety.

On the way they are attacked by the Indians and one  
of the brothers is killed. They finally out-distance the  
Indians, who are on foot.

Scene VI.—They arrive at the block house where  
their neighbors are congregating and as they rush in  
and bar the door the Indians begin their attack. A  
fearful battle ensues. Inside the block house we see  
the settlers battling for their lives. Fortunately they  
have the advantage of being under cover and as a  
consequence the casualties are few and not serious.

Scene VII.—In the meantime the girl meets a troop  
of cavalry and as she tells the officer in command of  
the Indian attack, he gives the order to his men and  
they ride to the rescue with Old Glory flying in the  
breeze. They arrive just in time and drive the Indians  
off.

Scene VIII.—The soldiers pursue and wipe out the  
band.

Scene IX.—The gates of the block house are thrown  
open and the besieged rush out with a cheer giving  
thanks for their deliverance and blessing the young  
heroine to whom they owe their lives.

### "WANDERING WILFRED'S APRIL FOOL'S DAY"

It is early morning of April Fool's Day. Weary Wil-  
fred rises from his luxuriant bed on a wheelbarrow in  
an empty shed and after stretching himself, wanders  
out in search of the breakfast that is waiting for him  
somewhere. Arriving at what looks like a promising  
field for operations, he jumps the fence and knocks  
at the door, then stands waiting expectingly. But  
evidently things are not as promising as they look,  
for the only response to his knock is a bucketful of ice  
water. With a shudder Weary moves on. Further  
down the street a fat pocketbook is lying invitingly  
on the sidewalk. A young man and his sweetheart  
pass. They see it, hesitate, then remember what day  
it is and pass on. Two young ladies do the same.  
Here comes Professor Wise. The pocketbook catches  
his eye. He stoops for it. But even to his absent-  
minded brain comes the remembrance of the day.  
With a knowing nod he passes on. A workman too  
hesitates, then goes by. Here comes Weary. He sees  
the pocketbook. His eyes widen. He glances about.  
No one is in sight. Now the pocketbook is in his  
hand. He opens it with protruding eyes. He stares  
at the bundle of bills it contains. Towards a cafe  
whose sign of welcome is just visible in the distance  
he makes his way with his find. An hour later we



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find Weary still seated at a table in the cafe garden. He has wine and dined until he can eat no more. As the well-tipped waiter is opening another bottle of wine for him, a young man accompanied by a policeman, enters. He identifies his pocketbook and Weary is lead away. And now at the eve of April Fool's Day we see him through the prison bars. But little does he care. The fortunes of the road have given him all he could eat and drink and now a lodging place is assured for the night, so why not be happy.

"THE GYPSY GIRL'S LOVE."—How unreliable is even the best of circumstantial evidence. This is exemplified in the next film, a Kalem production, woven around the love affair of a young Gypsy girl. Here a young Gypsy boy all but pays the penalty for a crime he did not commit and is only saved at the eleventh hour by the timely appearance of an eye witness of the occurrence.

Scene I.—A little band of roving Gypsies have made their camp in a small clump of pine trees near the outskirts of a small Southern town. The quiet of the afternoon has fallen over the camp. Besides her tent sits an old crone smoking. From behind the wagons in the rear dashes Nita, a beautiful Gypsy maid followed by a sturdy young Gypsy lad. It is plain that he is terribly infatuated with her. He begs for a kiss, but she repulses him. Here comes visitors. Carlton, a handsome young broker from the neighboring city leads her to a seat beside the old hag. Nita and Carlton, both evidently much attracted to each other, engage in an absorbing conversation. Now Miss Francis rises. Twice she speaks before Carlton turns. Time for them to return home. As they go Nita stands looking after them. The Gypsy lad, who in silent rage has watched her flirtation with Carlton, now comes forward and upbraids her. But she draws away from him and continues watching Carlton.

Scene II.—A week later a crowd of young men are making merry around a table in the garden of a cafe. Young Carlton joins them and is made heartily welcome. To the table comes Nita with a tray of wild flowers. At sight of her Carlton's face lights up. He buys a bouquet. The other men crowd forward and soon her entire stock is purchased. Carlton takes advantage of a favorable opportunity to arrange a meeting for the next day. Nita's health is boisterously drunk. As she walks away the crowd jolly Carlton upon his new conquest.

Scene III.—The next day Nita is early at the trysting place. It is long past the time agreed, but Carlton has not appeared. She stands leaning against a tree her face clouded with sullen anger. Ah! here he comes. He holds out his hand to her but she turns it away. He gently pleads forgiveness for his tardiness. The sight of her rich sensuous beauty fans the flame of his infatuations. He pours words of ardent love into her ears. All too willingly her heart listens. The anger in her face gives way to love. Turning to him she impetuously throws her arms around his neck and their lips meet in a long passionate kiss.

Scene IV.—Carlton and his fiancée, Miss Francis, have seated themselves on a bench out in the garden of her home. In the rear appears the Gypsy girl Nita, a basket of flowers on her arm. She sees them. Astonishment fills her face, but this quickly gives way to jealous anger as she sees Carlton embrace Miss Francis. They are about to exit arm in arm when Nita comes in breathless and laughing. She manages to obtain Carlton's hand and pretending she sees in it some secret of great future value to both, begs to be left alone with him. Carlton hesitates, but Miss Francis tells him she will wait for him at the house. No sooner has she disappeared than Nita turns on Carlton and upbraids him savagely for his perfidy. Carried away by sudden anger he strikes her to the ground. She rises with her face pale with anger and her eyes filled with venom. Suddenly she changes. She pleads with him to meet her at sunset at the old gate leading into the pine forest. He refuses. She continues her pleading. The old infatuation is still strong within him. He hesitates, then finally promises. With a passionate kiss she leaves him. He looks after her with troubled eyes.

Scene V.—It is nearing sunset. All through the long day Nita has remained silent and thoughtful. Her Gypsy lover Frank sits whittling a stick in sullen idleness. Into Nita's eyes comes a look of cunning. She approaches Frank and throws her arms about him. He asks if it is true she loves the handsome stranger. No. She picks up his knife. Will he give it to her? He refuses, but she persists, placing it in her belt, then asking if she does not make a handsome figure. Finally he consents. Her face suddenly settles into lines of determination and she starts away. Frank asks her if he may go with her. She shakes her head and moves away. He watches her suspiciously, then slowly follows after her.

Scene VI.—When she reaches the gate Carlton is not in sight. As she stands waiting in impatient anger he leaps the gate and is beside her. She again upbraids him for his perfidy. A negro boy attracted by her angry voice comes to the gate and stands an absorbed listener. Carlton attempts to kiss her, but she pushes him away and draws the knife. He takes it from her. It drops to the ground and he stoops to pick it up. She leaps at him in tigerish fury. He staggers back and falls upon the knife in his hand. A quick convulsion of his limbs and he lies silent. The negro boy flees in terror. Nita stands over Carlton rigid with horror. Dropping beside him, she calls him passionately. With white drawn face she staggers away. Over the gate leaps Frank the Gypsy boy. He sees the body. So! His rival is dead. And Nita—he picks up his knife—Nita killed him. He starts after her. Scarcely has he disappeared when a farmer boy comes up. He sees the body of Carlton. He touches it. The man seems dead and that Gypsy man running away with the knife killed him.

Scene VII.—The sheriff is idly leaning against the post in front of the village grocery when the boy dashes up. He tells of what he has just seen. What's that! the Gypsies have killed a man? Come on. The groceryman brings out two Winchesters for the deputies to use and after telling his wife to mind the store hobbles after the sheriff.

Scene VIII.—With lagging step Nita makes her way back to the camp. As she stands leaning against a tree trying to think what she shall do, Frank arrives. "Nita, you killed him. See! here is my knife." Nita utters a shriek. The Gypsies come running up. At this moment the posse led by the sheriff arrives. The farmer boy points to Frank. "There is the man." Nita screams that Frank is innocent. But the sheriff picks up Frank's bloody knife. Paying no heed to Nita's frenzied cries he handcuffs him and leads him off, leaving Nita weeping convulsively on the ground.

Scene IX.—The sheriff has placed his prisoner in the village jail. The news of the murder quickly spreads. An indignant mob gathers. Around the corner they come and swarm up to the door of the jail. They are bent on dealing summary punishment to the murderer. They have secured a heavy railroad tie. Backward it swings ready to crash down the door. Around the corner comes the sheriff. He pushes his way through crowd gun in hand. Mounting the steps, he orders them to disperse. But only for the moment does he stop the now thoroughly frenzied mob. His gun is knocked from his hand. Blows reign down on him. Down he falls. The heavy tie crashes against the door. Again and again. The door is splintered in a dozen places. The crowd surges in. Now they reappear dragging the terrified Frank. A rope is slipped around his neck and away they go. The sheriff staggers to his feet, but his strength fails and back he falls across the shattered door of the jail.

Scene X.—Through the thick woods back of the jail the crowd hurries with their prisoner. He is begging piteously and protesting his innocence, but to no avail. Now they have reached the dead forest for which they have been heading. Here is the tree. Up over a limb goes the rope. A dozen hands grasp it. The leader tells Frank to say his prayers. A shout is heard. Pushing her way through the crowd comes Nita. She tells of how Carlton died. The leader laughs. A likely story! What do you say, boys? "String him up," they cry. All hope for poor Frank is gone now. But help is at

hand. An old negro comes running up dragging by his hand the little boy who witnessed Carlton's death. At his grandfather's command the boy tells what he saw. Here is proof of the girl's story. The leader signals to undo the rope. In a moment Frank and Nita are in each other's arms surrounded by the now friendly mob.

## LUBIN MFG. CO.

"BACK TO BOARDING."—This is that comedy we have been telling you about 625 feet of fun and human nature. And it is because it is all so true to life that it is so screamingly funny. When they were married Tom and Edith talked it all over and decided that it would be nicer to board than to be burdened with the cares of a home. It was a nice boarding house—as boarding houses go—but even the best of them will pall and the picture opens about the time boarding has struck bottom on a bear market. Tom has a wrestling match with a tough chop in which the chop deliberately fouls by hitting him below the belt. It is a pork chop at that, and fat and unctuous. It left its mark on Tom's coat and his temper as well, and at that psychological moment they spy the alluring advertisement of a country home. Home! Can you imagine what that means to a man



with the sweetest little wife in the world—and a boarding house room? Even before they go to see the real estate agent they sit down and write all their friends that they are moving to the country and hope that they will drop in on them some time. "Some time!" That's what made all the trouble. They hadn't fairly fixed the furniture to their liking when Edith's mother and father decide that this is "some time" and they come to call. Edith is delighted, but Tom never did care much for his mother-in-law and the old gentleman is not so popular with him, either. But that was not all. There arrive more guests, all of whom announce their intention of paying a nice, long visit and the little maid hoists the storm signals of distress. But that's only a starter. Tom has some few friends who appreciate him the more now that he has a home in the country, and they decide that they have not been at all nice in overlooking him for so long. They hasten to repair their neglect and Tom makes them welcome even while he is adding up the number of guests and dividing the product by the number of chairs the dining room table will accommodate. By the end of the week the house is full to overflowing and the cook is pretty much the same way. She and the maid abandon their jobs when a lot of people run out from town for over Sunday, and Tom and Edith are thrown upon their own small resources. Their own room is given to Aunt Matilda and her three small boys—not to mention her husband—and every room in the house is packed with guests sleeping on improvised couches. There is left for the host and hostess only the cellar steps, and there they take their last stand. But Tom does not fancy sitting on the cellar steps all night and an idea strikes him.



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Softly they steel up the steps, presently to appear at the front door. There is a note in his hand and he tucks on the door. It is a short explanation that they have been called back to town and asks that the key be left with the agent when they go.

"THE RIGHT HOUSE—BUT"—An original and decidedly entertaining little comedy of error. The maid, on her afternoon off, meets a young man who assists her to pick up the bundles she has dropped. He escorts her to her home and at the parting begs

bewilderment of the wife and man, neither of whom recognizes the other, and the situation is growing embarrassing when the advent of the maid explains matters and she and her young man become too busy to notice the abject manner in which the husband sues for pardon. It is a lively little story briskly told by the experienced Lubin farceurs and there are plenty of hearty laughs scattered through its short length. The photographic quality is excellent, and the clever development adds interest to a really humorous side.

"FIRST LOVE IS BEST."—A subject that will appeal to both rural and urban audiences with peculiar force. Two girls, happy in their humble but comfortable home, hear the call of the city. The younger decides to go to town, and despite the urgings of her sister and the old folks, she carries out her determination to the great distress of her sweetheart. Unlike many others who are lured by the life of the city she soon finds employment in an artificial flower factory, and there she falls in love with the assistant foreman, an ingratiating young fellow who wins her affection only to gain possession of her small earnings on the pretense that he needs it to help furnish their little home. He does not come to the factory the next morning, but sends a note to the foreman telling him to give the job to some one else, as he does not need to work. The country girl is prostrated by the blow to her love and trust and, sick of the city, turns her steps towards home, where the old folks welcome her, glad that no worse has befallen her. Some time later, the other girl, undaunted by her sister's fate, fares forth to accept a position as waitress. At the restaurant she attracts the attention of one of the patrons, who persuades her to consent to a meeting in the park. He is no laggard in love and quickly wins her heart. The girl, in her gladness, writes her sister of this wonderful new love and encloses the man's photograph, one of the cheap postal card portraits. Horrified by the discovery that the picture is that of the man who has wrecked her own life, the girl hurries to the city, attended by her country sweetheart and the young fellow who wants to marry the other. By chance the trio encounter the loving couple on the street. The girl denounces her former sweetheart as a swindler and the sister suffers a revulsion of feeling. The two

rustic swains pummel the thievish rogue who slinks away without protest and the four return to the peaceful country town, the two girls convinced that, after all, first love is best. Great care has been taken in this production to provide contrast of environment as well as of personality, and the scene in city and country are sharply distinct.

In the factory, several hundred dollars' worth of



artificial flowers aid the realism of the scene. The story possesses the simple, direct appeal that is the most certain assurance of success.

### MELIES MFG. CO.

"CYCLONE PETE'S MATRIMONY."—Cyclone Pete, a big bully of a cowboy of the wild and woolly West, the terror of the country round about and the dread of his associates, is seized with the matrimonial fever and decides to advertise for a wife. His "ad" is answered by a comely and independent piece of femininity whose photograph and reply meet his fancy, and he immediately sends the necessary transportation and a cordial command to "hustle" her arrival at the "ranch" and take possession of the "shack."

The eventful day of her coming has arrived, and



her card. She has none, so hands him one of her mistress's that she is carrying for effect, never supposing that he will try to anticipate the planned meeting for her next afternoon off by writing. But the gallant lover is hard hit, and that night he writes to beg an appointment for the next day and mentions the place of meeting. The letter, of course, goes to the mistress and a jealous husband snatches it from her hand. He is wild with rage and heedless of her protestations of innocence posts off to the meeting place around the corner. Pouncing upon the unconscious youth, he hustles him back to the house and confronts his faithless wife with her lover. The scene loses somewhat of its dramatic effect through the



## STRAIGHT TALKS

No. 3

## HOW TO PLEASE YOUR PATRONS

It pays to show your patrons absolutely flickerless, rock steady motion pictures which do not tire the eyes and accomplish it with a carefully made machine unconditionally guaranteed for one year, which your operator will be delighted to run. You can only do it with **POWER'S CAMERAGRAPH NO. 6.**

Are you from Missouri? Then send us the name of your film exchange and we will show you.

We manufacture electric current saving devices for direct as well as alternating current.

WRITE FOR CATALOGUE E

**NICHOLAS POWER COMPANY, 115 NASSAU STREET, NEW YORK**

Pete and several of his boon companions in the picturesque and fantastic costumes of the "cow-puncher" are all lined up at the station. The train hauls up and stops to let off the passengers; among them is Pete's fiancée. He makes himself known, and after mutual identification and three cheers from the crowd, they start arm in arm for the Justice of the Peace by whom they are duly and legally "spliced," and at once repair to their home.

Everything runs smoothly for a while, until Pete refuses to help his better half and attempts to assert himself as "boss" of the "ranch." Mrs. Pete, after the shock, immediately gets busy, and maybe she doesn't do a thing to the "Cyclone;" he escapes the fury of her wrath and is glad to break away to the tall timbers.

Awaiting patiently for one week the return of her Peter, she decides to get away and go back East. Packing up her belongings, she takes the stage for the depot. On the way the stage is "held up" by a masked highwayman, who compels the driver and passengers to get out and stand hands up while he relieves them of their money and jewelry. Finally, he comes to Mrs. Pete. She "balks" and kicks the highwayman in the stomach, pulls the mask from his face and discovers her long-lost "Cyclone."

She grabs him by the ear, gives him two or three vigorous cuffs, and leads him triumphantly back to their recently forsaken cabin. On the way homeward they pass the rendezvous of Pete's cronies, who happen to be there in force. They give him the "merry ha! ha!" and "whoop it up" for the encouragement of the mistress and tamer of the punctured "Cyclone."

We now see Pete's finish—with apron on and broom in hand, he goes about the household duties under the direction of his wife whose will is law. As a master touch to the completion of the job, Pete eats out of her hand with the submissiveness and docility of a lamb, a cyclone shorn of its fury and its terror, a veritable zephyr of submission and obedience.

## PATHE FRERES.

"THE GOOD BOSS."—This story opens with a picture of the interior of a carpenter shop. One of the workmen is being criticised by the foreman, and the argument finally ends in the workman quitting his job. Mr. Jones, the proprietor, remonstrates with the fellow, but it is of no use, and he goes home to his wife and little daughter, who, anticipating a hard time with husband and father out of work, plead with him to return. This he decides to do when he receives a note from his employer asking him to return, but the messenger unfortunately laughs at him, and the man, being somewhat childish in nature, changes his mind and swears he will not return. Later on in the day after his anger has been ranking in his breast, he seeks the shop, and lying in wait for the foreman tries to stab him, but in the scuffle the knife is turned upon himself, and he is sent to the hospital with a deep wound in his breast. After weeks of illness, during which time Mr. Jones has taken care of his helpless family, the workman returns to his house and finding the evidence of the kindness of his former employer, his better nature asserts itself and he goes back to the shop, apologizes for his actions and is received most kindly by the proprietor. In the last scene the changed man is seen hard at work.

"AGRA."—This film presents a series of remarkably colored, interesting views of native life in one of the largest cities of the Indian Empire. Interesting street views, gayly garbed natives, modes of transportation, and caravans of camels starting on a journey are successively shown. The training of the sacred monkeys in their mountain home is presented, and a number of scenes showing a native fakir, exhibiting his troop of animals which includes an intelligent monkey, a marvelously agile goat, a little bear cub, and several other interesting beasts. The entire film is colored with great care.

"THE DUCHESS DE LANGEAIS."—Film d'Art.—In the selection of this famous and widely read novel by

Honore de Balzac, Pathe Freres show a wide knowledge of the dramatic possibilities of such novels for moving pictures. The intensely interesting story lends itself well to moving picture dramas, and in the competent hands of Andre Calmettes of the Gymnase Theatre, Paris, as General Armand de Meyran and Mlle. Dermoz of the Rejane Theatre in the title role, the picture is a most powerful one of gripping interest from start to finish. The vivacity of the characters at the opening of the play, and the infinite pathos with which it ends, make a striking contrast and stamps the picture as one of the most successful ever attempted by any manufacturer. The action takes place in France and Spain in the early part of the Nineteenth century.

The Duchess de Langeais was one of the reigning belles of Paris, the pet of society, the envy of the women and the admiration of all the men. Her many conquests led her to believe herself to be irresistible and when the famous General de Meyran failed to appreciate her charms, her vanity was piqued, and she determined to not only humble him in her own eyes, but in the eyes of all her friends. She had met him at an assembly at a friend's home, where he seemed suffering from ennui. Nothing amused this blase soldier, the music was poor, the chattering of the ladies was uninteresting, and altogether he seemed to be having a very poor time. So distinguished did he appear that the Duchess desired that he be presented to her. This was done, but the General, instead of seeming pleased, immediately makes his adieu and takes his departure. The character of the General in its calmness and dignity is a distinct contrast to the frivolous Duchess and his coldness determines the coquettish young lady to bring him to her feet. In order to do this, she grants him a special favor by inviting him to a tete-a-tete in her own home. The General accepts the invitation and beneath the warm hospitality his indifference melts and he yields to the charm of his hostess. Finally falling at her feet, he is about to profess his love and admiration for her, when the door is opened and the personal friends of the Duchess, whom she has induced to wait for this critical moment in the ante-room, enter laughing slyly at the General's discomfiture. Deeply wounded and angered, the General takes his departure. After he is gone, the Duchess de Langeais realizes that she, too, has finally fallen deeply in love, but too late. She hastens to the General's office and seeks admittance. This is at first refused, but when she threatens to do herself some injury if he doesn't receive her, the austere soldier consents, and when she is admitted, she throws herself at his feet and asks his forgiveness. This he sternly refuses, and immediately thereafter the Duchess disappears from Parisian society.

Five years later, General de Meyran receives a commission from Ferdinand VII. of Spain, and while establishing order in Formentera he visits the convent of the Order of the Carmelite Nuns. While passing through the chapel, he recognizes in the garb of a nun his former love, the Duchess de Langeais. The recognition is mutual and the Duchess flees to her cell. That night the General with two friends, resolves to take her by force from the convent, and having forced an entrance they wander along the quiet passage until they find the door marked with the name which the Duchess has adopted at the time of her taking the veil. They enter, alas, too late; the excitement of seeing her love in such a place, after five years of separation, has proved too much for the Duchess, and she has died, and here in the lonely cell they find her body laid upon a rude bier, with a dim light of candles flickering on her pallid face. The Mother Superior now enters and sternly orders them to retire, this they do, after the General has imprinted his first and last kiss on the cold lips of his dead love.

"THE VINTAGE."—Few people who drink wine, and almost none of those who do not, know how wine is made except in a general sort of way. This film shows the vineyards on the sunny southern slopes of the hills of Southern France. The peasants are gathering great bunches of purple grapes, and put-

ting them in big wicker baskets in which they are carried on long sticks to the pressing room. Here they are thrown into a big wine press, a circular affair, made up of sections through which the juice of the grapes may run as they are being pressed out. The blood red juice is shown trickling from the press into a large vat, in which it is kept until it begins to ferment when it is poured into large casks and sealed to wait the proper time when it is sampled by an expert who can tell with a single taste whether the wine is of proper quality to be put upon the market. The last scene shows the sampler at work, and it is evident that he enjoys his job.

"THE HUNCHBACKED FIDDLER."—The story is a clever one and is played with great skill and feeling. The piece is a gem of artistic beauty, one particularly pleasing for women and children. Alain is the fiddler for country folks in Brittany. Poor fellow, he is hunchbacked and the laughing stock of all the village. Never is he treated with consideration, except when the peasants want to dance, and then he is kept at the music until his poor fingers ache. Chief among these rude and boisterous fellows, is handsome Peter, a big stalwart chap, who cares more for his square shoulders than most anything else, except Yvonne, with whom he is deeply in love, and whom he expects to marry, if all goes well. One afternoon after a dance on the green, Alain crawls painfully along the road towards home. He is met by Peter, who throws him around in a mean, bullying kind of a way, and might have suffered much, had it not been for the timely interference of one of the old men of the village, whose heart age had softened. On reaching his humbled lodging, Alain picks a few late flowers, and making them up into a bouquet leaves them near the door of Yvonne's house, for he, too, is secretly, and alas, hopelessly in love with her. After he is gone, Yvonne's father finds the flowers, and calling his daughter, presents them to her with some jesting reference to the man who probably left them there. As he speaks, the object of his thoughts appears, and Peter accepts the thanks of the father and daughter for the flowers which he did not bring. As a reward for his thoughtfulness, Yvonne consents to stroll with him beneath the shady boughs of the old oaks, and here they come across Alain sitting by the roadside, playing softly to himself. He sees a rose in Peter's jacket and recognizes it as one from the bunch he left at Yvonne's door, and he snatches it from the big fellow's breast with rage and sorrow. When Peter remonstrates rather forcibly, it develops that Alain, and not the handsome countryman gave the flowers to the girl, and although this does not make her look any more favorably upon the hunchback's plea, it doesn't put Peter in any too good a light. The unfortunate cripple, realizing that his love is hopeless, decides to cast himself into the sea, and he wanders down to the water's edge, and there seated on the rocks, plays his funeral dirge. The cruel waves, washing over the rocks, cast their spray on him and the incoming tide washes higher and higher on the jagged stone he sits upon. Finally betaking himself to an eminence, he throws himself to the rocks below, and as he lies there three sirens appear. The touch of one awakens him from the unconscious state he has been lying in and he starts back amazed, but when they beg him to play upon his violin which has not been broken in the fall, he complies, and such sweet melodies does he produce, that the three fairies are charmed into granting him anything he may wish in return for his instrument. Realizing the opportunity, he pleads for a straight back and sound limbs, and much to his astonishment he finds that he has them, and as he looks around him to thank his benefactresses they have disappeared, while in their place are three bags of gold. While all this is taking place, handsome Peter is asleep in the fields, and while he sleeps the same three fairies appear and wake him, but Peter, who is selfish, drives them away and in return for his rudeness he is astonished to find that he has the very infirmities that poor Alain had. He groans and curses, but all to no avail. Finally, thinking to marry Yvonne any way, he throws a long cloak



# PATHE FRERES

## FEATURE FILMS

*A Week of Marvelously Interesting Pictures*

*Every One A Headliner Beyond Compare!*

### HER SISTER SIN

Released April 11th

Demonstrating the love of a girl for her dead sister. A beautiful and pathetic story, well acted and finely staged. Strongly dramatic. A picture your audience will appreciate.

### THE MINIATURE

Released April 13th

Exquisitely colored. A dramatic comedy of love and adventure, such as to win the applause of your spectators. Wholesome, clean, entertaining, amusing. Get it!

### ICE SCOOTERS ON LAKE RONKONKOMA

Released April 13th

A series of most exciting pictures of the fastest boat on earth, jumping water holes in the ice at the rate of 85 miles an hour. Nat Roe's motor ice boat capable of running 120 miles an hour.

### THE MASKMAKER

Released April 15th

A weird, but gripping tragedy of wonderful strength. The plot is novel and the pantomime superb. You should get this picture by all means.

### JOHNNY'S PICTURES of the POLAR REGIONS

Released April 15th

A burlesque novelty film on Dr. Cook's and Commander Peary's dash for the North Pole. Hilariously funny and very interesting as a trick film.

### THE BULLY

Released April 16th

A play with pretty and clever children in the cast, with good seashore and marine views. Every child in your theatre will be wild with delight over this film.

# PATHE FRERES

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OF PICTUREDOM

Release April 11th

A Story of Absorbing Interest

**THE CLAY BAKER**

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**WM. MONG AS "PETER DENIG"**

An extremely well constructed plot. Photography clear and clean.

Length, 1,000 ft.

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**OUR POSTER BUSINESS IS GROWING PHENOMENAL****SELIG**

THE CLAY BAKER

Release Date April 14

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**"Dorothy and Scarecrow in Oz"**

Replete with new and original features on a Mammoth Scale.

Length 1,000 feet

Code word DOROTHY

THE MASTER MARK

(TRADE

MARK)

OF PICTUREDOM

around his form and seeks her house. Here the father and daughter and friends are making merry over her approaching marriage, but as Peter approaches the cloak slips from his shoulders and his infirmities are disclosed. About the same moment, Alain comes on the scene, and much to the chagrin of Peter, and the astonishment of the rest of the company, he shows his straight figure and sturdy legs, and his bags of money. This sight is too much for Yvonne, and, bearing in mind the fiddler's beauty of character, and Peter's selfishness, it does not take her long to decide that Alain is much the handsomer of the two, and the more desirable husband. Thus it shows that virtue always gains its reward, while selfishness is punished. This picture is taken from a Breton fairy tale and is marvelously well done. A beautifully colored story picture as this, will gain for the house where it is exhibited a reputation for showing only the best pictures for women and children.

**"PAULA PETERS AND HER TRAINED ANIMALS."**—Vaudeville sketches and scenes are seldom good things for moving pictures, but this exhibition is an exception. Paula Peters, the trainer, shows a series of tricks executed by her marvelously well trained troupe of horses and dogs, assisted by two or three clever monkeys. The horse, a snow white animal, performs most entertainingly, and a graceful wolf hound does some marvelous jumping stunts, while her little poodle dogs and her monkeys also present an entertainment which the children in your theatre will go wild over.

**"A HASTY OPERATION."**—A peaceable pedestrian is insulted and roughly handled by an irascible children's nurse of corpulent proportions. The unfortunate man suffers such serious injury that it is considered advisable to take him to the hospital, where, after examination, it is decided to amputate his leg. The operation is carried out with ferocious joy by the exultant doctors, and proves successful, but the patient, in an excess of anger and terror, runs away, using the one leg left him to the best possible advantage. Pursued by a host of students and doctors, he mounts upon a bicycle, outstrips his pursuers, swims across a river, and perceiving that he is far ahead of his torturers, joyously executes a few acrobatic feats. The hospital members reappear, however, and to avoid capture, the one-legged acrobat jumps on a horse and gallops off. He is approaching his own residence, when he observes the primary cause of his own misfortune, and quickly dismounting, punishes her with a thoroughness that is perhaps excusable in the circumstances. The students and doctors, however, having recovered their lost ground, intervene, and believing the corpulent female to be the transgressed, avenge the lady's honor by bestowing a second drubbing on the unfortunate pedestrian.

**"HONEST PEGGY."**—The gentleman who has lost the pocketbook has just completed a sale of property, and on his return home is horrified to discover his loss. He hastens to the Police Station and is overjoyed at recovering the notebook. He is informed that the finder was a little girl, and requests that inquiries be made concerning her. The report furnished him is to the effect that the child is an orphan, without friends or relations, and he and his wife, having no children of their own to brighten their home, decide to adopt her. This they do, and a future hitherto undreamt of opens out before the little orphan.

**SELIG POLYSCOPE CO.**

**"THE COMMON ENEMY."**—Let us imagine ourselves back to that period of turmoil and strife and fight of brother against brother in 1860-64, in the



THE COMMON ENEMY

states. At that time guerillas, better known as "unlawful warfarers," were the pest and the fear of both North and South, for of chivalry they knew naught, likewise naught of alliance to flag. This much to assist us in the depicting of our story. At first we see a Southern family gathering that is interrupted by an old negro slave, who brings in the following message:

"Darling Wife:—God willing, I will see you tonight, about twelve. We are camped within three miles of the old home. Will tap three times on your window. Answer no other signal, as guerillas are foraging in great numbers near here.

Quite naturally, such news is alarming to the household, that is, to all except the old negro mammy of

the family, who is daunted by nothing. Shortly after the receipt of the above message a knock is heard at the door. Awed and undetermined what to do the women and children of the household wait in silence until the door is thrust open and a band of guerillas enter. The leader, a half-besotted individual, immediately orders the servants to bring drink. The scene goes on and in it we see the guerillas enjoying themselves thoroughly at the expense of the Southern family, one of the ladies being subjected to repeated effrontery from the leader of this vagabond crowd. He attempts to kiss her, when Mammy, hearing her screams, rushes in and smites the guerilla with a chicken she has just "massacred." As a result thereof, the festivities of the marauders are stilled for a while. They depart temporarily from the house leaving one of their number to watch over the women.

It is then we see Betty, the pet of the household more daring than the others, stealing quietly down the stairway with little Bernyce, her youngest sister. She spies the guard, who is fumbling with the lock of the door through which his comrades have just departed. She tells the child to hasten to the camp of Colonel Morgan nearby and apprise him of the state of affairs. The child slips out while Betty engages the guerilla in conversation, then satisfied, she returns to her room above to await the results of her message.

It is now moonlight, and we see our little messenger running along the road on her way to her father's (Colonel Morgan's) camp. Suddenly she is challenged by a picket. Frightened, she refuses to halt. The guard, not being able to distinguish child from man in the dim light, fires; the child falls, and not until the guard reaches her does he realize the mistake he has made. "Thank God," he murmurs, upon seeing that it is but a slight flesh wound. Just then he hears the tramp of horses and presently Colonel Morgan and a detachment of cavalry ride up. The child informs her father of the guerillas being at his home at once remounts and the party gallop toward the house where the guerillas are having "a high old time" imbibing. The guard picks up the wounded child and follows behind.

At Colonel Morgan's—Same Night.—The revelers in the midst of their dissipation, the women, terrified, are forced down stairs, when suddenly the Confederate soldiers burst into the room. The guerillas rush bravely from the house, all except their captain, who finds himself in a fierce sabre, hand-to-hand fight with Colonel Morgan, which ends in front of the house with the death of the guerilla. Colonel Morgan's family gather around him, happy in their deliverance and reunion.

**"HUGO, THE HUNCHBACK."**—In the above titled story the Selig Polyscope Company have p





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# Essanay Films



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## Four Great Essanay Comedies. "A Laugh in Every Foot"

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### "Imagination"

(Length, approx. 642 feet)

An uproarious, side-splitting comedy, released with

### "Henry's New Hat"

(Length, approx. 358 feet)

Completing a reel of superlative comedy—done the Essanay way. Photographically perfect, hilariously funny. Don't miss this big release.



Release of Saturday, April 9

### "The Ranger's Bride"

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Its humor is indescribable. Suffice it to say it is our funniest Western comedy and is released with

### "A Family Quarrel"

(Length, approx. 250 feet)

A furiously funny little comedy, with not a foot wasted. Order quick from your film exchange.

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ced a tale startling in its intensity and dramatic effects.

At the outset of this story, we note Hugo, the tchback sculptor, maltreated by his master and ewise by Bertrand, born of nobility and affianced Bianca. Then after Hugo's wares which he has en endeavoring to sell, have been broken by Berand, it is only by the intercession of the priest, lveria, that he is protected from a crowd of citizens.



Now by royal command, Bertrand is made to wed e Princess Olivia, thus rejecting Bianca and her ild, born of their love. Hugo, at the request of e priest, tries to induce Bertrand not to desert anca and his child, but to no avail. Upon the rring of this result to Bianca, in desperation, she ends her way to the sea, and bent upon suicide ther than disgrace, she plunges into the waters th her babe. Then we see Hugo rescuing her. Twenty Years Later.—Hugo is now a famous and osperous sculptor, Bertrand a beggar through disaation, and at the terminal of this picture of deation on the one hand, and desertion on the other, e see happiness, contentment and satisfaction.

### VITAGRAPH CO.

"FROM SHADOW TO SUNSHINE."—Playing small rts and doing "extra" work at the theatre, the roine of this sketch struggles to support her sick other and little sister. The mother engrosses her

mind and attention to such an extent that she is detained at home, arrives at the theatre late for rehearsal and receives notice of her dismissal from the company.

The leading man, a generous, whole-souled fellow, notices her weeping, asks her the cause and, learning the circumstances, comforts her and succeeds in getting the manager to reinstate her. After the performance he accompanies her home, buying necessities and dainties for her mother on the way home.

When he arrives at the poor girl's home, he finds her mother very sick, brings a physician who administers to her and is paid by the actor. Through their good friend's kindness they are enabled to tide over the days of want and place themselves in more comfortable circumstances.

Seven years later things are reversed; the benevo-



lent and beneficent actor, through sickness, is now in want and incapacitated. He goes in search of a position and invariably is "turned down" or switched on the "we'll take your name and address" siding. He is discouraged and hopeless when a messenger enters with a call from a manager to come to the theatre for rehearsal. He is so overjoyed, the excitement in his exhausted condition is too much for him, his heart is weak and he falls in a dead faint.

The messenger returns to the manager and reports the old actor's illness. While he is telling about it, the heroine, who is the leading woman and celebrated actress, Helen Dale, overhears the messenger, and recognizes the name of her benefactor. She at once goes to his assistance. At first her old friend does not know her, gradually he calls her to mind, and

when she tells him of her success he forgets for the time his own troubles in the enjoyment of her story.

In appreciation and gratitude of his past kindnesses to her she now provides for his immediate needs, and then takes him to her delightful home where, in ease and comfort, he lives the remainder of his days.

"THE CONQUEROR."—Growing tired of the old farm, and filled with a desire to win his way in the world, young Jim leaves home and starts for the city, with the blessings and well wishes of his family, to accept a position which he has secured in a large factory.

After he is comfortably located in his new surroundings, he falls in with bad associates and gradually goes from bad to worse, writing lying letters home to his parents that he is meeting with advancement in his work and devoting his evenings to study. He is unfitted for his labors and loses his position, becomes dissipated and a homeless wreck.

He suddenly awakes to a sense of his own wretchedness and decides to return home and seek the shelter of his father's roof. He makes his way back to the



old home. He creeps up to the open window and gazes into the familiar room where he said good-bye to the family only a few months before.

It is night. A neighbor is visiting them, and they are telling of their son's success and showing his letters of encouragement and assurance. The neighbor takes his leave. His old father and mother kiss his sister good-night and she retires while the old folks linger to read the Bible and pray for their son, Jim,



# EDISON FEATURE FILM

## FOR NEXT WEEK

### HER FIRST APPEARANCE

Adapted by Richard Harding Davis from his famous story of the same title. The infatuation of a society man for an actress, their marriage, her deception, their estrangement, her death and the subsequent reunion of father and child graphically and convincingly presented. Magnificently staged and costumed, and interpreted by a special cast with Mr. Robert Connes in the role of VAN BIBBOR. No. 6616. Code, Violsnar. Approx. length, 990 feet.

**TO BE RELEASED APRIL 15**

### OTHER EDISON FILMS

**KING COTTON**—An industrial subject of surpassing interest, showing successively the different stages of development of the cotton boll, the picking, ginning, pressing, packing and shipping of the cotton and contrasting all old with new methods and processes of the industry. The picture concludes with a tableau of all nations paying tribute to King Cotton. No. 6614. Code, Violkam. Approx. length, 475 feet.

**TO BE RELEASED APRIL 12**

**FOR HER SISTER'S SAKE**—A mischievous "kid" sister overhears the planning of an elopement and almost frustrates it by locking her big sister in her room, dropping the key down the hero's back and summoning her father by phone. The ensuing complications are swift and the fun furious. No. 6615. Code, Violkam. Approx. length, 520 feet.

**TO BE RELEASED APRIL 12**

**A CASE OF IDENTITY**—(Detective Story). No. 6618. Code, Violkam. Approx. length, 1000 feet.

**TO BE RELEASED APRIL 19**

**THE MINER AND CAMILLE**—(Comedy). No. 6619. Code, Viorna. Approx. length, 605 feet.

**TO BE RELEASED APRIL 22**

**READY IN A MINUTE**—(Comedy). No. 6620. Code, Viorna. Approx. length, 360 feet.

**TO BE RELEASED APRIL 22**

**THE CIGARETTE MAKER OF SEVILLE**—With Mlle. Pilar Moren as "Carmen."

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who listens outside and hears them pray God's protection for his welfare.

Jim is overwhelmed with shame and remorse when he thinks of the lying and deceiving letters he has sent them, of his miserable condition and failure. He resolves then and there to go away again and make another fight to make good. He returns to the city; and this time, through saving the life of a little child, he secures employment and works his way up to a position of trust and responsibility.

He now decides to make a visit to the old folks at home. This time he appears a different man than when he made his first return as a tramp in the night. Now he is welcomed on his return with outstretched arms and loving embrace, and he tells with pride and joy of his success as a conqueror among men, conscious in his own mind of the blessed knowledge that has conquered himself and the world.

"ELEKTRA."—Agamemnon returns to Argos from the Siege of Troy bringing, as a prisoner and trophy of war and victory, Cassandra, the beautiful daughter of King Priam of Troy.

Clytemnestra, the wife of Agamemnon, has a lover, Aegisthus, who fans the flames of jealousy aroused in Clytemnestra by the arrival of Cassandra, with whom Agamemnon is very much infatuated. With caresses and expression of admiration, Agamemnon is received by his wife and welcomed by his daughters—Elektra, Chrysothemis—and Orestes, his son.

His wife is on the point of following her children from the room when she beholds her husband anxiously looking out of the window and casting longing glances at the beautiful captive, Cassandra. The wife is confronted by her lover, who prompts her to kill her husband with the battle axe which the King laid aside as he entered the room.

Spurred on and lashed into a jealous frenzy, the Queen kills her husband, and when Cassandra, who has seen the murder of Agamemnon through the window, rushes upon the scene, she, too, is killed by the infuriated Clytemnestra. Hearing the commotion, the King's children come into the room, and, gazing upon the face of their dead father, are struck with horror.

Elektra is so shocked at the sight that she stands spellbound and speechless until her whole nature seems to change and assert itself in an overwhelming denunciation of her mother, calling upon her brother, Orestes, to make a vow to avenge the death of their father.

Clytemnestra marries her lover, Aegisthus. Elektra has lost her reason, possessed with vengeance and a hatred for her mother and her consort. Orestes has become a wanderer and adventurer. He causes a false report of his death to be carried to his mother, who

rejoices at the news and freedom from the haunting thoughts of his return to avenge Agamemnon.

Years have passed and Orestes, now a young man, returns to Argos and meets Elektra who does not know him. He compassionately caresses his unfortunate sister and gradually makes himself known to

his mother; then goes in search of her lover, whom he comes upon and pursues from hall to turret through passageway and up winding staircase, and slays him just as he is about to leap from a window through which Elektra, in the courtyard, beholds the scene with frenzied expressions of delight in the decree of the fates.

### BIOGRAPH CO.

"AS IT IS IN LIFE."—The Story of a Father's Selfish Love.—Shakespeare wrote that "Life is as tedious as a twice-told tale vexing the dull ear of a drowsy man," which may be true in many instances but the philosophical will contend that life is what we make it. It is in our power to generate sunshine sufficient to dissipate the threatening clouds of sorrow. Man, by nature, is prone to be unreasonable selfish and thoughtless, though these traits be hidden even to our own discerning, still they are there and it is for us to curb them. Love, the most commendable virtue, is itself unreasonable, as this Biograph subject will illustrate, and how parental love may become so extreme as to be selfish. George Forrester has suffered the loss of his beloved wife, the mother of his little ten-year-old child. The child is forced to become his little housekeeper, while Forrester secures work at the pigeon farm. While thus employed he meets a former sweetheart and renews his attentions, feeling that she might prove a second mother to his child, but no; on serious consideration, he realizes that he could not meet the wants of a second wife, as he finds that her tastes are extravagant, and do his duty to his child, hence he determines to sacrifice his own happiness for the sake of his child sending her off to school that she may rise above her present environment, while he toils to make end meet. Several years later we find the girl returning from school, having now grown to young womanhood. She is surprised and grieved to see such a change in her father. As she views his almost decrepit form she exclaims: "Worn hands, gray hairs, and all for me. Father, I shall never leave you." Ah, but what a rash resolution. Little do we know what fate is designing. She, of course, meets "the" young man. They love each other honestly and devotedly, but the father is unreasonably jealous, and tries to keep them apart, but this is impossible so, in a fit of rage he bids the girl to choose between him and her lover. She chooses the lover, feeling that her dear father would relent. He does not however, and refuses to either sanction her marriage or visit the couple afterwards, living his life alone in his little cottage. About two years later, the young wife is so wrapped up in her baby that she considers it a slight on the part of anyone who passes it by without enthusiastic notice. Of course, they all tell her her baby is very



her; then she remembers all, pleads with him to carry his vow of retribution upon Aegisthus and his mother. Orestes assures her that is the object of his return. She tears up a stone from the courtyard and reveals the axe with which their father was killed.

Orestes seizes it and, rushing into the castle, kills





## "LIFE PORTRAYALS"

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REGULAR RELEASES FOR THE WEEK OF APRIL 4 - 9



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A powerful Russian Drama

### April 19 Love's Awakening

A Real, Live Circus Drama with Pathetic Love Story Interwoven

### April 15. The Call of the Heart

Drama with Dickensonian Flavor

### April 22 Her Sweet Revenge

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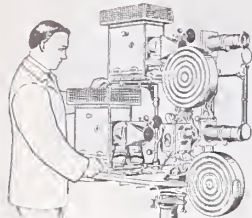
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cute and pretty, but they rebel at being obliged to think of nothing else. She feels that nobody appreciates her baby, so she decides to brave her fears and pay a visit to her father, hoping that the baby may soften his iron will. Cautiously entering the garden, she finds her father the picture of despair, seated on a bench in the arbor. Approaching him noiselessly she places her baby on its grandpop's knees. It was as the young wife hoped, and we leave the scene with the child and the grandchild folded in the old man's arms.

"A RICH REVENGE."—A Comedy of the California Oil Fields.—Vengeance is ethical, as it is directed by fate, and is invariably just in result; but revenge is generally the designing of a fevered brain, and is nearly always resilient, inflicting chagrin, if not disaster, upon the perpetrator. While the instance in this Biograph comedy meted not disaster, still it produced chagrin a-plenty. Harry and Bill, two young ranch-owners, are deeply smitten with the charms of pretty little Jennie, the belle of the neighborhood. Jennie is as lively as a cricket, never serious a moment hence the solemn tones in which Bill declares his love frightens her; but Harry, jolly and light-hearted, seeming to consider life a huge joke, appeals to her, and she accepts his proposal. They are married and start on their new life's journey more like a couple of kids "playing house" than serious, sober married folks. Bill, of course, is enraged as being thrown down, and swears to be revenged. Hence, he bides his time. First off, he induces the villagers and store-keepers to boycott Harry by refusing to buy the products of his farm. Harry's farm, like many others in California, is irrigated by means of a flume, the gate of which opened, sends water through ditches to all parts of his ranch. Into this flume Bill pours several barrels of chemically treated oil, which ruins the productive quality of the land so saturated. While they are thus bemoaning their helplessness, an oil speculator is seen to drive along the road. He suddenly pulls his horse up, for a delightful odor has titillated his olfactory nerve. Leaping out of his carriage he makes for the field. Jabbing his proboscis into the center of one of the rows, he sniffs, "Oil, by gosh! and the poor fools don't know it. Here's a find." Rushing up to the house, where he finds Harry and Jennie still sitting on the veranda in deep despair, he offers them \$10,000 for their land. They are so flabbergasted that they cannot but nod their heads.

The speculator promises to call back in an hour with the money. An hour has elapsed and no speculator; then they feel that it has been but a dream. However, after consulting several clocks they find that they indicate time so divergently that there may still be hope, and this thought is prophetic, for in a few minutes the man arrives with the wad of "long green." Ten thousand dollars! What'll we do with it? It doesn't take long to decide, for in a short while they have togged up and procuring an automobile, they start for the East. As they bowl along the road they see the speculator with his laborers just about to start digging when Bill comes up, and proves he has been done, for instead of an oil field he has a "lemon patch." Harry and Jennie by this time are out of reach. Bill's move was indeed a Rich Revenge slightly twisted.

### EDISON MFG. CO.

"THE HEART OF A ROSE."—This film deals with a beautiful heart story in all its sweetness and human sympathy. It is true that "All the world loves a lover," and there is no more appealing interest than in watching the beautiful flower of love unfold its leaves under the sunshine of a loved one's smiles, nor more terrific pathos than the struggle of two beings who love when they realize that they should not love; and here we have the very centre of our story, "The Heart of a Rose."

An old professor of chemistry, a widower, who has cared for his young ward, Alice, since childhood and has watched her blossom into beautiful womanhood until his old heart beats quicker at her glance, finally as time passes on, finds himself in love with his young ward. He has won her respect and affection, and out of duty to him she accepts his offer of marriage, fully believing at the time that he will make her happy and with no thought that anything will ever arise to make her regret her course. It is at this period that our story actually opens. In the professor's rose garden, among his books and flowers, his promised bride interrupts him in his studies and he dissects for her a rose. A letter is received from his son, congratulating him upon his coming marriage and informing him that he will return home before the wedding takes place. The professor expresses great joy and pride in his son's return, while Alice exhibits only mild pleasure. She hardly remembers him, as it has been years since she last saw him. During the next scene in the professor's laboratory a

chemical explosion occurs in which the professor loses his sight. The son hastens home at the news of his father's affliction. It is then that Alice and the son meet again. This meeting makes a great change in each of their lives, and when next we see them, a few weeks later, they have fallen deeply in love with each other; but they try to hide their feelings till it



the rose garden, over the old sun-dial, the truth revealed in a look—a touch of the hand. When the old professor finds them together the first lie of guilt is told. Then follows a series of terrifically stirring dramatic scenes, in which the son and father's war their hearts aflame with love, try to crush out the fire that they may not mar the life of one whom the both love and respect.

One day the professor suddenly regains his sight



With great joy he hastens to acquaint his ward and on of the glad news, when all at once he realizes that a new love has sprung up in the heart of his rose. He is too noble a nature to sacrifice youth for old age, and after a beautiful, pathetic scene in which his heart is torn with conflicting emotions he leads his ward into the arms of his son. Their hearts united, the old professor turns sadly back to his books and crucibles.

This story is told simply and beautifully in this picture, which will readily appeal to those who love the highest and best in the silent drama.

"IT PAYS TO ADVERTISE."—The course of true love never does run smooth, and when the young man has steered that course up to the proposal moment he has generally nerved himself, like one going into battle, determined to do or die. How disheartening must be then to the hero to have the words so carefully rehearsed interrupted and laughed at by the one girl in the world, and, worst of all, to have her affect her ignorance of what he really means. That is the way this picture starts, but fortunately for its happy ending our hero is not a man to be easily defeated. When the girl and her mother teasingly laugh him out of his proposal he goes away, disconsolate but far from discouraged, and thinks it over—and the



next morning he has an idea. He serves notice on the girl that she shall receive a proposal from him every day in the week, which, of course, only excites her to further merriment at her lover's expense, although she is somewhat curious to learn what form the proposals shall take, and more than inclined to admire her lover's persistence. Now the young man is in the "publicity" business and, being used to putting advertising matter on every available part of the landscape, he quite naturally adopts such methods to carry out his plans in this instance.

Beginning with the box of candy, in which she finds the words upon a candy heart, his advertised proposal haunts her wherever she goes—in street cars, on fences and banners, on moving vans, trolley cars and telegraph poles, until in sheer desperation he stays at home on Saturday night to receive the young man and give him his answer. How she does his it would not be fair to tell. Suffice it to say that the denouement provides not only a deft comedy touch and a pretty finish to a love story, but a unique photographic effect which approaches real art pretty closely. The picture embodies another novel idea which ought to prove an inspiration to writers and good fun for the general public.

"SANDY THE SUBSTITUTE."—This is an accurate representation of Mr. Roy Norton's thrilling story, which runs as follows:

While engaged in a card game with some of the "boys," Sandy Smith, the hero of the story, received a letter from his friend, Jim Malone, sheriff of the county, a rugged portion of Wyoming, asking him to trail a notorious train-robber who is hiding in the mountains where perpetual snow is almost a barrier to intrusion. Malone tells Sandy that he is suffering with a wounded arm and cannot go himself. In order to secure Sandy's services he reminds him that he once saved his life. Sandy deliberates, unwilling at first to act as the hunter of his fellow-man, even though he be a criminal, but the reminder of the debt of gratitude he owes proves a convincing argument and he finally undertakes the perilous mission. He calls on the sheriff, gets his final instructions and starts. He finds the trail and captures the desperado after a dramatic encounter, in which the devoted wife of the outlaw, Weatherford, is forced by Sandy to shackle the two men to each other and destroy the firearms which were in their stronghold.

Bound as described, the two men start on a desolate journey through the frozen snow. Day and night, faint from hunger and exhaustion, they march lock-step, stumbling and falling in the deep snow only to

rise and continue on their journey. Sandy's gun constantly trained on the man before him. All the suffering and pathos of this dreary march, as described in Mr. Norton's story, is vividly brought out by the wonderful scenic effects and acting in the picture.



The last two scenes show: First, the two men falling headlong into the saloon where are assembled a number of men in company with the sheriff, and where Sandy "turns over" his man to the sheriff; second, Sandy's surprise and indignation at learning that he has earned five thousand dollars "blood money."

He relieves his mind and disposes of the reward by sending the money to Weatherford's wife with a characteristic note. The action at this point is deeply pathetic, though there runs through it that vein of comedy which is peculiar to Mr. Norton and which will no doubt produce the smile and the tear so much sought by the writer and the actor.

#### ESSANAY FILM MFG. CO.

"IMAGINATION."—Tom Perkins, so our story goes, is a physical culturist and the results of his careful training in abstinence from coffee, liquor and tobacco, with the daily cold bath and vigorous rub has made him egotistical about it.

His robust health and how he obtained it is usually the substance of his conversations with his friends until they tire of being constantly shamed for the flabbiness of their muscles and shortness of breath and other ills that flesh is heir to.

Tom, in making his morning constitutional, meets an old friend who is slightly under the weather and to whom he prescribes a daily four mile walk, a cold bath and a rub-down as a positive cure-all. They are



standing in front of a cafe and Tom invites his friend in to have a little drink of something soft.

They enter the cafe and meet other friends, "Why, brace up, there," says Tom to one of the boys, slapping the latter vigorously on the back, "you're getting round-shouldered. Look at me. Physical culture did it!"

Three fellows, at the other end of the bar, nudge each other and quietly steal out the cafe, resolved to get even with Tom in some way or another. "It's an easy thing," says one. "Let one of us tell him he's looking bad; another fellow can meet him down the street and tell him he's looking worse, while the third fellow can tell him he ought to be in bed. If that don't fix him, nothing will!"

They agree to the scheme and one fellow is left at the saloon entrance while the other two select positions further down the street. Also, they enlist the aid of a friendly "cop" and two ladies who are acquainted with the victim, with the result that he is really feeling ill when the two ladies, last named, stop him and comment upon his wan face and generally physical decrepitness.

Tom turns away unsteadily and looks at his tongue in a small hand-glass, wiping the perspiration from his brow. A climax is reached when he sees his wife and daughter just leaving a florist's with a great arm full of flowers. Poor Tom is convinced that the flowers are for his funeral.

He is sent home in a cab and put to bed. A doctor is summoned and accompanies the three jokers into the house. The doctor finds that Tom is very ill indeed (ahem) and doses him with some very bitter but harmless medicine. But the boys' laughter and finally the doctor's confession cures the patient instantly.

With a howl of rage at being fooled he springs from the bed and in his pajamas chases the jokers through the snow. The picture ends with the sick one (?) whipping them all and stalking proudly away, the complete victor.

This is a clever comedy and furiously funny in every scene. The length is approximately 642 feet.

"HENRY'S NEW HAT."—Accompanying "Imagination," this splendid short comedy completes a full reel of superlative comedy film, a combination, the equal of which, we have not released in some time.

Henry (our old friend again!) is the chief clerk in a big real estate and insurance office. He is a dapper little fellow with great pride in his personal appearance, and Henry's clothes, his hat, his gloves and cane are both the pride and fun of the rest of the office boys.

But, to go on with the story, Henry resolves to buy another hat, "something really swell, you know." So he hies him to the hatter and looks over the hatter's supply. Various styles and shapes and sizes, soft crushers and dinky dicers, are laid out for his inspection until "the" hat, a shiny silk opera affair, the very latest Parisian creation, is placed into his hands. Henry surveys himself in the glass approvingly, "Ah, my dear hatter," he comments, "this is some hat. I'll take it. Send it to my office."

The hatter's boy, an ambitious youth, arrives at his office ahead of him and deposits the hat on Henry's



desk. After the boy leaves Henry's pals gather around, remove the lid and peer curiously at the hat. All agree that the hat is a "pippin" and, always mindful of some devilry or other, they decide to have some sport with their immaculate chief. One of them substitutes an old battered "dicer" for the new hat, and when Henry arrives all immediately ask him to let them see his new hat.

"Ah, boys," he says, "allow me to show you, really, the swellest thing in town!"

He opens the hat box, smiling happily, and lifts the battered skypiece from its receptacle. With mingled surprise and rage he looks at the hat gingerly, while the boys look wonderingly on. Still raging, Henry turns to the phone, and as mad as the proverbial hatter, denounces the merchant as a cheat and a liar. While he is hurling his invectives into the surprised ears of the hatter, the boys remove the old hat and replace the new one, and when Henry turns from the phone they thrust the box into his hands and advise that he annihilate the hatter who could play so witless and malicious a joke.

Henry rushes back to the hatter and hurls the box in his face. The merchant opens the hat box and there is another surprise, of course! For, behold, the bright shiny tile which he originally purchased.

The hatter puts him out and the conclusion, a crushing one, comes when the hat is trampled under the feet of a crowd pursuing a street thief.

Alas, the hat! This is a sad story and will undoubtedly bring tears (of laughter) to your eyes.

"THE RANGER'S BRIDE."—We desire to call particularly to your attention this splendid Western comedy film, which, to say the least, is positively one of the funniest Western films we have released in a long time. The picture is extremely humorous from the very first foot to the convulsively funny climax, with not a foot wasted and a big laugh in every scene and situation. Read the description carefully, and you will agree as we do that the possibilities for an extraordinary good comedy are in the story.

The story concerns Bill Dunham, a droll cow-puncher, who finds that home without a wife may have its advantages, "but durned few," and a good woman who can sew on buttons and make flap-jacks is worth more than much silver and gold and the liberties of single blessedness.

Opportunity knocks at Bill's door. Indeed, it comes in the form almost of a veritable slap in the face, a





# "Cyclone Pete's Matrimony"



A roaring Western comedy. Length 912 feet. Have you booked it for your program this week? (See description on another page). It is a genuine Western picture and

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Competent critics say that the new Melies' pictures are up to the standard. Exchanges are placing liberal orders on the strength of the excellence of the first releases of the new series.

## Second Release, "Branding the Thief"

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flagrant dare, an invitation as a guest of honor at Dame Opportunity's table—and it comes at the psychological moment when Bill is struggling with a shirt that needs mending, and in the form of an advertisement in the "Mustang Bugle," to the effect that "a lone spinster, with a large fortune, who can cook and sew, desires a husband."

So Bill writes a letter to the spinster, stating that he will be her tootsum henceforth and forevermore, with instructions how to reach the village of Mustang.



Bill's secret, however, becomes public property when the boys, his pals, follow him to the mailbox and get the letter. It is a revelation and a surprise, to think that their Bill would make a matrimonial venture. No! No! Something must be done to prevent the marriage.

There is much scheming among them before the day the spinster is, or was, due to arrive, and in the meantime the boys have hatched up a good scheme.

Bill arises early on the day of his wedding, makes a grand toilet, dons a "biled" shirt and enlists the help of the boys in getting into a white collar.

In the meantime two of the boys have been rigged out, one as a woman and the other as a clergyman, with female and clerical garb, respectively. At last the stage is due and the spinster and clergyman ride down to meet it. The two are loaded into the stage, and the other boys return to get the groom.

Bill is reluctant about parting with his gun, but whoever heard of wearing artillery to a wedding? However, it is impossible to persuade him to part with his chaps, and it is an amazing spectacle he presents, togged out in an outrageous costume, half dress suit and half cowboy costume!

In the end, he meets the spinster, an affectionate creature, with a face like a hatchet. Bill is paralyzed when he sees her, and when the parson steps forth to officiate, Bill breaks loose from the boys and runs down the road, wildly shouting for help, with the boys, the spinster and the parson in pursuit.

After a comical chase, Bill, whose short legs and heavy body will not permit him to cover much ground, is overhauled and forced to marry the spinster. But when he is left alone with the damsel, something about the make-up of the latter arouses his suspicions, and jerking off his pal's wig, the revelation is complete.

At first inclined to fight, he is soon pacified and laughs at the joke, happy to think that it is a joke. In the end, Bill is completely cured of "that lovin' feelin'," and resolves that single blessedness, with its many disadvantages, is better than taking a hand in the game of matrimony.

"A FAMILY QUARREL."—This is a very humorous short comedy film showing the Newlyweds at their favorite pastime, quarreling and making-up.

The bridegroom is a handsome young doctor, who, since the honeymoon is on the wane, is inclined to spend a few of his evenings with his friends at the club. His wife is a jealous little woman and is suspicious of her husband's every move.

The row starts one evening when her husband states that he is going out to see a sick patient. In donning his overcoat a note drops from his pocket and his wife snatches it. He attempts to get it from her, but she is confident that her husband is up to some mischief or other and that the note will prove evidence of his guilt. It does. It reads to the effect: "Dear Doc: Don't fail to be at the club tonight. Something doing. Your old pal, Mac."

The little woman flies into a rage until the poor fellow throws off his coat and says he'll not go. But this does not pacify her; instead, she continues to denounce him until he grows angry himself, jumps into his coat and tells her he will go to the club and stay as long as he pleases.

When he leaves, his wife resolves to kill herself, since life has become so unbearable. She goes to her husband's medicine case and procures a small vial of strychnine, which she empties into a glass of milk. The half-witted houseman enters and she confesses to him her plan. Just then they hear hubby returning and the wife, thinking of a better scheme, hurries out of the room.

When the doctor hears the story from the butler, he summons his wife. While the butler is out he substitutes the poisoned milk for a similar glass without strychnine and when his wife petulantly enters, he raises the glass to his lips and drinks off the supposed

dose of poison. His wife is frantic and turns to him begging him in some way to save his life. The poor butler, in the meantime, has sampled the poisoned milk and is caught in the act of drinking it off, when the doctor turns on him and begins frantically mixing an antidote.

The butler is pulled through all right and the husband and wife make another new resolve to quit quarreling.

### NEW HOUSE FOR MANCHESTER.

P. R. Brannick and Joseph Cushing of Manchester, N. H., have leased a store building in that city and will adapt the place for the purposes of a picture theatre. The interior will be appropriately decorated and an attractive front built on. Messrs. Brannick and Cushing are well known in Manchester and the success of their venture is practically assured.

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**Gaumont**

*WE PUT THE WORLD BEFORE YOU*

*URBAN*

Week of April 3, 1910

**"A Drama of the Mountain Pass"**  
About 525 feet  
**STRONG**



April 5

Gaumont

1 Reel

Approx.  
928 Feet

Get the  
Posters

**"POETRY OF THE WATERS"**  
About 403 feet  
A Sensation in Art. Scenic

**"THE FLY PEST"**

About 437 feet

A film that creates a furore and does immense good

**"HER FATHER'S CHOICE"**

About 525 feet

A strong contrast between bravery and cowardice. A Romance intermingled

April 6

Urban-

Eclipse

1 Reel

Approx.  
926 Ft.

Remember  
the  
Poster

**"THE KISS WAS MIGHTIER  
THAN THE SWORD"**

Colored

About 825 feet



April 9

Gaumont

1 Reel

Approx.  
955 Ft.

You will  
want the  
Poster

An Epic Comedy. High Class  
**"O'ER HILL AND VALE"**

About 130 feet

Short but Great!

A Scenic

Each Subject is Described at Length on Another Page of this Issue

**A POSTER FOR EACH REEL**

# KALEM FILMS

## THE SHERIFF'S



## YOUNG BRIDE

Issue of April 13th

THE SHERIFF'S YOUNG BRIDE - 665 Feet

SENSATIONAL

A RUNNING FIRE - 200 Feet

COMEDY

## THE FORAGER



Issue of April 15th

THE FORAGER - 980 Feet

A Stirring Romance of War Times in the South

Great posters for both these features made by the  
A. B. C. Co., of Cleveland, Ohio



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**NOVELTY SLIDE COMPANY**

NEW YORK CITY  
Scranton, Pa. Albany, N. Y.

**RECENT SLIDE RELEASES****Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.**

De Witt C. Wheeler.

"**THAT FASCINATING RAG-TIME GLIDE.**"—Latest hit of Kerry Mills, composer of the ever popular "At a Georgia Camp Meeting," "Kerry Mills Barn Dance," etc. Mr. Mills always writes hits and "Rag Time Glide" is no exception. The slides are a set of humorous, well posed illustrations that set off the lyrics in great style. A handsome young couple is seen in various dance halls where to the strains of "That Fascinating Glide" they give themselves up to the joys of Terpsicor. Wheeler has introduced more and better novelties into this set than he has ever before attempted. They are extremely clever. "That Fascinating Glide" ought to enjoy great popularity in moving-picture theatres.

"**HONEY WHEN IT'S SUNNY.**"—Love ballad with words by Collin Davis and Arthur Gillespie. Music by Charlotte Blake. Published by Jerome H. Remick. Illustrated at a beautiful estate by Wheeler, and, like most love ballads, will be well received.

"**WHEN THE IVY CLIMBS OVER THE WALL.**"—Here is one of Witmark & Sons' latest successes illustrated in superb style by Wheeler. Music by George Christie is catchy and bound to make a hit. Words by Andrew B. Sterling, one of the best known ballad writers in the country. The illustrations are another example of the Wheeler Co.'s excellent taste in the selection of surroundings for their posing. Sharp, clear photographs are made beautiful by touches of nature that only an artist knows how and where to select. You can't go wrong by purchasing this set.

"**WHAT'S THE MATTER WITH FATHER?**"—He's all right. Jerome H. Remick's famous hit, of which little need be said. Everybody knows it and likes it. Wheeler has illustrated father's "doings" and the college boys' pranks as set forth in the lyrics. A good, lively song for a motion-picture performance.

"**DINAH FROM CAROLINA.**"—Words by Junie McCree; music by Albert Von Tilzer; published by the York Music Co. This song, both in lyrics and melody, is fully up to the standard set by these writers in all their compositions. The story is beautifully told and the melody has the ring of a hit. Slides that suit the lyrics to the letter are excellently posed by handsome models. The slides tell the story of the song very clearly and contain enough action to hold the enthusiastic interest of any audience.

"**I'M AFRAID OF YOU.**"—Published by J. H. Remick & Co. The lyrics give us the story of a young man who tells his best girl: "I'm afraid of you," while in reality he is in love with her and eventually wins her. The melody is one that will be remembered. Because of the similarity of the lyrics therein, a love ballad is the most difficult class of song for which to make slides. Slide makers are almost forced to pose them all alike because seventy-five per cent. of our present-day popular love ballads have the same words and meaning. In "I'm Afraid of You," however, Mr. Wheeler has wrecked not his brains in trying to discover a new pose, for the words "I love you," but has, instead, discovered some very beautiful natural scenery for his background that makes the set. It cannot help but please.

"**SANTA FE.**"—Words by Harry Williams; music by Egbert Van Alstyne, who wrote "Cheyenne," "In the Land of the Buffalo," etc. Published by J. H. Remick & Co. They claim "Santa Fe" is better yet, and their claim seems to be justified. It certainly sounds good. The slides for this song are of the very first class. They are posed for by members of and animals from "Ranch No. 101," hence are the real thing. The photography is most noticeable. Clearness and depth are given us in this set that we rarely see in song slides. The posing is clever and the scenery superb.

Scott & Van Altona.

"**WHEN MR. YANKEE DOODLE COMES TO TOWN.**"—A patriotic song with words by the well-known lyric writer, Jack Drislane and music by George W. Meyer; published by F. B. Haviland, New York. The lyrics tell of and the slides illustrate how the American girl raves over a soldier boy. A good patriotic piece.

"**THE VITAGRAPH GIRL.**"—Something new in the song slide game. A good-looking girl in the Vitagraph Co. of America, film manufacturers, has received so many letters of proposal from motion-picture theatergoers throughout the country that J. A. Leggett of that company got interested and set the tale down in poetry. Henry Franzen set

the lyrics to music and the F. B. Haviland Co. of New York has published the song. Scott & Van Altona give many charming poses of the young lady, most of which were taken at the Vitagraph studios while she was actually posing for motion pictures. Any "licensed exhibitor" using Vitagraph films will do well to get this song.

"**I'M AWFULLY GLAD I'M IRISH.**"—Words by Edgar Leslie; music by Al. Prantadosi; published by Leo. Feist, New York. Illustrated in the usual artistic style of Scott & Van Altona and contains as a novelty effect a very beautiful silhouette scene. An altogether good, lively song.

"**YOU'RE ALL RIGHT, KID.**"—A flirting patter song by Theodore Morse, words by Jack Mahoney; published by the Theodore Morse Music Co. Sung with great success on the vaudeville stage by Young & Young. Scott & Van Altona have made for this song a set of slides exquisitely colored, charmingly posed, and full of life interest.

"**CUPID'S I. O. U.**"—Lyrics by Jack Drislane; music by Geo. W. Meyer; published by F. B. Haviland, New York. The song that made a hit when featured in Will J. Nodine's production of "Brown of Harvard," where it was sung by Ivar Anderson and Flora Chalue. With a set of slides that cannot be beaten for cleverness of posing and exquisite coloring, "Cupid's I. O. U." cannot help but become a most popular picture theatre song.

"**KEEP YOUR FOOT ON THE SOFT PEDAL.**"—One of the latest Harry Von Tilzer hits, with words by Will Dillon. Here's a set of slides that will make you sit up and take notice—every slide something different than you have ever seen before. Every slide full of comedy enacted by a very pretty little woman. A song which cannot afford to be overlooked.

"**FOLLOW THE CAR TRACKS.**"—Published by the Jos. W. Stern Co.; words by Ballard MacDonald; music by Alfred Solman. Deals with the wee hours of the morning when there is nothing to do save "follow the car tracks" home. In the slides we see one endeavoring to follow the above advice, but, over-zealous to reach the tracks, climbs elevated posts, telegraph posts, and has what is commonly termed "troubles of his own."

"**TAKE A CHANCE WITH ME.**"—Clever little song by the well-known writer, George W. Meyer, with words by Jack Drislane; published by F. B. Haviland, New York. Appropriate slides by Scott & Van Altona.

**Novelty Puzzlettes.**

**CITIES OF THE UNITED STATES.**—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

**STATES OF THE UNITED STATES.**—Representing in puzzle form the States of the United States. Second set of a series of puzzle slides designed to increase box-office receipts.

**POPULAR FLOWERS.**—Puzzlettes of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and explanatory slides and answer slides.

**GIRLS' NAMES.**—Here's a chance for those who have a large acquaintance with the weaker sex to show how much they know.

**LETTERS OF THE ALPHABET.**—Sounds dry, but is really one of the most interesting of the series.

**EDISON FILMS—COMING RELEASES AND NOTES OF INTEREST.**

"King Cotton," the industrial film slated for release on April 12, is at the same time entertaining, amusing and instructive. In the nearly forty scenes of this subject, the different interesting processes of cotton manufacture are shown, starting with the various stages of development of the cotton boll and then proceeding with the plantation scenes, showing the darkies at work in the cotton fields. Then follow the handling of the cotton through the ginning, pressing and loading for the street markets. After the latter scene, which was taken on the main street of Rome, Ga., the cotton is followed to the warehouse, where it is sampled and classified, each separate process being shown in a remarkable series of clear and distinct pictures. The antiquated methods of handling the fabric—the old mill with its water wheel and the hand looms—are then shown in delightful contrast with the wonderful detail for carrying on the same processes to-day. The picture closes with a tableau of all nations paying tribute to "King Cotton." The Edison Company considers this film a distinct achievement in the industrial line and predicts that it will find instantaneous favor with the public.

The other subject on the reel of the 12th is a comedy, "For Her Sister's Sake," in which a precocious youngster almost frustrates the elopement planned by her older sister and her beau. The fun in this comedy is fast and furious from the time that the "angel

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child" locks her sister in her room and manages to slip the key down the hero's back, up to the "thrilling climax," which again proves that love will laugh at locksmiths.

On April 15 will be released "Her First Appearance," an adaptation of Richard Harding Davis' famous story, especially arranged for Edison production by the author. The theme of this story is the infatuation which a young society man conceived for an actress at a stage supper, and which his confidential friend, Van Bibber, a thoroughly delightful man of the world, who has not been spoiled by society conventionality, attempts in every way to destroy. The scenes that follow show that while Van Bibber's attempt was in vain, his fears were only too well founded. The marriage is quickly followed by estrangement and desertion by the wife, who for her sin suffers poverty and finally death. The closing scenes show the discovery by Van Bibber that the little girl who was making "Her First Appearance" before the footlights, is the daughter of his old friend and his difficult but effectual attempt to effect a reconciliation between the father and child. A special cast engaged for this picture, headed by Robert Conness, an actor of recognized ability and high reputation, plays it with a simplicity and fidelity which makes the story tremendously convincing and puts it among the film classics of the year.

"A Case of Identity," a detective story in which the leading role is enacted by Mr. Herbert Bostwick, whose work in the "Livingston's Case" is favorably remembered, will be released on April 19. Most of the scenes in this film were taken on board an ocean liner. They are exquisite in atmosphere and photography, and lend a splendid reality to the film.

"Gallegher," a newspaper story by Richard Harding Davis, in which a boy with the true detective instinct runs down an embezzler and murderer, has been dramatized for Edison production by the author and will be released on April 26.

Exhibitors and public will be interested in the announcement that the Edison Company on May 3 will release the second in their series of Grand Opera films, "The Cigarette Maker of Seville," in which Mlle. Pilar Morin appears as "Carmen." The title of this subject was changed so as not to conflict with the Pathe Freres operative release of recent date. Mlle. Morin's portrayal of the reckless, pleasure-loving "Carmen" is said to be easily the best work that she has given to the "silent drama" so far, which is saying a great deal when we recall the splendid exhibition of mimetic art given us in her famous "Comedy and Tragedy." The supporting company is said to be excellently balanced and no expense was spared in the costuming and production of the subject. "The Cigarette Maker of Seville" will be awaited with interest by all concerned.

On May 6 another film, the story of which was written by E. W. Townsend, will be released. It is a comedy dealing with the question of female suffrage and is said to be very funny.

**MELIES NOTES.**

The Melies picture for April 21 is a snappy comedy, "The First Born," a funny satire on "dog adoption," a case of love me, love my dog, and the voluntary exile of "Newlywed" in the wilds of Texas next to nature to escape the household pet and the usurper of his wife's affections. His recall to welcome "the first born" is an uproarously funny denouement of this altogether sparkling comedy.

"The Seal of the Church," a drama of Old Mexico, on April 28, has all the quaintness and romance of Spanish life, with a story of extraordinary grasp to hold the audience with wideawake keenness. These with the appearances of April 7 and 14 supply the trade with a series of noticeably and brilliantly different pictures.





Trade Mark.

# BIOGRAPH FILMS



Trade Mark.

Released  
April 4th, 1910

## AS IT IS IN LIFE

THE STORY OF A FATHER'S SELFISH LOVE

We are all prone to forget, and forgetfulness makes us unwittingly selfish. We deny in our children the very things we did ourselves. Here is a man, left, through the death of his wife, the care of his only child, a girl of twelve years. He, it is true, makes many sacrifices for her sake, declining to marry again that he may the better provide for her. It is the usual story. She grows into womanhood and falls in love. She is made to choose between her lover and her father. She makes the reasonable choice and is married. It is only after several years that the father is made to admit how selfish and narrow-minded he had been.

Approximate Length, 981 ft.

Released April 7th, 1910

## A Rich Revenge

AS IT IS IN LIFE.

A COMEDY OF THE CALIFORNIA OIL FIELDS

Here is a warning to all who are of a revengeful nature, as the plans may sometimes revert to our chagrin if not disaster. The two young fellows are rivals for the hand of a pretty girl of the village, and after her marriage with the one of her choice, the other swears to be revenged. To effect this he pours chemically treated oil into the irrigation ditches of the husband's farm. This, of course, ruins the land for vegetation but it brings the husband a fabulous sum from a speculator in oil lands, who thinks he has struck a highly productive oil field. Approximate length, 980 feet.



A RICH REVENGE.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

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**BIOGRAPH COMPANY**, Licensees of the  
**MOTION PICTURE PATENTS CO.**  
 11 East 14th Street New York City  
 GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

## Last 4 Weeks' Productions of Licensed Film Makers—April 9.

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.	Date.	Subject.	Class.	Length, Feet.
pr. 7	A Rich Revenge	Comedy	980	Apr. 2	Amateur Billiards	Comedy	378
pr. 4	As It Is in Life	Dramatic	981	Apr. 2	O'er Crag and Torrent	Scenic	200
Mar. 31	The Smoker	Comedy	595	Mar. 29	The Diary of a Nurse	Dramatic	992
Mar. 31	His Last Dollar	Comedy	595	Mar. 26	The Fall of Babylon	Biblical Drama	1,020
Mar. 28	Gold Is Not All	Dramatic	988	Mar. 22	The Queen of the Mirror	Legendary	734
Mar. 24	The Twisted Trail	Dramatic	988	Mar. 22	The Wild Coast of Belle Isle	Scenic	233
Mar. 21	Faithful	Dramatic	994	Mar. 19	Little Jack's Letter	Dramatic	741
Mar. 17	The Love of Lady Irma	Dramatic	988	Mar. 19	In the Foothills of Savoy	Scenic	246
Mar. 14	The Converts	Dramatic	986	Mar. 15	In the Shadow of the Cliffs	Dramatic	685
Mar. 10	In Old California	Dramatic	991	Mar. 15	The Saraband Dance	Fantastic	295

### EDISON CO.

pr. 8	Sandy the Substitute	Dramatic	990	Apr. 8	The Gipsy Girl's Love	Dramatic	890
pr. 5	The Heart of a Rose	Dramatic	670	Apr. 6	The Uprising of the Utes	Indian Drama	725
pr. 5	It Pays to Advertise	Comedy	330	Apr. 6	Wandering Wilfred's April Fool Day	Comedy	250
pr. 1	Michael Strogoff	Dramatic	995	Apr. 1	Further Adventures of the Girl Spy	War Drama	920
Mar. 29	Bradford's Claim	Dramatic	730	Mar. 30	Red Hawk's Last Raid	Indian Drama	580
Mar. 29	The Capture of the Burglar	Comedy	270	Mar. 30	Lo, the Poor Indian	Indian Drama	375
Mar. 25	The Suit Case Mystery	Comedy-Drama	935	Mar. 25	The Railway Mail Clerk	Dramatic	945
Mar. 22	A Western Romance	Dramatic	690	Mar. 23	The Girl and the Bandit	Dramatic	900
Mar. 22	The Man with the Weak Heart	Comedy	305				
Mar. 18	Frankenstein	Dramatic	975				
Mar. 15	Fruit Growing in Grand Valley, Colo.	Industrial	570				
Mar. 15	A Mountain Blizzard	Comedy	425				

### ESSANAY CO.

Apr. 9	The Ranger's Bride	Comedy	785	Apr. 7	First Love Is Best	Romance	925
Apr. 9	A Family Quarrel	Comedy	275	Apr. 4	The Right House, But	Comedy	362
Apr. 6	Imagination	Comedy	642	Apr. 4	Back to Boarding	Comedy	625
Apr. 6	Henry's New Hat	Comedy	358	Mar. 31	The Daughter's Choice	Dramatic	965
Apr. 2	The Flower of the Ranch	Dramatic	1,000	Mar. 28	His Spanish Wife	Dramatic	930
Mar. 30	His Hunting Trip	Comedy	975	Mar. 24	Two Gentlemen of the Road	Farce	905
Mar. 26	The Airship Gaze	Comedy	339	Mar. 21	A Mother's Heart	Dramatic	925
Mar. 26	A Ranchman's Wooing	Comedy	339	Mar. 17	The Irish Boy	Dramatic	930
Mar. 23	The Hand of Uncle Sam	Dramatic	1,000	Mar. 14	Mamma's Angel Child	Comedy	505
Mar. 19	The Girl and the Fugitive	Dramatic	950	Mar. 14	The Blunderer	Comedy	455
Mar. 16	The Inventor's Model	Dramatic	686	Mar. 10	Hearts are Trump	Dramatic	900
Mar. 16	Method in His Madness	Comedy	303	Mar. 7	Marriage in Haste	Comedy	825

### GAUMONT

Apr. 9	The Kiss Was Mightier Than the Sword	Comedy	825	Apr. 9	Honest Peggy	Dramatic	476
Apr. 9	O'er Hill and Vale	Scenic	130	Apr. 9	A Hasty Operation	Comedy	462
Apr. 5	A Drama of the Mountain Pass	Dramatic	525	Apr. 8	The Hunchback Fiddler	Fairy Tale	754
Apr. 5	Poetry of the Waters	Scenic	403	Apr. 8	Paula Peters and Her Trained Animals	266	
Apr. 2	The Dreamer	Fantasy	413	Apr. 6	The Dutchess de Langeais	Dramatic	669
				Apr. 6	The Vintage	Industrial	344
				Apr. 4	The Good Boss	Dramatic	679

### KALEM CO.

Apr. 8	The Gipsy Girl's Love	Dramatic	890
Apr. 6	The Uprising of the Utes	Indian Drama	725
Apr. 6	Wandering Wilfred's April Fool Day	Comedy	250
Apr. 1	Further Adventures of the Girl Spy	War Drama	920
Mar. 30	Red Hawk's Last Raid	Indian Drama	580
Mar. 30	Lo, the Poor Indian	Indian Drama	375
Mar. 25	The Railway Mail Clerk	Dramatic	945
Mar. 23	The Girl and the Bandit	Dramatic	900

### LUBIN MFG. CO.

Apr. 7	First Love Is Best	Romance	925
Apr. 4	The Right House, But	Comedy	362
Apr. 4	Back to Boarding	Comedy	625
Mar. 31	The Daughter's Choice	Dramatic	965
Mar. 28	His Spanish Wife	Dramatic	930
Mar. 24	Two Gentlemen of the Road	Farce	905
Mar. 21	A Mother's Heart	Dramatic	925
Mar. 17	The Irish Boy	Dramatic	930
Mar. 14	Mamma's Angel Child	Comedy	505
Mar. 14	The Blunderer	Comedy	455
Mar. 10	Hearts are Trump	Dramatic	900
Mar. 7	Marriage in Haste	Comedy	825

### MELIES MFG. CO.

Apr. 7	Cyclone Pete's Matrimony	Comedy	912
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### PATHE FRERES.

Apr. 9	Honest Peggy	Dramatic	476
Apr. 9	A Hasty Operation	Comedy	462
Apr. 8	The Hunchback Fiddler	Fairy Tale	754
Apr. 8	Paula Peters and Her Trained Animals	266	
Apr. 6	The Dutchess de Langeais	Dramatic	669
Apr. 6	The Vintage	Industrial	344
Apr. 4	The Good Boss	Dramatic	679

Apr. 4	Agra	Scenic	348
Apr. 2	Lorenzo the Wolf	Dramatic	754
Apr. 2	Athletic Sports in India	Sports	184
Apr. 1	The Woman's Caprice	Comedy-Drama	748
Apr. 1	The Rhinefalls at Schaffhausen	Scenic	231
Mar. 30	Out of Sight Out of Mind	Comedy-Drama	655
Mar. 30	Driven to Steal	Dramatic	318
Mar. 28	The Little Vixen	Comedy	528
Mar. 28	The Polar Bear Hunt	Sports	471
Mar. 26	A Conquest	Comedy	384
Mar. 26	Foxy Earrest	Comedy	601
Mar. 25	No Trifling with Love	Comedy-Drama	578
Mar. 25	The Banks of the Ganges	Scenic	423
Mar. 23	The Horseshoe	Dramatic	574
Mar. 23	For the King	Dramatic	381
Mar. 21	A Woman's Repentance	Dramatic	850

### SELIG POLYSCOPE CO.

Apr. 7	Hugo, the Hunchback	Dramatic	1,000
Apr. 4	The Common Enemy	War Drama	1,010
Mar. 31	The Wife of Marcius	Dramatic	1,090
Mar. 28	The Treasure Hunters	Dramatic	1,010
Mar. 24	The Wizard of Oz	Fairy Tale	1,001
Mar. 21	The Village Inventor	Comedy-Drama	1,001
Mar. 17	In the Frozen North	Dramatic	1,000
Mar. 14	The Dawn of Freedom	Dramatic	731
Mar. 14	A Crowded Hotel	Comedy	370

### URBAN ECLIPSE.

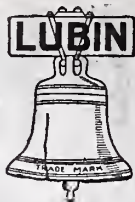
Apr. 6	The Fly Pest	Educational	437
Apr. 6	Her Father's Choice	Dramatic	525
Mar. 30	The Midnight Escape	Dramatic	574
Mar. 30	Making Sherry Wine at Xeres	Industrial	371
Mar. 23	A Maid of the Mountains	Dramatic	591
Mar. 23	Over the Apennines of Italy	Scenic	351

### VITAGRAPH CO.

Apr. 9	The Conqueror	Dramatic	928
Apr. 8	Elektra	Tragic	942
Apr. 5	From Shadow to Sunshine	Comedy-Drama	963
Apr. 2	The Fruits of Vengeance	Dramatic	931
Apr. 1	The Tongue of Scandal	Dramatic	894
Mar. 29	The Indiscretions of Betty	Dramatic	948
Mar. 26	A Broken Spell	Dramatic	975
Mar. 25	The Hand of Fate	Dramatic	971
Mar. 22	Capital vs. Labor	Comedy-Drama	949
Mar. 19	The Courting of the Merry Widow	Comedy	833
Mar. 18	The Mystery of Temple Court	Dramatic	969
Mar. 15	Victims of Fate	Dramatic	963



# LUBIN FILMS



Released Thursday, April 7th, Approximate length, 925 feet

## Something Original

One of the best of recent productions and one planned with unusual skill to make appeal to the heart. Both indoor and exterior scenes are very much above the average, and there is developed the atmosphere of reality to an unusual degree. Player and photographer have done their best in this splendid subject.

## Something Good



## Don't Miss the Winner

Two country girls—sisters—come to the city, the second leaving after the first returns home. By chance of fate each falls in love with the same man, an unscrupulous adventurer who robs one but is prevented from breaking the other's heart. They go back to their first loves, grateful that their only hurts are heartaches that soon pass.

## Pulling Posters

# FIRST LOVE IS BEST

UNUSUALLY GOOD PHOTOGRAPHY--NOVEL IDEAS--REAL ACTING

## TRIPLE BILL

Released Monday, April 11th

## THREE COMEDIES



The Fisherman's Luck

## JONES' WATCH

Approximate length, 279 feet.

The laugh-starter on the triple comedy reel. Jones is absent-minded and forgets his watch. He encounters an intoxicated man and thinks he has been robbed. He holds up the other and is pursued only to find that he is mistaken. Adroitly he rescues himself from a most embarrassing situation. Full of life and ginger.

See Description Inside

## A. B. C. Posters of all Releases



Hemlock Hoax, The Detective

## HEMLOCK HOAX, The Detective

Approximate length, 232 feet.

Hoax is not a sufficiently good detective to detect his own inability. The town folk have lots of fun with him, and a couple of boys lead him to a scene of violence where an unfortunate has been stabbed to the heart. Hoax gets a clue and the others follow. The clue was a live one, but the dead man was a dummy. A lively chase and some REAL comedy.

## THE FISHERMAN'S LUCK

Approximate length, 389 feet.

The fisherman caught a fish, but that was only the beginning of what he caught, for he was beaten up and thrown into the sea to flounder about with the fish he thought he was going to catch. It was all because he was so absent-minded that he forgot that there were other people on the street until they reminded him of that fact.

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**LUBIN MANUFACTURING COMPANY, 926 - 928 MARKET STREET PHILADELPHIA, PA.**



# The Film Index

VOL. V. No. 16

NEW YORK, APRIL 16, 1910

WHOLE No. 208

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

## BOOSTING "ROOSEVELT IN AFRICA" PICTURES

**Advance Agent William Wright, Gives Exhibitions in Several Cities—Exchange Men Write that the Pictures Are Going Strong—Demand Steadily Increasing—May Reach 150 Prints—Many Theatres Booking Solid Weeks**

ALL records, both for sales and exhibition, promise to be broken by the Roosevelt in Africa pictures. Exchanges generally report big demands for time, and many think their only difficulty will be in satisfying their clients, although they have already ordered more prints of the series than have been required of any previous subject.

The ability of Colonel Roosevelt to keep strongly before the public constantly is certain to increase the general interest in anything relating to him. Recent events have not detracted in the least from his popularity, and the Colonel may reasonably be depended upon to keep public interest at fever heat from now on. This is certain to help business for the motion picture theatres that take the Roosevelt reels.

Exhibitors should not make the common error of assuming that the Roosevelt pictures once shown in their respective towns, will not stand repeating. That is what exhibitors think of other pictures. The principle is wrong in general, but would be infinitely more so if applied to the Roosevelt pictures. We venture to predict that during the next six months these pictures will pull more business for any picture theatre than any other picture program that can be put together.

William Wright, of the Kalen Company, returned last Saturday from a flying trip through the Middle West in the interest of the Roosevelt pictures. He reports a growing interest at all points visited. As noted in The Film Index of last week, Mr. Wright gave exhibitions for the press in Cleveland, Chicago, St. Louis, Kansas City and Pittsburg, all of which were well attended and aroused considerable enthusiasm. At Cleveland preparations for the exhibition were made by Mr. E. Mandelbaum, of the Lake Shore Film & Supply Company, and Messrs. Kohler and Christianson, of the United Film Exchange. Liberal space was given by the papers on the following day.

While in Cleveland Mr. Wright visited a number of picture theatres and found them all doing a fine business. Messrs. Kohler and Heinz, of the United Film Exchange, are building two elaborate picture theatres, and other picture houses are in course of erection, some of which are planned to seat more than 1,000 persons and will cost from \$50,000 to \$60,000 each.

Mr. Wright's second exhibition was given in Kansas City, Mo., where arrangements for the

display and the attendance of the newspaper representatives were made by Mr. A. D. Flinton, of the Yale Film Exchange. The newspaper men were enthusiastic and gave splendid notices of the pictures.

At St. Louis Mr. Arthur Kane, of the O. T. Crawford Exchange, and H. E. Aitken, of the Western Exchange, had everything in readiness for Mr. Wright, and a big meeting of newspaper men and exchange men was held in the Century Building, which resulted in more good notices in the daily papers of St. Louis. There were also in attendance at this meeting Messrs. Gibbs and Prim, business associates of Mr. McMillan, owner of the "Jujū" farm, where Colonel Roosevelt did most of his hunting and where many of the pictures of big game were taken. Mr. Prim had visited British East Africa, and recognized many of the whites shown in the pictures, with whom he had a personal acquaintance. Mr. Prim said that the licensed manufacturers were to be congratulated for having secured such excellent pictures of Colonel Roosevelt's expedition.

Following the exhibition in St. Louis, Mr. Wright was shown about the picture theatres of that city by Mr. Kane and Mr. Keller, of the Crawford Exchange. Among the places visited was the new theatre recently built by O. T. Crawford. This theatre he terms a double-decker. The building is constructed entirely of reinforced concrete and is absolutely fireproof. On the lower floor he runs moving pictures and one act of vaudeville, for which he charges 10 cents. On the second floor he runs three acts of vaudeville and one reel of pictures. For this exhibition he charges an additional 10 cents. The second floor during the summer is converted into a summer garden. On all sides there are very large windows that open, which will make this theatre a delightful resort during the summer.

The exhibition in Chicago was arranged by Mr. George Kleine and William N. Selig, and was held in the private exhibition rooms of the Selig Company. A large gathering of newspaper and exchange men were present, and good notices in the papers was the result.

At Pittsburg Messrs. Clark and Rowland, of the Pittsburg Calcium Light and Film Company, secured a large attendance of newspaper men for the exhibition, which was successful, as usual. The subject was considered of special importance by the Pittsburg papers and large space was given to the story.

(Continued on page 5.)

## Banquet to "Bill" Selig by Chicago Film Men

**Roosevelt Pictures Please Critics—Kleine's New Bulletin Shows Class—Vagaries of the Film Censor—Film Laughlets and Brevities—A Lively Budget**

James S. McQuade.

THE banquet tendered to William N. Selig, president of the Selig Polyscope Co., by the licensed interests of Chicago, Thursday evening, March 31, proved a most enjoyable affair. The banquet room at Vogelsang's presented a chaste scene of tasteful floral colorings; but when the assembled guests were about to seat themselves at 7:30 p. m., the faces of several assumed a ghastly, pallid hue in contrast with the blushing red of the carnations, it being discovered that the dreaded number 13 had cast its shadow over the festive board. This was due to the belated arrival of two of the guests, and never was Joe Hopp's presence more sincerely welcomed than when he broke the hoodoo and chased the spectre from the feast. C. J. Hite, of the H. & H. who arrived later, was also the subject of applause among the superstitious, as his presence ensured an escape from a falling back to the danger line, even should one of the guests "shuffle off the coil" as a result of the jokes or the good things in front of him.

I. Van Ronkel, who suggested and managed the affair, requested George Kleine to preside, which that gentleman immediately consented to do, to the great satisfaction of all present. Indeed, to miss Mr. Kleine's genial countenance at the head of the table, at an event of this kind, and his able, humorous and tactful discharge of the duties of toastmaster would mean a serious damper on its success. And, it is safe to say that he never before presided at a similar gathering with such profound pleasure or to greater advantage than at this, with his old-time friend, William M. Selig, as the honored guest.

I have already written that the banquet was "a most enjoyable affair," and when using that phrase I intended that it should convey more than the ordinary significance. The unwritten motto above the door of the banquet room was "From the Heart," and not a man—of all who spoke kind words about "Bill" Selig—was guilty of lip service. Exchange men, importers and representatives of manufacturers all bore glowing testimony to the qualities of mind and heart that brought him prominence in the licensed manufacturing field and a warm place in the memory of his associates.

"Always on the square, either as an opponent or a colleague," was the tribute voiced by George Kleine, and it was applauded vigorously. "As a friend," said the same gentleman in the course of his speech, "I have found 'Bill' Selig

(Continued on page 3.)



# The Film Index

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REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

APRIL 16, 1910.

## ROOSEVELT PICTURES IN BIG DEMAND

The returns from the licensed exchanges reveal a strong demand for the Roosevelt in Africa pictures. Up to this writing more than 100 prints of the series have been ordered, and there is an indication that the total will reach 150 before the rush stops. The great popularity of Colonel Roosevelt is limited to no class, creed or locality, and, if anything, is daily growing stronger. The Colonel is expected home in June, when there will be big doings in his honor and public interest will reach a white heat.

The Roosevelt pictures are not of the kind that will lose interest with the first week's showing, but will increase in drawing power for many weeks to come.

Many persons who have never been inside a picture theatre will go to see the Roosevelt pictures. In this respect they will become great business builders and a lasting benefit will accrue to every theatre that shows them.

Another good result has been derived from the Roosevelt picture. It has taught the meaning of the word "hustle" to a number of Exchanges. We have a few letters from exchange men which would indicate that the writers are in the habit of waiting for business to come to them and that, if they had not written their clients about the Roosevelt pictures—a seemingly unusual effort—they would not have come out whole. Fortunately, they now feel confident that the venture will be a success, thanks to their efforts, which belief ought to encourage them to keep up the good work so successfully undertaken for the first time.

## DEATH OF PROF. CHARLES SPRAGUE SMITH

Charles Sprague Smith, founder of the People's Institute and the executive chairman of the National Board of Censorship for motion pictures, died of pneumonia at Montclair, N. J., on the night of Tuesday, March 29, after a brief illness.

Professor Smith was born at Andover, Mass., on April 27, 1853. He received the degree of A. B. and A. M. from Amherst College, where he was graduated in 1875. He continued his studies at Berlin University, Paris, Rome, Madrid, Oxford University, and Copenhagen until 1880, when he returned to this country.

For two years he was Professor of German and instructor in Italian, Spanish, and the Scandinavian languages at Columbia University, and from 1882 to 1890 was Professor of Modern Languages, Foreign Literature, and organizer of the Modern Language Department at this institution. He became well known as a lecturer at Harvard, Boston University, Amherst, Brown, Smith, Vassar, and Wellesley, and in 1896 organized the Comparative Literature Society. In 1897 Mr. Smith founded the People's Institute, with which his name has always been associated.

Professor Smith's services in behalf of motion pictures have been exceedingly valuable, and his death at this time, is a great loss to the cause of educational pictures, in behalf of which he had prepared elaborate plans for their introduction to the educational authorities of New York.

## GREAT INCREASE OF LICENSED THEATRES

Notwithstanding the action of Hammerstein and a few other users of licensed pictures, in deserting to the "independents," the Patents Company's returns show a greater increase of licensed theatres during the past week than has been recorded in some months. The list of licensed houses now contains the greatest number of licensees since the company was formed.

## ANOTHER "INDEPENDENT" SPLIT IN SIGHT

After several days and nights of hard labor the principal manufacturing and importing firms of "independent" picture makers have formed what is termed "The Motion Picture Distributing and Sales Company." It is incorporated and proposes to take the product of all "independent" concerns at a rate of nine cents per foot and sell it to exchanges for ten cents per foot.

Manufacturers who still possess the "independent" spirit, are asking each other why they should pay a cent a foot to Laemmle and Kessel, through the "sales company" and intimate that they will remain "independent."

Just how far they will be able to proceed along those lines remains to be seen, for it now appears that the so-called "sales company" has torn a page out of the Patents Company's book and signed the best exchanges to an iron-clad agreement binding them to take only the product handled by the "sales company."

Keep your eye on the "little trust."

## BIG PICTURE THEATRE FOR SPRINGFIELD, MASS.

On March 19th, final papers were signed by the Goldstein Bros. Amusement Co., proprietors of the Subway theatre in Springfield, and other theatres in New England, for the erection of a modern fireproof and up-to-date theatre building on Taylor street, on the Bemis property. The theatre will seat about 1,000 persons, and will have a proscenium arch 25 by 20. Ample means of egress and ingress will be provided in accordance with the provisions of the state laws and ventilation will be in accordance also with the latest requirements of the Massachusetts building laws. There will be a brilliantly illuminated electric front for the theatre and the interior will be in mission finish. The best of plumbing will be put in and in all other respects the theatre will be as modern and as sanitary as can be built. Gardner & Gardner are the architects. Work will begin at once and will be pushed with the expectation that the theatre will be ready for opening about the middle of July or the first of August. High class vaudeville and the best of motion pictures will be the entertainment to be provided.

## "A GREAT STORM"

Numerous heavy sea pictures and gigantic wave combinations have been put before the public and many of them are unquestionably fine. But, to the Urban-Eclipse Studios we give the palm for their work presented by "Trawler Fishing in a Hurricane."

In Chicago last week a number of exchange men and press representatives were given an opportunity to judge of it with the result that one or two were almost attacked by sea-sickness.

They claim they could hear the wind howl through the rigging of the ship and feel the throb and tremor as the brave boat often swept from bow to stern by the white caps, fought against the huge army of destroying waves.

## VITAGRAPH NOTES

"This is a strange business," said the Vitagraph stage carpenter. "I spend a whole week building a setting and arranging the scenery, when the Director and the camera man come along and say 'One, two, three, four,' and that's all there is to it. What do you know about that?"

"The Portrait," to be exhibited April 29, will be well worth seeing. It is a comedy of errors on the part of the "high brows" and critics who don't know a good thing when they see it and don't know the genuine article from the "imitation real." It's a living likeness, full of funny features.

"That's mighty good acting; it got my goat alright," said the policeman when he went hot foot after a Vitagraph actor doing a convict part in a quarry scene of "The Convict and the Judge" out in the wilds of Brooklyn. The actor was just looking over the place when the "cop" espied him, in prison garb, and made a dash for a daring capture. "Moving pictures," said the Thespian. "Stung!" said the representative of the law.

"The Lost Trail," which will be found scheduled for May 3, is one of the most extraordinarily different pictures of characters and scenery in dramatic form—a wild winsome phase of life wonderfully strange in its environments.

This clever bit of pleasantry entitled "The Vitagraph Log" is well worth notice:

Once upon a time "The Girl and the Judge" saw "The Passing Shadow" on the "Twelfth Night" at "Five Minutes to Twelve." Believing it to be "The Skeleton" of their "Conscience," they took "A Trip Through North of England" and "On the Border," where they explored "The Mystery of Temple Court" and unleashed "The Tongue of Scandal." "The Hand of Fate" now bore "The Fruits of Vengeance" and the "Pair of Schemers" in "A Lesson by the Sea" were "Paid in Full." The "Indiscretions of Betty" were now swallowed up in "A Broken Spell" and through "A Brother's Devotion" "The Victims of Fate" were returned to "The Promised Land," where they found "Beautiful Snow." Here they succeeded in "Taming a Grandfather" by revealing "The Toymaker's Secret" and discoursing on "The History of a Sardine Sandwich." Seeing he was "Caught in His Own Trap," he returned "An Eye for an Eye" by giving them "The Old Maid's Valentine," whereupon they set out to see "The Soul of Venice," leaving him to continue "The Courting of the Merry Widow."

## A WORD ABOUT MELIES

"Cyclone Pete's Matrimony," released on Thursday, April 7, gives an idea of what the "Melies Company" is producing to give variety to a complete service. The excellent photography and the scenes taken on the spot and the native characters of Mexico and Texas caught in the act are pleasing in the extreme.

"Cyclone Pete's Matrimony," while a comedy, differs from most comedies in its portrayal. Naturally and overwhelmingly funny in its action, without exaggeration or "horse play," introducing a display of horsemanship and a little "gun play" of unusual snap and vigor, giving a spice of variety of a very entertaining nature.

"Branding a Thief," on April 14, is a Melies drama of the wildest Western life upon the frontier. No need of going West. Get this drama and people will stay with you from title to finish and come again. The Melies kind of comedy and drama is the kind that people like to see and will always go where they can see it.

## CHURCH OPENS BOOKING OFFICE

Warren Church, who has been connected with the Quigley Booking Office in the capacity of manager, has opened booking offices of his own at 43 Tremont street, Boston. Mr. Church was formerly Secretary of the Massachusetts Motion Picture Exhibitors and has a wide acquaintance with the "Small Time" managers in New England and Canada. He is also Treasurer of the Princess Theatre at South Framingham, Mass.

## INGRAM MOVES TO KINGSTON

The Henry B. Ingram Co., of 42 West 28th street, New York, will occupy their new and commodious studio at Kingston-on-the-Hudson, N. Y., next week. The new studio occupies 6400 feet of floor space and will have a skylight in which there will be over 900 square feet of glass. Mr. Ingram's entire staff of colorists will accompany him to Kingston as soon as the studio is in working order. Mr. Waldemar Andree will be in charge of the photographic department and Miss Katharine Schrantz a forewoman in the coloring department.

## "JUDITH AND HOLOFERNES"

The next biblical release by George Kleine is pronounced by many an even greater production than the "Fall of Babylon," which has proven one of the greatest successes ever imported by this firm.



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### CHICAGO LETTER

(Continued from page 1.)

to be such that, if need be, I would entrust him with my wife, my daughter and my all."

It was no wonder that, with heartfelt utterances such as those, the guest of the evening felt no shame in wiping away the tell-tale tears that welled up in unbidden response. In a

touching little speech of acknowledgment, Mr. Selig showed to his entertainers how deeply he appreciated the honor done him and how tenderly he would cherish their spoken words.

A telegram from Geo. K. Spoor, then in New York, was read by A. M. Kennedy, expressing warmest regards for the guest of the evening and keenest regret at not being present.

A session of rapid-fire story telling of the "real laugh" brand succeeded the speechmaking and the party dispersed amid the notes of "Auld Lang Syne."

Following is the list of those present: William N. Selig, George Kleine, John Hardin, John Rock, K. W. Linn, F. C. Aiken, I. Van Ronkel, A. M. Kennedy, W. R. Scates, J. E. Hennessy, Joseph Hopp, C. J. Hite, John A. Verhoven, E. H. Montague and James S. McQuade.

#### The "Roosevelt" Pictures Show Well.

The "Roosevelt in Africa" pictures were run in the Selig exhibition room, at the offices in Randolph street, Thursday, March 31, before an enthusiastic audience of licensed men and local representatives of various newspapers. Everyone was delighted with the unexpected keenness of the pictures, most of the scenes showing excellent photography. This is, indeed, remarkable when the difficulties of approaching wild animals, whose delicacy of scent is their greatest protection against an approaching foe, are borne in mind.

It was particularly struck by the views of a herd of hippopotami sunning themselves and laying on the rocks in a swift running river, a young one also being seen, and then all disappearing beneath the surface in an instant, the herd, evidently, having scented the intruders. The scenery of these views is picturequely beautiful and could not be more perfect if the camera man were devoting his attention solely to the depiction of still life.

The rhinoceros is seen in his native haunts to fine advantage, and the first one killed by Colonel Roosevelt is viewed where it fell. Vast herds of wildbeest and giraffe are seen scouring the plains at breakneck speed, amid clouds of dust, these pictures being naturally more distinct, on account of their great distance from the camera and the impossibility of getting up to close range. The hartbeest (or kudu, as the natives call him) is also viewed, his lyre-shaped horns making him easily distinguishable. John McCutcheon, in the Chicago "Sunday Tribune," has described this species of antelope as the most comical-looking animal in the world and the sentinel of the African plains. Then we see the man-eating lion in the jungle, the Grant gazelle, the Thompson gazelle, the giant land turtle, droves of zebras, the crocodile, the great African spider, and a host of other wild creatures peculiar to equatorial Africa, just as they appeared in their native wilds when the magic camera recorded their outline, movement and surroundings.

Indeed, the great educational value of these pictures, apart from the tremendous interest excited by the presence of Colonel Roosevelt, is the main moving figure, will commend them to every man, woman, boy and girl in the United States.

Colonel Roosevelt is seen often in the pic-

tures—on the trail with his hundreds of attendants, fording streams, journeying by rail, witnessing a Zulu war dance, and on other interesting occasions. It can be said without exaggeration that these pictures will hold an audience tense with interest and that they will yield a wealth of knowledge and pleasure to all who view them.

#### Bill Wright Pays Flying Visit.

William Wright, of the Kalem Company, was in Chicago Thursday, March 31, just long enough to give a lecture on the "Roosevelt in Africa" films, which were exhibited to a gathering of licensed exchange men, manufacturers and invited newspaper representatives in the Selig private exhibition room.

Mr. Wright left the same evening for Pittsburgh, where he was due Friday for an exhibition of the films there. He has made a tour of the Middle West on this mission, first visiting Cleveland, then Kansas City and next St. Louis, from which city he came on to Chicago.

Mr. Wright reports a great interest in these pictures, in the various centers visited, and is much pleased with the expressions of satisfaction made by all exchange men who have seen them. It was greatly regretted by Bill's many Chicago friends that he could not stop over for the Selig banquet, and he himself felt the disappointment keenly, but "business first" has always been his motto.

#### George Kleine's New Bulletin.

"Film Progress"—done occasionally at the offices of George Kleine—is the title, and the title's explanatory accessory, of the new Kleine, 16-page, 10-day-issue bulletin that comes unexpectedly from the press, with all the surprise-creating effulgence of Halley's comet. Like that brilliant wanderer, too, it travels in curves; for does it not treat of "Film Circles" by no less an authority than George Kleine himself, who, while customarily scorning the eccentric path for the perfect, with equal ease can coruscate the ephemeral brilliance of a comet, or beam with the steady, pellucid light of a fixed star.

It is now up to Jim Hoff to write about that "Alexandrine-line" reference to Mr. Goble's parodying efforts on Hamlet's soliloquy. I am thankful that he placed the parody and its preface in the editorial columns, as it relieves me of all responsibility and draws the Kleine, meteoric fire to him.

But, to business; the new Kleine bulletin is a leader in bulletins. Our talented friend Goble has aimed at making it readable throughout all the 16 pages. "Town Talk," on page 4, "We Heard This" on page 12, "Let's Talk More" on page 13, and "Around the Theatre" on page 14, are all live-wire reading.

Just listen: What is a film? A thousand feet of patches.

What is a trade journal? Something awful.

What is an illustrated song? A few slides and a funny noise.

What is a booster? The man who tries to knock you.

What is the best film ever produced? Any future release by any maker.

Which is the best machine? The one we want to sell.

Read about the Missouri man who wants to "larn to run a movin' picter ingen, and if he will have "to quit smoken" if he does, and a host of other funny things.

To finish up: the Kleine "Film Progress" is printed on a fine quality of paper, with handsome page borders, good printing and neat typo-

graphy. No one can help reading the film bulletins; not only because they are well written, but that a nugget of Goble philosophy may be run upon anywhere in this rich, film bearing placer field.

It does me as much good as a dose of Spring medicine to see the old Kleine bulletin put under the sod by this live, entertaining, original youngster—"Film Progress." Let me write a motto: "Progress, more progress, still more 'Film Progress.'"

#### Ultra Finical Censorship.

The following excerpt from a recent issue of the Denver "News" will serve to show to what extremes some good and well-meaning people will go, when their particular hobby carries them to the borders of emotional insanity.

With the object of providing a censorship committee for all the moving picture shows of the city, so that no films considered unworthy by the committee will be shown, H. G. Fisher of the Christian Citizenship union and representatives of the Woman's Public Service League will meet with the Ministerial Alliance next Monday to formulate plans for suppressing pictures of which the committee does not approve.

A film shown at one of the picture houses, entitled "Never Again" has started the agitation for the censorship. This film represented a woman supposed to be a temperance worker, who had fainted in an office and who was given sundry nips of whiskey by different persons to revive her, each being unaware that someone else had given the victim a drink. The result was a "jag."

It was considered a laughable picture by those who had seen it, and it had been passed by the National Censorship Association of New York, which is composed of representatives of all the reform associations of that city and of numerous divines, but H. G. Fisher and Mrs. A. Hungerford of the W. C. T. U., who went to see it, held that it was an attack on prohibition, and in a letter to the Mayor described it as base and degrading and asked that it be suppressed.

The matter was referred to the fire and police board, which learned from the reports furnished it weekly by the New York censors that it had been approved there. Members of the board then went to see the picture and said that while they saw nothing wrong with it, yet they would have it withdrawn to save annoyance.

Fisher said yesterday that the encouragement given them by the board would result in a censorship committee which would strive to have the pictures shown made more educational in character, and would eliminate any picture which would suggest crime in any way.

A member of the fire and police board said yesterday that the body recognized the necessity of a censorship, but that it received the reports of the action of the New York Censors' Association weekly and was guided by them as to the character of the pictures.

#### Educational Films Delight Cleveland Audience.

An exhibition of animated photography in a series of educational subjects was given with signal success at Keith's Hippodrome, Cleveland, March 19th last. Admittance was secured by cards of invitation sent out by the Lake Shore Film & Supply Co. and the United Film Exchange, of Cleveland—Mr. H. A. Daniels, manager of the Hippodrome, having furnished the theatre for the occasion. The films were loaned for the exhibition by the following licensed manufacturers, and included scientific, industrial, animal life and travel subjects: George Kleine (Urban-Eclipse and Gaumont), Edison, Selig, Essanay, Pathe, Vitagraph and Biograph. The Urban-Eclipse films, of course, largely predominated.

A letter from the Lake Shore Film & Supply Co., in referring to the exhibition, reads in part:

We appreciate and thank you for your kindness in permitting us to use the pictures last Saturday. The exhibition at the Hippodrome was a great success, in



# STANDARD FILM EXCHANGE

JOSEPH HOPP, President

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fact, much greater than we had anticipated, and we contemplate giving more of these exhibitions in the future. The venture, if such it can be justly termed, greatly exceeded our expectations, and we realize now what the benefits will be for the moving picture business, not only in this territory and vicinity, but for any locality where exhibitions of this kind might be given.

### The Filmmakers' Fidelity.

The following is taken from the editorial columns of the Chicago "Sunday Tribune," of April 3:

### ACCURACY IN DETAIL.

From the Chanute (Kas.) Tribune.

At a moving picture show one evening this week the "curtain descended" on a newly married couple. Before the film revealed the next scene in the mimic drama the explanatory note read: "Five Years Later." When the picture was shown the man was wearing the same short overcoat he had worn "five years previously."

This shows the remarkable fidelity and accuracy with which many filmmakers present life in its smallest details. The overcoat illustrates a footnote in the history of what B. L. T. calls the increased cost of living.

### Film Laughtlets.

A poster, which showed a small cannon and a wicked looking knife in the hands of two angry-looking disputants, was censored the other day. A clever sign painter, with a few daubs of his brush, changed the shooting iron and the gizzard slit into two pretty bouquets. The two irate gentlemen in the picture, whose eyes looked daggers, were thus shown presenting each the other a handsome floral offering. The moral is plain: "Look as you d—d please; but don't stab or shoot."

John Hardin, Chicago manager of the Edison Company, is known far and near as an encyclopedia of rattling good stories. This one hits the laugh target right in the center.

It was back in 1898, or thereabouts, when moving pictures were comparatively in their infancy and the layman knew little about them. Jack was then engaged in marketing films to individuals for lectures and road shows, as exchanges and moving picture theatres were unknown.

One morning his mail contained a letter from a preacher in an Ohio town stating that the writer had been using stereopticon slides with a certain lecture he was delivering, and asking that he be furnished as quickly as possible with moving pictures showing Heaven and Hell. The pictures he thought would be more realistic and would impress his audiences more deeply.

Mr. Hardin, in his reply, courteously described to the reverend gentleman how moving pictures were made and wound up as follows,

"No moving picture man goes to Heaven and those who have gone to Hell can't get back; so I am sorry to say I can't fill your order."

### Chicago Film Brevities.

The Colonial theatre of Rockford, Ill., on the Baker & Moore circuit, opened Wednesday, April 6, with a high grade film service, furnished by the H. & H. Exchange of Chicago.

Messrs. Horning and Crumb, proprietors of theatres in Michigan City, Ind., were in the city last week on a business visit to the Theatre Film Service.

All Chicago exchanges report a large and

growing demand for the "Roosevelt in Africa" films. The Geo. K. Spoor Exchange had placed 11 prints of the full series last Monday, April 4.

Pete Mackiney, owner of picture houses in Spring Valley and La Salle, Ill., was a visitor last week. Mr. Mackiney is accounted one of the most successful young managers in the business.

George Kleine is highly pleased with the big demand on the exchanges for his "Fly Pest" film. Many exhibitors have telegraphed their exchanges for another reel to accompany the "Fly Pest" shipment, a rather remarkable occurrence in the case of a special release. The "Fly Pest" has an approximate length of 535 feet.

H. C. Hansen and H. H. Colburn, proprietors of the Orpheum, a new theatre recently opened in Burlington, Wis., with a capacity of 600, were visitors at the Theatre Film Service offices last week and contracted for a high-class service. Messrs. Hansen & Colburn are featuring superior singing numbers and illustrated songs with their fine grade of pictures.

The Selig Polyscope Company has issued a characteristic and highly attractive 4-color lithograph poster for the "Roosevelt in Africa" films. It is thoroughly typical of the subject and in strict harmony with the scenes por-

trayed. Many orders, in large quantities, have been placed with the Selig people by exchanges throughout the middle West.

The American Scenic theatre of South Bend, Ind., changed its admission price from 5 to 10 cents recently. The proprietor, T. M. Moss who also owns the Majestic and Indiana theatres in the same city, has just returned from a six weeks' tour of Europe.

Over three hundred and fifty people, accompanied by 75 horses and commissary supplies were sent to the Southwest by the Selig Co. Friday, April 8. The large force included all the trained men and women who have been employed in the big Selig productions of war and Western pictures, so a series of great pictures may be expected shortly. The party will be gone for 60 days or more.

Joe Hopp, of the Standard Film Exchange, is much encouraged over the marked increase in his business since Spring set in. Within six days he has taken on four customers from the "independents." Mr. Hopp claims the distinction for himself and Paul Sittner—the latter being proprietor of the Sittner theatre, North avenue and Sedgwick street—the first booking in Chicago for the "Roosevelt in Africa" films. Mr. Sittner contracted for the films for the first week at \$250.



THE ILLINOIS THEATRE.

The Illinois Theatre, at 1252 Milwaukee avenue, Chicago, was purchased by A. T. Steingard last June. Though a young man, he has displayed considerable managerial ability. He dropped vaudeville as soon as he got control

and is pleasing his numerous patrons with fine service, booked by the Theatre Film Service. He uses also the latest songs and glee singers. Mr. Steingard receives numerous compliments from his patrons on the pleasing quality of the entertainment offered.



## BOOSTING ROOSEVELT PICTURES

(Continued from page 1.)

Mr. Wright personally lectured on the pictures at each exhibition, and was congratulated repeatedly for his excellent presentation of the subject. As a result of the trip interest in the pictures has been more than doubled, and a number of orders have been received on the strength of Mr. Wright's efforts. The trip, brief as it was, scored a big hit.

### WHAT THE EXCHANGE MEN SAY.

In response to inquiries addressed to the several licensed exchanges a large number of favorable replies have been received. Almost without exception, the exchange men look for big results from the Roosevelt pictures. Here is what they say:

#### REQUESTS COMING THICK AND FAST.

Regarding the Roosevelt pictures, we are pleased to state that the request for these pictures is larger than that of any other feature film that has ever been introduced. We had the same booked from three to four weeks in advance fully two weeks ago, and requests are now coming in thick and fast, and all exhibitors show decided interest as well as considerable anxiety about the speedy exhibit of the same. We believe it is going to be a great success.—Western Film Exchange, Milwaukee, Wis.

#### DEMAND UNPRECEDENTED.

The demand for the "Roosevelt Pictures" on the part of our customers has been absolutely unprecedented. The only difficulty experienced by us to date in connection with this notable series of film, is the difficulty of supplying the demands of our customers or an early booking on the purchase we are making in which, by the way, we are continually increasing.—Geo. K. Spoor Co., Chicago, Ill.

#### THEATRES BIDDING FOR IT.

In reference to "Roosevelt in Africa" film, will say that the demand for this film is great. The larger theatres are bidding against each other for the first week and all the other theatres are falling in line. I predict a great business for the exhibitor that runs.—American Film Service, Chicago, Ill.

#### WILL GIVE BUSINESS GREAT BOOST.

Regarding "Roosevelt in Africa" wish to state that immediately upon the information being given out of the release date of this film, we were deluged with telegrams and letters from our customers and other exhibitors requesting further information regarding the same. We consider this the greatest feature ever issued in the line of moving pictures, and is bound to be a money maker for any exhibitor that shows it, not only that, but it will give the business a great boost, as thousands of people that have never before attended moving picture shows will want to see this film, and will probably make moving picture theatres out of them.—The National-Vaudeville Film Co., Detroit, Mich.

#### ABOVE ALL EXPECTATIONS.

We are glad to have you know that our demand for the "Roosevelt" picture has been above all expectations.—The H. Lieber Company, Indianapolis, Ind.

#### HAS BOOKED TWO WEEKS.

We have already booked the subject for the first two weeks.—Western Film Exchange of St. Louis, Mo.

#### AS POPULAR AS ROOSEVELT.

We find the demand for the "Roosevelt Pictures" very good. In other words, the popularity of the pictures bids fair to equal that of their illustrious subject—still, as ever, the unequaled and universal favorite of the American people.—Kleine Optical Co., New York.

#### MEETING WITH GOOD SUCCESS.

We are meeting with very good success in booking the Roosevelt Pictures, and we think there is going to be a great demand for this series.—The Imperial Film Exchange, Troy, N. Y.

#### GREATEST MONEY GETTER.

We have had a fair demand for the "Roosevelt pictures." We have booked same for the first week at the New Temple Theatre here, which is a large vaudeville house, owned by Mr. J. H. Moore. We believe this picture will be the greatest money-getter of any moving picture put on the market.—Motion Picture Supply Co., Rochester, N. Y.

#### NOT SLOW IN "BEANTOWN."

We are not at all slow in "Beantown," and have up to date six sets of these films, each booked for several weeks solid. We believe without question that these will be the biggest money-getters for the moving picture theatre and make more new patrons than any other film ever issued.—Howard Moving Picture Co., Boston, Mass.

#### BOOKED SOLID FOR 30 DAYS.

We are having a very strong demand for the Roosevelt pictures and already have them booked solid for the first 30 days and expect every one of our customers will want to use them as fast as shipments can go from one house to the other. The Motion Picture Patents Co. should be congratulated on securing these pictures for their exchanges, as productions of this kind are what uplift the business and make the people understand that motion picture theatres should be considered when they are planning for entertainment.—C. E. VanDuzer, Mgr., Twin City Calcium and Stereopticon Co., Minneapolis, Minn.

### BOOKING SOLID WEEKS.

The demand for the Roosevelt pictures is enormous and unusual. Instead of the regular one, two and three-day bookings on special subjects, the exhibitors are booking the Roosevelt pictures for solid weeks. Those who were fortunate in witnessing the demonstration in this city, of this subject, claim that it is the greatest picture ever shown.—O. T. Crawford Film Exchange Co., St. Louis, Mo.

### BOOKING COMING FAST.

We are buying several copies of this film and have no trouble in booking the first two weeks—then it jumps to the fifth week and thereafter. We believe that by the time the film is released we will have our copies completely booked for at least the first five or six weeks.—Standard Film Exchange, Joseph Hopp, Pres., Chicago, Ill.

### ROOSEVELT POPULAR—EXPECTS LARGE BUSINESS.

We have ordered four prints of these wonderful pictures and have all four prints booked solid for three weeks. If the demand increases we will undoubtedly be compelled to buy additional prints. Roosevelt is very popular throughout our territory and I expect to do an unusually large business with the pictures.—A. D. Flinton, Sec. and Treas., Yale Film Exchange, Kansas City, Mo.

### GREAT HEADLINER.

The Roosevelt pictures are evidently going to be a big winner. The bookings to date are very encouraging, and we believe we will be able to use a number of sets of these films. Our main and branch offices have already placed orders for eight sets, with possibilities of increasing same before release date. We feel the Licensed manufacturers are to be congratulated in securing this great headliner.—Pittsburg Calcium Light & Film Co., Pittsburg, Pa.

### WILL MAKE GREATEST HIT.

In reference to the Roosevelt in Africa films, we find the demand has far exceeded our expectations, and it seems to be the general opinion of our customers that this film will make the greatest hit of any feature film ever produced in motion picture films.—Pittsburg Calcium Light & Film Co., Wilkes-Barre, Pa.

### WILL BE A RECORD BREAKER.

An unusual amount of interest has been shown by the exhibitor at large on the issue of the "Roosevelt in Africa" pictures. We have at this writing quite a few bookings, and from all indications this title will be a record breaker. We will be in position to use several prints of this film, and we are satisfied that neither one of our copies will be on the shelf any one day after release day.—The Lake Shore Film & Supply Co.—Cleveland, Ohio.

### AN ACCIDENT THAT MADE A "MOVING" PICTURE.

A very perilous and exciting act was performed at the Vitagraph yard, which was transformed to a sure enough scene in Holland in "The Miller's Daughter." The act was in the windmill scene, of the young man swinging from a wing of the mill as it revolved, carrying a young girl in his arms, taking her from the roof, thirty feet from the ground.

Just as they were in midair, over the Vitagraph lake, the shaft of the mill broke, and the two daring elopers fell into the water, which fortunately saved them from what might have been a serious accident. Still clasping the young girl in his arm, the actor rose to the surface and landed his precious burden on terra firma amid the applause which gave vent to the breathless silence of the throng which had gathered to witness the taking of the scene and unexpectedly beheld this surprising and exciting development. This is going some in moving pictures, and will certainly create a sensation of astonishment.

### ESSANAY NOTES.

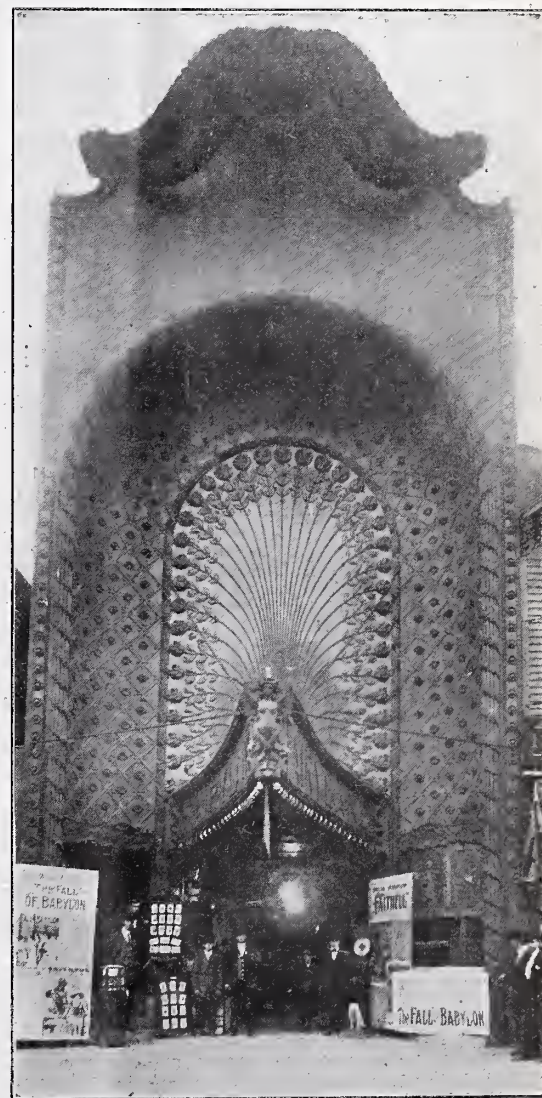
G. M. Anderson, our Western producer, and picture crew are now located on a ranch near Golden Colorado, where they shall continue making Western pictures. This vicinity is especially picturesque, and we may expect some fine scenic work in future Essanay Western productions. While in Denver, Mr. Anderson recruited a number of new people for his stock company.

Many complimentary letters from exhibitors have been received by the Essanay Company complimenting the recent comedy releases. The steady improvement in quality is generally noted and the exhibitors are quick to appreciate and applaud this advancement.

Although every line of business in a moving picture play is prearranged even before the actors rehearse their parts, oftentimes in the taking of pictures, especially outside scenes, additional scenes are taken which greatly add to the fun or strength of the picture. In a recent Essanay comedy, one of our actors in the role of a jovial "drunk," with the producer and camera man came upon a street car accident. A large coal wagon had broken down on the track and a line of blockaded cars stretched back several blocks. "Henry," the Essanay's comedy here, was told by the producer to lift the wagon out of the way. He endeavored to do so when a city policeman dashed up on the scene and grabbing the actor by the collar dragged him out of view. This part was unpremeditated, but it made a good scene and will appear in a coming Essanay comedy.

The Essanay Guide for the last of April is another interesting edition and promises more big Western pictures, with two comedy releases, which from the descriptions, appear to be of a very high quality. "The Bad Man and the Preacher" and "The Mistaken Bandit," to be released April 16, are of the comedy-drama variety. The first tells of the vicissitudes on a poor Montana preacher and a set of scoundrels who endeavor to break up the Sunday meetings. In the end the preacher is victor and starts the bad man and his crew on the road of reformation. The comedy reel, released on April 20 is a splendid film, full of fun and superbly photographed. It contains the subjects: "A Wise Guy" and "She Wanted a Bow-Wow." "The Cowboy's Sweetheart," booked for release, April 23, measures well with the high quality of the Essanay's late Western pictures, both photographically and dramatically. "Flat for Rent," released with "The Latest in Garters" is to be released April 27. The first named of the reel will prove a timely subject and will probably be in great demand around the first of May. "A Vein of Gold," modeled after "The Ticket of Leave Man," is a splendid Western subject with mining scenes in lieu of the familiar cow-puncher. Splendidly acted and beautifully photographed this picture should prove a feature.

The Essanay company are selling a great many posters, due mainly to the increased quality of the sheets. The Essanay's posters are especially designed and made especially for the Essanay company by the U. S. Litho. Company of Cincinnati. They can be obtained through the film exchanges, most of whom handle them, or from the Essanay company direct at a nominal cost. Exhibitors who have used them claim them to be box office boosters and worth the money.



"Fairlyland Theatre."

This handsome theatre, at 1254 Milwaukee avenue, Chicago, which is owned by the Fairlyland Amusement Company and managed by W. X. MacCollin, seats 300 people. Its attractive front was built by the Decorators' Supply Company. The theatre was opened in September, 1907, and vaudeville with pictures formed the entertainment. For over a year vaudeville has been discontinued and a high-class service furnished by the George K. Spoor Exchange, with illustrated songs, give great satisfaction to a fine patronage. Mr. MacCollin is an experienced and successful moving picture manager, and has placed the Fairlyland on a fine paying basis.



# THE NEW KLEINE CATALOG

## Greatest List of Educational, Industrial and Scenic Motion Picture Subjects Ever Published.—Many Novel Features

SOME weeks ago The Film Index announced that Mr. George Kleine of Chicago was compiling a catalog of "educational" motion picture subjects. A copy of that publication has been received and is up to expectations. It contains 336 pages in which are listed and described more than 3,000 subjects most comprehensive in character. The volume is respectfully inscribed to Mr. Thomas A. Edison, who says of it:

Mr. George Kleine, 52 State St., Chicago, Ill.

My Dear Sir: I have examined the proofs of your catalogue of Educational Motion Pictures with great interest and congratulate you on your careful work in gathering and editing the lists. Motion pictures are and will be a great factor in the education of the public and your catalogue shows the possibilities of motion pictures in teaching the public science, history and geography, as well as a knowledge of how other peoples live, work and play.

Yours very truly,

THOMAS A. EDISON.

Regarding the plan and scope of the catalog the author says:

The plan and scope of a work of this kind is not sharply defined. In a sense, all subjects are educational, but in classifying a mass of motion picture films for educational purposes the line must be drawn about a reasonable area.

A dramatic or comic tale in motion pictures, laid in some foreign country, is educational in so far as it shows the manners, customs and environment of the people; an Indian tale, the habits of the aborigines. But there must be a halt before we reach fanciful ground where there is danger of accuracy being sacrificed to dramatic effect.

Here and there a subject has been included in this list which lies on the border, and perhaps outside of it. But there is an educational application in every instance.

The word "educational" is here used in a wide sense and does not indicate that these films are intended for school or college use exclusively. They are intended rather, for the education of the adult as well as the youth, for exhibition before miscellaneous audiences, as well as for more restricted use.

The author's preface tells an interesting story and gives a glimpse of the importance of the work. We quote it in full:

In compiling the present catalogue it has been our aim to present to the universities, colleges, scientific and literary institutions as well as to traveling lecturers the most complete list extant of educational and scientific licensed motion picture films. The subjects described include the choicest products of the foremost American and foreign manufacturers. No purely educational films exist outside of those listed in this catalogue and its forthcoming supplements which will be issued from time to time.

These animated pictures have been secured at great expenditure of money, time, patience and skill during the past decade by experts in the various branches of science and education with which they deal.

Foreseeing the possibilities of cinematography as a powerful and revolutionizing factor, specialists have for years conducted exhaustive research looking toward the production of animated films which depict animal, bird, fish, insect, reptile, bacteriological and other microscopic forms of life, and the various manifestations, transformations and phenomena of nature.

To these subjects we have added a list of general educational subjects, only including such films as are desirable from the standpoints of educational value, photography and scenic effect. These subjects include everything listed in the Index, and a careful perusal of the descriptions of the individual films will further reveal their adaptability for other purposes than those specified herein.

The labors of trained and qualified experts along these lines have hitherto been unrewarded except for the satisfaction obtained from scientific achievement. But the public mind, and especially that part which is concerned with the development of the immature intellect is awakening to the value of cinematography as an educational force.

We have endeavored to provide life-motion pictures in sequences which give the work of text-books without their dryness, and yet impart a knowledge which cannot be gained by mere reading.

We are far, very far, from offering a cinematographic library which is complete as to every subject that can be profitably treated in this manner. It will require years of further effort and great sums of money to even scratch the surface of the rich mine which lies at our feet. No single commercial, scientific or educational organization can hope to accomplish more than a small fraction of the work to be done.

Therefore, we count upon the labors of such well-known establishments as Chas. Urban Trading Co., of London; Gaumont, Eclipse and Pathe, on the Continent, and Selig, Essanay, Biograph, Edison Manufacturing Co., Lubin, Kalem and Vitagraph Co., in the United States, to enable us to enlarge the list of available subjects. All of these concerns are represented in the present edition, but especial mention must be made of the work of Mr. Chas. Urban, whose unceasing efforts of the past ten years have been largely responsible for the motion picture films which are now at the disposal of educators.

With such co-operation, and the sympathetic encouragement and assistance of the Motion Picture Patents Co., we hope to offer a library of motion pictures to which the educator will turn for illustrations as freely as to a library of books.

GEO. KLEINE.

Chicago, Jan. 15, 1910.

In transmitting the catalog Mr. Kleine writes interestingly of the growth of the demand for educational motion picture subjects. His letter reads as follows:

I take pleasure in mailing under separate cover copy of our new catalogue just received from the printer, containing an exhaustive compilation of educational motion picture films.

In face of the great demand for amusement subjects which have long overshadowed the more sober, dignified and possibly more important work along educational lines, I have planned for a number of years past, partly to create a demand for these highly desirable films, and partly to satisfy the demand after it has been created.

The time is now ripe for a comprehensive list of educational films.

When the great moving picture wave began to sweep over Europe and America in 1906 the Kleine Optical Company released from time to time for amusement purposes, those Urban subjects which might be classed as quasi-educational, such as scenic and industrial films; also purely scientific subjects, such as germs in water taken under the microscope. The reception which films of this character received was anything but encouraging.

Motion picture theatre managers interpreting what they conceived to be the desires of their audiences, almost universally instructed the rental exchanges supplying them to avoid shipment of scenic, industrial, and educational films. Conforming with the instructions of exchanges, our own releases consisted largely of comedy and dramatic films, but we have given subjects of the higher type the benefit of the doubt whenever they included what might be considered entertaining features.

This interpretation of the public taste continued for several years, relieved here and there by particularly emphatic demands from theatre managers, who catered to highly intelligent audiences, and whose call for travel films in particular was insatiable. These demands came not only from small university towns, but also from large cities and managers of large theatres like the Keith circuit and other large vaudeville houses.

Within the past year there has been a change in the attitude of theatre managers in general toward films of the educational class. The call for lighter type of educational films is at the present time not only emphatic, but widespread; little by little the demand for heavier subjects is increasing. While the overwhelming importance to the motion picture trade of the amusement field has prompted manufacturers to devote most of their attention to story films, they recognize that the probable evolution of the business justifies serious preparation for educational work.

Mr. Edison is personally very much interested in these developments, and has been kind enough to speak encouragingly of the missionary work that is being done.

The value of popular demonstrations of scientific matter was shown recently at a private exhibition given in our New York office of the film "Fly Pest," a motion picture film illustrating the birth and development of the common house fly, and pointing more graphically and forcibly to its dangers than any mere diatribe in words. During the progress of the film the curtain shows flies feeding upon putrid fish, and immediately afterward disporting themselves in a sugar bowl; also playing about a cuspidor suggestive of tuberculosis germs, and then settling upon the nipple of a baby's bottle. The film next shows a charming infant working industriously upon the nipple. Representatives from most of the New York papers were present at this exhibition, and all of them gave space to the subject in their next issue.

It is a duty which neither the trade nor the press can ignore to take advantage of the motion picture as a means of education.

It is impossible to give an adequate description of the work compiled by Mr. Kleine or the amount of information it contains. Only a

perusal of the work itself can possibly convey its importance or an idea of the wonderful range of educational subjects enumerated within its covers. Selecting at random the subject of Bird Life: Under this head are six separate pictures showing (1) Wild Birds at Home, (2) Sea Bird Colonies, (3) Wild Birds, Old and Young, (4) In Birdland—3 parts. To illustrate how comprehensive and interesting one of these pictures is we print the description from the catalog:

### SEA-BIRD COLONIES.

Photographed by Messrs. Richard and Cherry Kearton 27107 Approximate Length, 800 feet. Code, "Gannets"

Both in difficulty of acquisition and in beauty of results, the application of the Kinematograph to this charming form of study has far excelled its best achievements. The educational value of these motion pictures of wild bird life is destined to be no less great than their attractiveness for general exhibition purposes.

Crowded colonies of bird life on the Farne Islands and the Bass Rock are shown in incessant movements. Gannets soar around the overhanging cliffs, build their nests and fight for positions; Puffins float placidly on the waters of the North Sea; flocks of guillemots dive and reappear in scenes of great beauty, causing temporary foam by their efforts; Cormorants Kittiwakes, Terns, and other familiar and unfamiliar inhabitants of the rocky fastnesses are shown in scurrying and jostling throngs and in the quietude of family life, brooding and feeding their young. So exceedingly vivid are the pictures, and of such astonishing clearness, that details of plumage are easily discernible, and the rustling by the wind of the fluffy feathers of the nestlings and the wind-borne particles of down are quite noticeable.

A very intimate acquaintance with the life of sea birds, and a unique faculty of cultivating their friendship, are clearly primary essentials to the achievement of these phenomenal results. These living pictures may be said to inaugurate a new epoch in teaching and popularizing natural history.

### Order of Pictures:

1. Specialists at Work. Scene at the top of a dangerous cliff. Firing a revolver shot to locate the position of a nesting bird.
2. Driving into the cliff the iron bar to which the rope is fastened.
3. Manipulating and testing the ropes by which the descent is to be made.
4. Equipping the operator with camera, tripod, etc.
5. Descent of the cliff—over the edge.
6. Photograph of the expert in his hazardous descent.
7. Perilous work. Close view. Swinging clear of the rocks, with pendulum action.
8. Colony of terns, or sea swallows. These beautiful birds breed in colonies on low islands or upon stretches of lonely shingle-strewn beach. They sometimes nest so closely that fifty clutches of eggs may be found on forty-five square feet of ground. Terns secure their food by dashing upon small fishes swimming near the surface of the ocean.
9. Family jars and flights of terns.
10. Young terns and an oyster catcher.
11. Puffin colony. Thousands of these birds on the rocks and in the water. The puffin, or sea parrot, has received many popular names on account of its grotesque, highly-colored beak. For nesting purposes it digs a burrow in the earth, and many small islands are so honeycombed by puffin tunnels that the wayfarer experiences a sensation of the earth giving way beneath his feet at every step. This species breeds in such vast numbers on some islands that, when in flight, the birds literally darken the air.
12. Black-backed gulls. "Scavengers of the sea" would be a more appropriate name, for these birds will attack with equal relish and ferocity the body of a dead whale or that of a drowned sailor. These gulls will swallow alive the young of other birds, and occasionally one is choked in an attempt to gulph whole the egg of a duck. The black-backed gull is essentially European.
13. Young gulls taking to water for the first time.
14. Kittiwake's Nest in the cleft of a rock. Mother bird attending to her young. The Kittiwake is a small sea gull which breeds in ocean cliffs. It has gained its popular name on account of its one cry, which is repeated with dreary monotony—"Kitti-wake! Kitti-wake! Kitti-wake!"
15. Cormorants perched on an ocean rock. A familiar object to every seafarer is a bird that never appears to be happy until it has succeeded in flying across the bows of his boat. This is the common cormorant, which catches fish by literally flying under the surface of the sea after them. When pursuing its prey the cormorant propels itself by wing and feet.

The picture shows Cormorants under various aspects, perched on the summit of a solitary rock, or in flight. Close views present the eggs of these birds in their nests, and the young birds, brooded over by the mother, "unswallowing her food with curious contortions, and further guarded by other adult members of the cormorant family, who (judging the quaint movements of the creatures) evidently resent intrusion.

16. Gannets or solon geese. These birds breed colonies on stupendous ocean cliffs. They feed upon surface-swimming fishes, which they catch in a peculiar manner. When hunting for prey they fly at



# ON ACCOUNT OF THE HEAVY DEMAND FOR POSTERS FOR ROOSEVELT IN AFRICA

RELEASED APRIL 18

By the MOTION PICTURE PATENTS COMPANY

We have designed an extra "True-to-The-Film" Poster, so that we now have two Posters for the Roosevelt Films. Price is the same as all A. B. C. Posters

Posters ready for shipment now.

Order immediately to insure prompt delivery.

We also make the only true-to-the-film poster advertising  
**BIOGRAPH, EDISON, PATHE, KALEM, LUBIN.**

Write your Exchange and insist on getting A. B. C. Posters for all films, or address

**A. B. C. COMPANY** **Cleveland, O.**

WE ALSO HAVE POSTERS SUITABLE TO ADVERTISE OTHER FILMS

height of from two to three hundred feet above the sea. Directly the Gannet sights a fish he half closes his wings and dives like a plummet upon it. Striking the water with a thud, he disappears in a patch of foam, and remains under water between eight and ten seconds. During the breeding season gannets steal each other's nesting materials, and great battles for possession are fought.

Sublime views are given of gannets on the sea-washed rocks, hovering and flying; domestic episodes are also introduced, and beautiful marine effects add their charm.

17. Guillemots. The guillemot is an expert diver, but never under any circumstances builds a nest. It only lays one egg, on a ledge, or bare, flat-topped ocean rock. This is preserved from destruction in a most wonderful manner. The egg, being pear-shaped and elongated, is seldom dislodged by any sudden movement of the bird, or even by a strong gust of wind. Instead of rolling away like a billiard ball and being destroyed, it simply spins round in a small circle on its own axis.

Beautiful panoramic views are here afforded of thousands of these interesting birds perched on a rocky eminence "in parliament assembled." Whenever an inch of foothold is possible there is a bird. Subsequent views introduce grand effects of guillemots diving; as if at the word of command, scores of birds dive simultaneously and repeatedly, creating a foaming disturbance on the surface of the water.

18. Thrilling ascent of a cliff. The operator, after securing pictures of its feathered inhabitants in their almost inaccessible haunts, is seen to undertake the high and dangerous ascent of a cliff. No foothold is possible, and he is drawn by ropes to the top, himself assisting in the process by swinging away from jutting edges and inequalities of rock. This hoisting process is one of great risk, and a keen lookout must be kept for falling stone. One weighing several pounds only passed Mr. Kearton's head by a few inches when he was seventy feet from the top, on the occasion here depicted.

Getting into the realm of surgery here is the description of a subject on General Surgery, 1,100 feet long entitled "Extirpation of Encapsulated Tumors":

1. Extirpation of a Cyst of the Thyroid body.
2. Extirpation of a Unilateral Goitre.
3. Extirpation of a Bilateral Exophthalmic Goitre.
4. Removal of a Tumour of the Testicle.
5. Removal of a Myxomatous Tumour of the Thigh.
6. Removal of a Tumour of the Kidney.

#### GENERAL TECHNIQUE

The removal of an encapsulated tumour comprises six distinct steps:

1. Exposure of the tumour.
2. Displacement of the tumour outside the wound.
3. Preparation of the pedicle.
4. Ecrasement of the pedicle.
5. Ligation of the pedicle.
6. Section of the pedicle.

As soon as the tumour has been removed all hemorrhage is checked and the wound closed.

Multiply these examples by 3,000 and you may get some idea of the value of the volume. A large edition has been printed and all persons entitled to a copy will be accommodated by communicating with Mr. George Kleine, 52 State Street, Chicago, Ill. The catalog is especially designed for the information and use of exchanges, and educators who desire to promote the use of educational subjects.

#### LUBIN MFG. CO.

In the intricate process of editing, motion picture subjects are run off over and over again until every slight defect is remedied, and the projection room operator grows very tired of the subject long before he runs it for the final O. K., but now and then he smiles when told to run an old subject and the approving smile that illuminates the face of the Lubin operator whenever "When the cat's away" is called for argues that this farce will more than duplicate some of the past success of the Lubin comedies. It is a roaring little laughing-play with several surprise features and plenty of spontaneous fun, set for release April 18.

"The Angel of Dawson's Claim" which forms the Lubin release for April 21, is a rarely effective child story in which a particularly clever child sustains the leading role. Most children are self-conscious in front of the camera, but this little toddler of three is as much at ease as the veteran picture player and her work possesses a charm that cannot be resisted. It is one of the most successful child pictures made in a long time.

The Lubin Manufacturing Company is in receipt of many favorable comments upon recent Western releases. Some of these with the atmosphere of the southwest were made in Florida, but the ones dealing with more northern climes are equally successful and new releases such as Western Justice, scheduled for the 14th and Indian Blood, set for release the 28th will prove even more popular. The Lubin directors have caught the trick of making the stories interesting or exciting without crude resort to cold steel and burning gunpowder to which many authorities object.

Work has been commenced on the Decoration Day release which promises to excel in popular appreciation even The Irish Boy, which gained more than usu-

ally favorable comment. The Lubin release days appear to match with most festivals this year and plans are now being made for a Fourth of July special that will beat all records.

One of the last of the releases made by a section of the Lubin Stock Company on its southern trip is set for April 25th. It is called "A Child of the Sea," and some of the scenes were made on the famous "honeycomb rocks" in the West Indies, the rigid surface of which is as sharp as razors. The players suggested that fishermen would probably go about barefooted and the director told them that they might if they wished. The yells emitted by the first man to test the honeycomb with his bare feet decided the others that the fisherman did not go barefooted, after all. The sole of the ordinary shoe would be cut to pieces by a day on the rocks, but the negroes walk barefooted and seem to experience no discomfort.

The Lubin scenario department is still laughing over a letter received the other day in which the writer gave the briefest outline of an Indian play and wound up by offering to come over and play the leading role, adding the information that he was fourteen years of age, but tall. Up to date he has not been sent for.

Three strong comedies on a single reel is the Lubin announcement for April 11. The double comedy reel is no novelty, but three good humorous subjects that combined measure a flat 900 feet means a lot of concentration. April 4 marks the release day of a double reel, including Back to Boarding, an unusually funny comedy.

No recent picture play has been more favorably received than The Irish Boy. The critics were particularly kind, and one paper, not noted for its bouquet-throwing, declared that the story must have been written by an Irishman, so sympathetic was the treatment. It was not an exceptionally strong story, as strong stories go, but it was a good one in every scene and left a pleasant memory behind.

#### A SUGGESTION FOR POSTERS.

CARBONDALE, Pa., April 4, 1910.

Editor The Film Index, New York:

I noticed your article some time ago in regard to waking up on posters. Whereas I agree with you that they are a very good thing, but they do not fill the long felt want, as they only print the title of the subject on the poster and it is left to the viewers to decide whether it is a drama, comedy or what not. If they would print a small description of the subject it would greatly add to the value of the poster. I don't see why the manufacturers of these posters have overlooked such an important factor,

A READER.



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**DE WITT C. WHEELER, Inc.**

120-122 West 31st Street, New York

### RECENT SLIDE RELEASES

#### Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

Scott & Van Altona.

"YOU'RE JUST TOO SWEET TO LIVE."—A charming little melody with words that tell of a southern romance. Words and music by Avery, Hart and Cris Smith; published by the Ted Snyder Co., New York. Excellent as Scott & Van Altona may be at the art of "touching up," we fear they had little use to apply it to the models in these illustrations. Young and pretty, they captivate by their graceful posing and charming expressions. This song is just too sweet to miss.

"MAY BLOSSOM."—A love ballad by Theodore Morse with words by Robert F. Roden; published by the Theodore Morse Music Co., New York. The posing in Scott & Van Altona's illustrations is much to our taste of late. Whether due to particular care on their part or to the ability of the models, we do not know. We do know, however, that the little beauty who posed in this set is now with Andrew Mack's company which is most particular in the selection of girls. By her clever posing and mannerisms we can almost feel her personality. "May Blossom" is an extremely good set of slides.

"THAT LOVING SOUL KISS."—Words by Arthur Longbrake; music by Ed. Edwards; published by the Jos. Morris Co., New York. It's all about a kiss and in the lyrics are found the words: "Now, longer, Baby, still longer." If you want to learn to kiss, as kissing nowadays goes, get this set of slides, for in it are shown many different methods of osculation, performed by a couple, who, they tell me, were really in love, if there is such a thing.

"WHEN MR. YANKEE DOODLE COMES TO TOWN."—A patriotic song with words by the well-known lyric writer, Jack Drislane and music by George W. Meyer; published by F. B. Haviland, New York. The lyrics tell of and the slides illustrate how the American girl raves over a soldier boy. A good patriotic piece.

"THE VITAGRAPH GIRL."—Something new in the song slide game. A good-looking girl in the Vitagraph Co. of America, film manufacturers, has received so many letters of proposal from motion-picture theatregoers throughout the country that J. A. Leggett of that company got interested and set the tale down in poetry. Henry Franzen set the lyrics to music and the F. B. Haviland Co. of New York has published the song. Scott & Van Altona give many charming poses of the young lady, most of which were taken at the Vitagraph studios while she was actually posing for motion pictures. Any "licensed exhibitor" using Vitagraph films will do well to get this song.

"I'M AWFULLY GLAD I'M IRISH."—Words by Edgar Leslie; music by Al. Prantadosi; published by Leo.

Feist, New York. Illustrated in the usual artistic style of Scott & Van Altona and contains as a novelty effect a very beautiful silhouette scene. An altogether good, lively song.

"YOU'RE ALL RIGHT, KID."—A flirting patter song by Theodore Morse, words by Jack Mahoney; published by the Theodore Morse Music Co. Sung with great success on the vaudeville stage by Young & Young. Scott & Van Altona have made for this song a set of slides exquisitely colored, charmingly posed, and full of life interest.

"CUPID'S I. O. U."—Lyrics by Jack Drislane; music by Geo. W. Meyer; published by F. B. Haviland, New York. The song that made a hit when featured in Will J. Nodine's production of "Brown of Harvard," where it was sung by Ivar Anderson and Flora Chalue. With a set of slides that cannot be beaten for cleverness of posing and exquisite coloring, "Cupid's I. O. U." cannot help but become a most popular picture theatre song.

De Witt C. Wheeler.

"UNDER THE ORANGE BLOSSOM TREE."—Words by Junie McCree; music by Albert Von Tilzer; published by York Music Co. A fine set of lyrics set to a beautiful waltz melody, such as only Albert Von Tilzer can write. For clearness and superb coloring, this set of slides cannot be beat. The scenery is great, such as Mr. Wheeler usually selects for love ballads which he illustrates.

"THAT LOVIN' TWO-STEP MAN."—Words by Stanley Murphy; music by Percy Wenrich; published by J. H. Remick Co. Rag-time numbers are quite the rage at present, and this song is way above the average both in lyrics and melody. A set of slides, full of humor is produced by Mr. Wheeler in which we see every step and "hold" from the "hard" dance to the "society" dance.

"THAT FASCINATING RAG-TIME GLIDE."—Latest hit of Kerry Mills, composer of the ever popular "At a German Camp Meeting," "Kerry Mills Barn Dance," etc. Mr. Mills always writes hits and "Rag Time Glide" is no exception. The slides are a set of humorous, well posed illustrations that set off the lyrics in great style. A handsome young couple is seen in various dance halls, where to the strains of "That Fascinating Glide" they give themselves up to the joys of Terpsicor. Wheeler has introduced more and better novelties into this set than he has ever before attempted. They are extremely clever. "That Fascinating Glide" ought to enjoy great popularity in moving-picture theatres.

"HONEY WHEN IT'S SUNNY."—Love ballad with words by Collin Davis and Arthur Gillespie. Music by Charlotte Blake. Published by Jerome H. Remick. Illustrated at a beautiful estate by Wheeler, and, like most love ballads, will be well received.

"WHEN THE IVY CLIMBS OVER THE WALL."—Here is one of Witmark & Sons' latest successes illustrated in superb style, by Wheeler. Music by

George Christie is catchy and bound to make a hit. Words by Andrew B. Sterling, one of the best known ballad writers in the country. The illustrations are another example of the Wheeler Co.'s excellent taste in the selection of surroundings for their posing. Sharp, clear photographs are made beautiful by touches of nature that only an artist knows how and where to select. You can't go wrong by purchasing this set.

"WHAT'S THE MATTER WITH FATHER?"—He's all right. Jerome H. Remick's famous hit, of which little need be said. Everybody knows it and likes it. Wheeler has illustrated father's "doings" and the college boys' pranks as set forth in the lyrics. A good, lively song for a motion-picture performance.

"DINAH FROM CAROLINA."—Words by Junie McCree; music by Albert Von Tilzer; published by the York Music Co. This song, both in lyrics and melody, is fully up to the standard set by these writers in all their compositions. The story is beautifully told and the melody has the ring of a hit. Slides that suit the lyrics to the letter are excellently posed by handsome models. The slides tell the story of the song very clearly and contain enough action to hold the enthusiastic interest of any audience.

"I'M AFRAID OF YOU."—Published by J. H. Remick & Co. The lyrics give us the story of a young man who tells his best girl: "I'm afraid of you," while in reality he is in love with her and eventually wins her. The melody is one that will be remembered. Because of the similarity of the lyrics therein, a love ballad is the most difficult class of song for which to make slides. Slide makers are almost forced to pose them all alike because seventy-five per cent. of our present-day popular love ballads have the same words and meaning. In "I'm Afraid of You," however, Mr. Wheeler has wrecked not his brains in trying to discover a new pose, for the words "I Love you," but has, instead discovered some very beautiful natural scenery for his background that makes the set. It cannot help but please.

#### Novelty Puzzlettes.

CITIES OF THE UNITED STATES.—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

STATES OF THE UNITED STATES.—Representing in puzzle form the States of the United States. Second set of a series of puzzle slides designed to increase box-office receipts.

POPULAR FLOWERS.—Puzzlettes of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and explanatory slides and answer slides.

GIRLS' NAMES.—Here's a chance for those who have a large acquaintance with the weaker sex to show how much they know.

LETTERS OF THE ALPHABET.—Sounds dry, but is really one of the most interesting of the series.



# MANUFACTURERS' BULLETINS

Advance Descriptions  
of Licensed Subjects

## CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, APRIL 11, 1910.—4 REELS.

BIOGRAPH—A Romance of the Western Hills, dramatic, 980.

LUBIN—Jones' Watch, comedy, 279.  
Hemlock Hoax, the Detective, comedy, 232.  
The Fisherman's Luck, comedy, 389.

PATHE—Her Sister's Sin, dramatic, 735.  
One Legged Acrobats, acrobatic, 249.

SELIG—The Clay Baker, dramatic, 1,000.

TUESDAY, APRIL 12, 1910.—3 REELS.

EDISON—King Cotton, industrial, 475.  
For Her Sister's Sake, comedy, 520.

GAUMONT (Kleine)—The Volcano of Chinyers, scenic, 158.  
Vintage of Languedoc, industrial, 374.  
The Stubborn Lover, comedy, 425.

VITAGRAPH—The Girl in the Barracks, dramatic, 908.

WEDNESDAY, APRIL 13, 1910.—4 REELS.

ESSANAY—Their Sea Voyage, comedy, 1,000.

KALEM—The Old Fiddler, dramatic, 870.

PATHE—The Miniature, comedy, 656.

Ice Scooters on Lake Ronkonkoma, sports, 325.

URBAN-ECLIPSE (Kleine)—The Lookout, dramatic, 678.

A Ramble Through the Isle of Sumatra, scenic, 241.

THURSDAY, APRIL 14, 1910.—4 REELS.

BIOGRAPH—The Kid, farce comedy, 981.

LUBIN—Western Justice, dramatic, 920.

MELIES—Branding the Thief, dramatic, 880.

SELIG—Dorothy and Scarecrow of Oz, fairy tale, 1,000.

FRIDAY, APRIL 15, 1910.—4 REELS.

EDISON—Her First Appearance, dramatic, 990.

KALEM—The Forager, war drama, 980.

PATHE—The Maskmaker, dramatic, 554.

Jolmy's Pictures of the Polar Regions, trick, 397.

VITAGRAPH—The Call of the Heart, dramatic, 959.

SATURDAY, APRIL 16, 1910.—4 REELS.

ESSANAY—The Mistaken Bandit, comedy-drama, 578.

The Bad Man and the Preacher, comedy, 422.

GAUMONT (Kleine)—Mephisto at the Masquerade, comedy, 486.

Touring the Canary Islands, scenic, 158.

PATHE—The Pillagers, dramatic, 410.  
The Bully, dramatic, 544.

VITAGRAPH—The Merry Widow Takes Another Partner, comedy, 981.

### LUBIN MFG. CO.

"JONES' WATCH."—Jones is fussily nervous and absent-minded as well. Preparing for a journey he neglects to slip his watch in his pocket in his hurry to make a train. Rushing toward the station he collides with several persons, among whom is a politely intoxicated young man who clings lovingly to Jones' neck. Jones detaches him and continues his mad rush, only to find that he missed the train. He also finds that he has not his watch, and suspicion immediately attaches to the young inebriate. Taking a revolver from his pocket, he starts upon a search for the supposed thief, and not being a detective, he catches him. Springing out from a place of concealment, he holds up the surprised "souse" and takes away his watch. Slowly the fact of the robbery penetrates the befuddled brain and the victim starts after Jones, picking up a policeman and several others on

the way. Meantime Jones has reached home and proudly relates the attempted theft and recovery of the watch to his horrified wife. She explains that she found his watch just after his departure and tried to get it to him by the servant. Jones is startled to find that he is the thief himself, and to add to his dis-



comfiture the policeman and the victim appear on the scene. Jones manages to get the watch back into the young man's pocket and then loudly denies his guilt and insists that the young man be searched. When the watch is found the crowd decides that the accusation was a grave error and apologies to the now triumphant Jones are profuse and humble. A rattling little comedy just long enough to cause a desire for more.

"HEMLOCK HOAX, THE DETECTIVE."—Hemlock Hoax thinks he can "put it all over" Sherlock Holmes and his sleuthing is somewhat of a joke in the little tropical town where he lives. Two boys plan some fun at his expense and bring him the news of a terrible murder. Holmes is lead to the scene of the crime, and with measuring tape and magnifying glass proceeds to search for clues and material for deductions in the most approved detective fashion. He discovers a shred of cloth on a projecting branch and declares the murderer to be as good as found. Like the human hound that he is, he starts hot upon the scent and finds a tramp wearing the garment from



which the cloth was torn. The surprised tramp develops a burst of speed that is astonishing and Hoax makes a good second. Others aid the pursuit and they are led a merry cross country chase that ends in the capture of the tramp by Hoax and a policeman they have picked up. The trembling tramp is led back to the scene of his atrocious crime and confronted with the body of his victim. Then, for the first time, Hoax discovers that the body is merely a dummy stuffed with leaves, and the small boys are properly punished, though not until the crowd has enjoyed a good laugh at the expense of the crestfallen Hoax. The photography in this release is even better than the average, and the scenes fairly teem with life and action. One of the best of a trio of smart comedies.

"THE FISHERMAN'S LUCK."—Professor Coblentz was an enthusiastic fisherman. Fishing is particularly the pastime of the deep thinkers, and the professor was such a deep thinker that he was apt to be a trifle absent-minded. He shouldered his pole and started for the sea wall where the fish ought to be biting, and he was so deeply engrossed in trying to figure out why Swiss cheese has holes and smearnase none at all that he failed to blow his horn and slow down at the crossing, with the result that the pole knocks over the basket of clean laundry that the washlady is totting to a customer. She gets what satisfaction she can from mussing the professor up a bit and he goes

upon his erratic way only to knock down a couple of young ladies with the far-reaching fish pole. A cyclist is the next to suffer and a farmer souses him with a pail of milk when the professor digs the farmer's fiancée in the ribs with the butt of the pole. Arrived at the sea wall, the professor baits his hook. Of course he does not expect a bite; that's not what he goes fishing for, and in the natural order of things he would fish all afternoon without doing more than furnish some hungry fish with an abundant free lunch, but just behind the professor a young



couple are spooning and fate sends a large fish to impale itself on the hook. Wild with excitement, the professor gives a mighty tug and lands the finny trophy squarely between the faces of the two lovers, whose lips are puckered for a kiss. They charge on the professor just as the other victims come up. It's all right though. The professor can swim, and it's a good thing he can, for he is thrown over the sea wall. A short but admirably funny comedy of action. The sort you have to laugh at.

"WESTERN JUSTICE."—Stirring western stories are perhaps the most popular of the present day releases, and this graphic presentation of a tale of the west is certain to rank with the best; for to acting of the superior sort is added colorful environment, intense interest and suspense that lasts until the last few feet of film. Two prospectors are partners, sharing their life and their luck until the inevitable girl crosses their path. She cannot marry both, and when she makes her choice the other meets the situation bravely. He congratulates his pal, but he knows that the old-time partnership no longer is possible, and there is a division of the gold dust and nuggets. This division is observed through the window by a Mexican half-breed, who follows the disappointed man along the trail until he is able to force him over the cliff. The action is observed by an Indian girl who has earlier



been insulted by the Mexican, the insult being resented by the prospector. Now the woman hurries to her home and tells her husband of the murder. He takes the trail of the murderer, while the woman mounts a horse and rides to the camp to warn the white men. There is a hurried call to saddles and the angry cowboys ride madly toward the base of the cliff where lies the body of the murdered man. Meanwhile the Indian has stalked the Mexican and the latter seeks to throw him off. There is a struggle in which the Mexican is badly hurt and he creeps to a deserted cabin to hide. Ascending to an upper story, he draws up the ladder which serves in place of a stairway, and when the men enter in search of him he is not to be seen. They are about to leave, convinced that he has made good his escape, when one of the men rests his hand upon the post which supports the ceiling beam. A drop of blood stains his white cuff, and, looking up, they perceive its source. The Mexican is quickly routed from his hiding place, and with a rope around



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his neck is taken from the shack to face western justice of the summary kind. The subject is particularly successful, in that it retains the western atmosphere, both interior and landscape scenes preserving the full color of the west, and the action is smooth and continuous. If your audiences favor these western subjects you cannot go wrong in featuring this film.

## LUBIN NOTES.

Enlarged to sixteen pages, the latest Lubin Bulletin is one of the best looking trade circulars yet produced. With cuts on every page but one, two of them being full page cuts, the pictorial value of the subjects is fully exploited, and there is some good miscellaneous matter in addition to the descriptions of the releases. In every way the publication is a credit to the company.

One of the Easter attractions at Atlantic City was the making of a motion picture on the board walk and beach. This was not an "Easter Parade at Atlantic City," but a ripping little comedy that will soon be found among the announced releases and form a fit successor to a "Hot Time at Atlantic City." And, by the way, orders for new prints of the "Hot Time" are still coming in, though the release date is more than six months away.

Trick pictures are rare indeed in these days of the Indian Tale and Western stories, but one of the Lubin experts is at work on a subject that will gladden the hearts of the children and their elders as well. Trick photography has almost become a lost art, yet nothing is more fascinating than a really good trick picture.

## URBAN-ECLIPSE.

(George Kleine.)

"THE LOOK-OUT"; or, Saved From the Sea.—An unreasonable old man of wealth, his beautiful daughter, her sweetheart, a poor music-master.

His suit is rejected by the father, the young musician, despondent, attempts to hurl himself from the rocks into the sea. He is saved by a hillsman, member of a band of free-booters, who persuade the discouraged youth to cast his lot with them.

He is appointed sentry for the company, and in this capacity is enabled to assist in saving his sweetheart and her father from the bandits.

The old man, impressed by this action, accepts the youth as a son.

A powerful story, lucidly illustrated and enacted with great charm, abounding in human interest, full of incident and pathetic episodes, presented in perfect photographic sequence. The triumph of real and lasting affection over parental error. Thrilling scenes in beautiful mountain country.

## "A RAMBLE THROUGH THE ISLE OF SUMATRA."

—A comprehensive presentation of the largest and most important islands of the East Indian Archipelago.

Native market scenes. Performing monkeys and their dusky audience. Realistic mock fight by natives armed with dirks. Ruins of a Hindu temple. Sublime scenery—cascades, boulders, cliffs, jungle. Temple ruins—carving most ornate, every detail standing out with remarkable clearness.

Sumatra is in a large measure a dependence of Holland, though a matter of thirteen times the size of that country. The island is well supplied with mineral wealth and one expedition alone collected more than 400 kinds of timber. The principal cultivated plants are sugar cane, coffee, sago, rice, coconut palms, yams, sweet-potatoes and tropical fruits. The film carries the interest of a drama.

A series weird, wild, wonderful and eerie.

## MELIES MFG. CO.

"BRANDING A THIEF."—Two ranchmen, Col. Dale and Henry Mortimer, are enemies. Col. Dale's son, Jack, is in love with Mortimer's daughter, Juan, a Mexican vaquero, is also in love with the daughter, and forces his attention on her whenever opportunity presents itself. Upon one of these occasions Jack catches him trying to embrace her; he knocks the

fellow down, and when the "greaser" attacks him with a knife, takes it way from him, and the Mexican is glad to escape further punishment.

Jack sees the girl home and her father is provoked at her for allowing Jack to accompany her. She tells him about the Mexican's attack and Jack's protection. The father goes out to invoke the aid of the cowboys, who are assembled at the sheds participating in "horse-play" and other amusements. Among them is Juan, the Mexican. When Helen's father accuses him and attempts to strike him, Juan attempts to kill him. The cowboys seize Juan, and are about to hang him when Helen comes to his rescue and gets the cowboys to let him go, and he is ordered never to show his face again in the neighborhood.

With treachery in his heart, he awaits his chance for revenge and succeeds in "running" some of Mortimer's cattle into Col. Dale's corral, hoping to renew the quarrel between the Dales and the Mortimers. An old ranchman in the employ of Mortimer, a faithful friend of Jack and Nellie, sees the Mexican's little game and reports the matter to his employer.

Mortimer and his men mount and hastily leave their ranch for the Dale's, followed by Nellie. When they reach the Dale's place, where everybody, including Juan, is busy branding the stock, Mortimer tells Dale that he has some of his cattle. Dale denies it. Mortimer explains to Dale the doings of Juan, the Mexican, and accuses him of theft.

They all seize the Mexican, and after a struggle brand him with a branding iron as a punishment for his crime, make a dash for the river, into which they throw their captive, and then run him out of the country. Col. Dale and Henry Mortimer become friends and the fathers seal their friendship with the betrothal of their children.

## PATHE FRERES.

"HER SISTER'S SIN."—The pathetic story opens with the scene showing an elder sister about to die. Just before her death, however, Josette confesses to her sister Genevieve the secret of her life, and giving Genevieve the last letter from her lover in a foreign land, she begs her to take good care of her little baby, which is now in charge of a nurse in another part of the village. Genevieve promises to watch over the little one to the best of her ability, and often goes to see it and tries to make up to the little orphan for the loss of its mother. Genevieve is deeply in love with Cyprien, as is also Catherine, a belle of the village, but Cyprien doesn't love Catherine, but finds his whole heart wrapped up in little Genevieve. As the old adage states, "Hell hath no fury like a woman scorned," so Catherine decides to do what she can to lower Genevieve in Cyprien's esteem. Following her one day, Catherine sees the young woman go stealthily towards a little hut in the village, and following her discovers her with her little charge. Amazed she returns to her home, and meeting Cyprien, hastens with him to witness the extraordinary scene. Cyprien is furious, and demands an explanation from Genevieve, who is too loyal to her departed sister to tell the truth about the child, and consequently is cast off by the man she holds most dear. Life is now miserable for the poor girl. She is shunned by the villagers and stoned by the children in the streets, until finally she makes up her mind to run away, but at the beginning of her journey she falls fainting in front of Catherine's door, where she is found by her rival, and in an effort to revive her the little note which Josette gave to Genevieve before her death is found. This, of course, clears up the mystery, and Catherine, whose heart is in the right place after all, runs to tell Cyprien of her and his injustice to the poor girl. Their reunion is beautifully touching, and Catherine though in tears over her lost love, finds consolation in the joy of her good deed.

"ONE-LEGGED ACROBATS."—An acrobatic exhibition of considerable interest to everyone, demonstrating the wonderful agility and the high development to which a man may bring his single leg, if he is unfortunate enough to have only one. A couple

of expert acrobats, with only a pair of legs between them, give a highly diverting variety turn, including balancing, jumping on to tables and various other feats, all executed with agility and precision. The performance, which winds up with a comical dance and a quick march movement, is both good and amusing.

"THE MINIATURE."—Powdered hair and patches, minuets and billets-doux, terminating in a duel and the regulation happy ending, are the chief elements in this film, which is one of the daintiest ever published. One of the most important personages in the story is the painter of the miniature, who is of ducal rank; his model is a lady who looks as if she had just stepped out of a Watteau painting, and the intimacy engendered by the sittings results in the Duke falling in love. When the miniature is finished it is stolen by a jealous rival, who tells the Duke that it has been given to him by the original of the portrait as a love gauge. The Duke, in a white heat of passion, declares the statement to be a lie and challenges his rival to a duel. His challenge is accepted, and, at the appointed time and place, both men stand face to face. Before commencing, however, the stealer of the miniature admits that he purloined it and throws it at the feet of the Duke, who picks it up and places it within his coat. In the course of the duel his adversary's sword touches the Duke, but the miniature prevents the point of the weapon reaching his heart, and almost immediately after, the appearance on the scene of his lady love, borne along post haste in her chair, puts an end to the duel.

"ICE SCOOTERS ON LAKE RONKONKOMA."—In this film we are treated to a view of Mr. Nat Roe's Motor Scooter, a boat invented within the last year and which is capable of making 120 miles an hour under favorable circumstances. The scenes of the ice boats taking air holes in the ice at 80 and 90 miles an hour are shown. The Roe boat is constructed with a 35-horsepower engine in the center of the craft, which transmits the power to the large flywheel, around the edge of which protrude spikes which propel the long flat body at a tremendous rate of speed. Jumping air holes of two or three hundred feet is wild riding, and has Coney Island shoot-the-chutes beaten to a frazzle. Another interesting boat in the picture is Mr. Van Anden's Aero-motor Scooter, which is propelled by means of an aero propeller blade rigged up high above the hull and operated by an endless chain from the motor below. This boat also does some very interesting stunts and is capable of traveling at 85 miles an hour. A view is also shown of the famous Long Island sailing scooters which often attain a speed of a mile a minute. The film closes with the finish of an exciting race between Mr. Roe's and Mr. Van Anden's boats, the former coming under the wire in the lead.

"THE MASK MAKER."—Pascal, sculptor and maker of masks, is in his shop making love to his assistant, when Louison, his wife, comes in and surprises him. She dismisses the assistant, and during the angry discussion which follows, Pascal gives her a sudden push. She falls heavily to the ground and strikes her head violently. She has to be put to bed, the doctor is summoned and also a neighbor to nurse her. Pascal returns to his work, but he is obsessed by the thought of his dying wife, for dying she is, and every mask he carves takes on her features; he is even driven to compare and perfect each one by the original. Carnival day comes, Louison dies the same day, and whilst Pascal is away at her bedside a number of merry-makers enter the shop, find the box where he has hidden the masks and take them away. Towards nightfall Pascal is again in the shop. He approaches the window to glance out, when the livid face of Louison appears and stares in upon him. Terrified, clutching wildly at his breast, he staggers back. Another face appears and yet another. He turns to fly, but the door opens and seven shrouded figures enter in single file. Each has the face of Louison, livid and drawn, with a thin streak of blood on the lips. They form a circle around Pascal, who,



## His Theatre Shows Good Pictures

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CHICAGO, ILL.

ring like a hunted beast, falls dead to the ground; en seeing for the first time that something is wrong figures lift their masks and perceive that a tragedy has ended their merry-making.

"JOHNNY'S PICTURES OF THE POLAR REGION." A better title for this film might be a burlesque Messrs. Cook and Peary's trip to the North Pole. The film is a decided novelty and consists of a series of drawings, in which the sketched figures move. How is done is a mystery to all but those initiated in the arts of the Pathe Freres tricks cinematography, and it is hilariously funny. The caricatures of the gentlemen are laughable in the extreme, and they seem to have made their journey in motor boats travel through the ice floes at a reasonable speed, coming through the Metropolitan subway, passing all sorts of trained seals and walrus, and various igloos, one of which is labeled post cards, other telegraph office, the third New York Herald, and finally reaching the pole the two explorers find housed in a spacious igloo, with an Esquimaux king tickets at the door, for which he charges one and fifty centimes.

"THE PILLAGERS."—An Arab encampment is attacked by a band of pillagers, who put to flight many the party, and carry off the principal members, namely, a young woman, her husband and child, together with the asses laden with bales. An old man, the grandfather, is left lying on the ground tightly bound with cords, and a little black dog also escapes destruction. Attracted by the old man's cries, a troop of soldiers comes to his aid; the dog, set free from its chain, tracks down the robbers, and whilst they sleep releases the Arab woman from her bonds. It is then the work of a few seconds only for her to snatch up her child, sever the cords which bind her husband, and for them all to steal away with the asses, the dog leading the way. Upon perceiving the disappearance of their captives, the pillagers give chase, but the fugitives succeed in reaching their camp, now guarded by the soldiers, who open a sharp fire upon the robbers, taking some prisoners and putting the others to rout.

"THE BULLY."—Elsa, the little daughter of the man in charge of the bathing houses at a fashionable

watering place, is sent to play, by her father, on the sands. The little girl takes her doll, her bucket and spade, and trots away happily to build a castle, but her pleasure is interrupted by a boy visitor, who tries to snatch her doll away. As the little maiden holds fast to her plaything, the boy pettishly throws a spadeful of sand into her face. Her cry of pain brings her father to the spot, and he loudly expresses his indignation to the parent of the boy, who strongly champions his own child, in spite of the fact that little Elsa's eyes are seriously hurt. She is carried home by her father and a doctor is called in. A few days later the boy and his sister are caught by the tide whilst scrambling over the rocks. Their danger is not perceived by their father until almost too late, and then he frantically runs to implore the bathing man to go to their assistance. His appeal is met by a curt refusal, but little Elsa, who has forgotten and forgiven before even the bandage has been removed from her eyes, insists that her father shall make an effort to save the imprudent children. Happily the danger is circumvented, and the two fathers agree to forget and forgive their children, who celebrate the occasion, they and their many little friends, by bringing presents of dolls to Elsa, whose generous little heart first brought about the reconciliation.

### SELIG POLYSCOPE CO.

"THE CLAY BAKER."—William V. Mong, supported by the stock company of the Selig Polyscope Company, has acted his famous character, Peter Denig, in a production of modern classics, "The Clay Baker," before our cameras and the thousands who have seen the stage production of this good old play will now have an opportunity of witnessing it in picture form. The story as told in the picture play closely follows the stage version.

Briefly: "The Clay Baker" is written around the life of Peter Denig, an old German potter who has devoted a good portion of his life in building up a business and a fortune for his employers by his clever inventions in the pottery industry, but who at last is thrown on the world decrepit, penniless and apparently without friends. This condition is brought about by one of his employers, who, seeking to renew a contract with the old man which will give them his inventions for a period of years, breaks a bottle

of acid and blinds the old man's little daughter. He becomes so enraged at this act that he proceeds to break and otherwise destroy the models and plans he has made for his oppressors. Taking his little daughter in his arms he leaves the works forever, and starving and alone with his blind child he makes his last experiment. He builds some crude old-fashioned ovens and fills them with his precious wares; at last hunger overcomes him and he goes to the grocer's to beg for food. His appeal is met with



THE CLAY BAKER

refusal, and tottering down the street, ragged, broken and half-crazed he is stoned by a crowd of boys. He staggers into his home only to discover his former employers, who wishing to prevent the success of the old man's efforts, a thing which would render their factories valueless, breaking holes in one of his kilns and ruining its contents. He drives them out with his old army musket and turning to his one remaining oven sees its walls burst before him. He takes the gun and is about to commit suicide, but is prevented by the appearance of an old maiden lady, a friend of his boyhood days, who is paying a visit to her old home town. By a sheer accident he finds the secret



THE MASTER MARK

(TRADE



MARK)

OF PICTUREDOM

LENGTH, 1000 FEET

RELEASE DATE, APRIL 18th

# SELIG

Two of Those Double Back Action Comedy Stunts on One Reel

## "The Rival Cooks"

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COOK

A SIMPLE SPRING CONCOCTION GUARANTEED TO DISPEL ALL TIRED FEELING

THE FIRST SPASM IS FOLLOWED BY A REAL  
A NEWSPAPER COMEDY

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JONAHPURE AND UNDEFILED COMEDY DEALT OUT  
IN NICE, NEAT PACKAGES, "ALL BOUND  
ROUND WITH A WOOLEN STRING."

A FILM THAT WILL MAKE ALL AMERICA THINK

## DAVY CROCKETT

No film presented in years will achieve the success from a Historical and Dramatic Standpoint that this great subject will—GET IT. Length, 1000 feet.

RELEASE DATE, APRIL 21st

Code Word CROCKETT

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Today for the Great "Roosevelt in Africa" Pictures—The only Authorized Poster of This Film

THE MASTER MARK

(TRADE



MARK)

OF PICTUREDOM

he has toiled and slaved for. Then comes the turning point of his life, his elder daughter, whom he drove out in the belief that she was a thief, is restored to him and he ends his life in peace and plenty with the sweetheart of his boyhood days.

"DOROTHY AND SCARECROW OF OZ."—Dorothy and the Scarecrow are now in the Emerald City. They have become friendly with the Wizard, and to-

ardly lion pleads with the great Oz for courage. All these are granted by His Highness. Dorothy picks the Princess.—The Dangerous Mangaboos.—Into the black pit and out again.—We then see Jim, the cab horse and a myriad of pleasant surprises that holds and fascinates.

### VITAGRAPH CO.

"THE GIRL IN THE BARRACKS."—A young Russian soldier has a sweetheart, a young peasant girl, whose father, a cruel, overbearing character, will allow his family no privileges, and very strenuously objects to his daughter receiving any attention from the young soldier.

He catches her and the young soldier walking together and making love. He drives his daughter home and locks her in her room, taking her shoes away from her so she cannot leave the house. She has another pair of shoes under the bed, and after her father leaves the room she escapes from the house

enters, looks over his mail and becomes absorbed in correspondence.

While thus engaged, an anarchist, previously selected in secret council, stealthily enters the room through the window and is just about to stab the General when the young peasant girl from her hiding place sees him, sneaks from the closet, seizes a revolver and checks the assassin in his purpose.

The Russian General is astonished when he sees that his protector is a young girl. He asks her how she happened upon the scene. She explains. The General calls his soldiers, who arrest his would-be murderer; then he calls the young soldier, pretends he is provoked at his breach of discipline in allowing his sweetheart to enter the barracks, but he is too well pleased with its result to his own advantage to hide his feelings.

He commends the girl for her bravery and encourages the young fellow in his good fortune in making so estimable a choice. The girl leaves the barracks with her lover, and together they go to her father and plead their case and ask his consent to their marriage. The father refuses and severely denounces the lovers. The General has not forgotten his preserver, and on a mission of acknowledgment and appreciation he enters upon the scene and tells the girl's father how she saved his life, and highly commends the young fellow as a faithful soldier and a trustworthy man whom he has decided to promote to a sergenty.

The parents of the girl are pleased with the General's visit, and the father is taken back and ashamed of his harshness. He consents to his daughter's marriage and the young folks are at last happily betrothed.

A drama with an unconventional and novel center of interest and scenes of action.

"THE CALL OF THE HEART."—A rich old grouch of a fellow is so much embittered against the world at large and so self-satisfied in his accumulated and increasing wealth that he will have nothing to do with and absolutely refuses to listen to the appeals of the helpless and needy.

A poor widowed mother is taken ill, and being near death, she instructs her little daughter to trust God and seek a shelter and home where he may direct her, and pins a note to the little one's dress telling of her mother's death.

The child leaves and the mother dies. By some strange disposition of fate the child is led to the home of the hardfisted old grouch, who is comfortably established in his fine home and rich surroundings, thinking of no one but himself. The little girl arrives at his home and is taken in by the housekeeper, who fearfully and timidly takes her to the old man.

He has just awakened from a dream in which his conscience has been aroused. He realizes his hard-



gether with the woodman the cowardly lion and several new creations equally delightful, they journey through Oz—the earthquake—and into the glass city. The scarecrow is elated to think he is going to get his brains at last and be like other men are; the tin-woodman is bent upon getting a heart, and the cow-

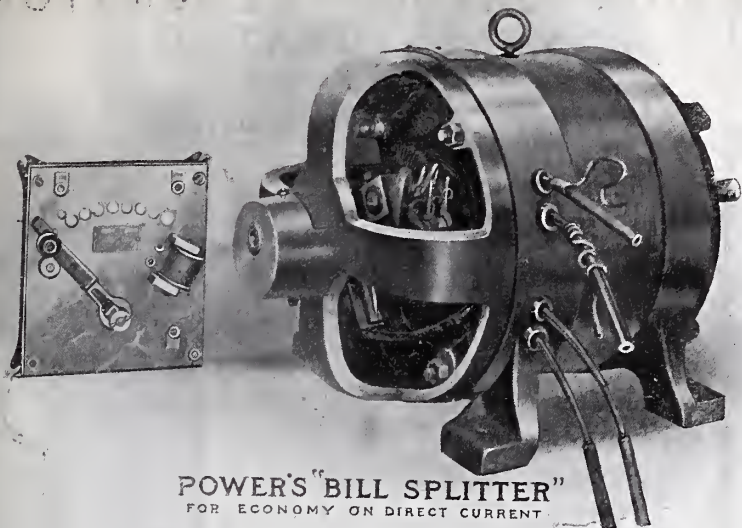


and goes to the barracks to tell her lover all about her father's objections to his courtship and the treatment to which she has just been subjected.

The young Russian and his mess-mate are busy cleaning up the General's office when they hear the young girl coming. They think it is the General and immediately become very much interested in their work. When the girl enters they are very much surprised and appreciate the joke. The girl tells her beaux her story, and while in the midst of it they look out of the window and see the General approaching. They hide the girl in the closet. The General



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The light produced is bright and steady. State length of throw and size of picture and ask for proposition E.

**Nicholas Power Company**

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- NEW YORK

carted meanness and has been brought to an appreciation of the greater riches and blessings of charity and a practice of the golden rule.

When he sees the little orphan he can scarcely realize that she is not a part of his dream. The good

They are fit, in their own estimation, to battle for a kingdom, or the championship of the world. They meet in the ring, each with his instructor, "don the mits." and proceed to demonstrate their science and prove himself the rightful claimant to the fair widow's hand and fortune. While they are in the midst of the "bout" a messenger boy rushes in and announces the marriage of the widow at the little church around the corner.

Off go their boxing gloves, pell mell they dash for their hats and coats and the door. Reaching the street, they indulge in an unceremonious chase for the widow's home, then to the church, where they arrive just in time to meet the widow with her newly acquired spouse, in the shape of a diminutive and corpulent dwarf, coming out of the church door with bridal procession, and never so much as a glance at the vanquished rivals.

Puff and Grunt link arms and dejectedly make their way to a "thirst parlor," where they imbihe sufficient resolution to seal their friendship and make an avowal of "Never again!"

## BIOGRAPH CO.

"A ROMANCE OF THE WESTERN HILLS."—There is little wonder why the Indian is so stoical and misanthropic towards the white man, when we consider how he has been treated. True we have endeavored to civilize him, but this has only made more vivid his hopelessness. The Indian might have been made the white man's best friend, but the white man did little to inspire his confidence. This Biograph subject is a powerful illustration of one of the many indignities the redskin suffered. A party of tourists visit the Indian village and are charmed with the pretty little Indian girl, who offers for their consideration ornaments and beads. A book of civilization falls into her hands and naturally the girl is fascinated by the apparent mysticism of it, but her lover, a young brave, tells her "White man's book no good." This, however, does not dissuade her, as her slight association with the white people has made their sphere appear to her enthralling, hence when she has the chance of living in their world she is elated. She is adopted by a kindly disposed couple who treat her almost as their daughter, educating her and showering on her every attention. She is happy, but the tyranny of fate conspires, and she is made to realize the bitterness of her condition. The young nephew of her benefactors arrives from college, and is attracted by the little Indian girl, and pays her quite some attention. This the little girl assumes is love for her, and is happy in that assumption, for she confides in him, hence what a blow it is to her when later she finds the young man with his fiancée, a young lady of his own race. She pours out her heart's sorrow to her benefactors, who, of course, are amazed that she should have expected it otherwise. Now she finds civilization a gift not yet perfect. Back to her own people she goes, and her former lover, upon learning her plight, vows vengeance. The young brave makes his way to the house of the white people and upon finding the nephew alone in the garden, grapples with him, and would have finished him had not the Indian maiden, who followed him, begged him to spare the white boy. While they are thus engaged, the boy's fiancée approaches, and learning from the Indian how the fellow had pretended love for the red girl and won her heart, she realizes what a wretch he is and breaks her troth with him, bidding him never speak to her again. Now, while the young fellow gets his just deserts, still one thing is clear, civilization and education do not improve to a great extent the social status of the poor redskin. The scenes are laid in the heart of the California mountains, and comprise a series of most wonderfully beautiful views.

"THE KID."—From the title of this Biograph film one would naturally assume that it depicted the imp-

ish pranks of a mischievous youngster, and, in a measure, so it does, but his innocent mischief has a delectable result. To Walter Holden since the death of his wife, falls the responsibility of raising his only child, a boy about twelve years old. Holden being of domestic tastes, feels the loneliness of the home without his wife, despite the presence of his interesting boy. The youngster, ebullient in spirits, was, while a source of anxiety, a great harm to his crushed heart, and father and son were almost constant companions. Like all boys of his age, he is a bit wild and prankish, and we find him amusing himself playing cowboy and soldier, with an old-fashioned flint-lock pistol and cowboy make-up. His father enters into the fun for a time as earnestly as the Kid. Finally the Kid goes out into the field to play the game. A short distance from the house is a very tall windmill tower, and to the top of this, by means of a ladder, climbs pretty Doris Marshall to enjoy the beautiful view therefrom. The Kid happens along, and seeing the pretty girl on the tower, an idea strikes him. "Aha! The fair maid will be a prisoner on the tower." This he effects by removing the ladder, and so she remains until the father seeking the whereabouts of the boy, discovers his deed, and rescues Doris from her lofty position. This is their first meeting, and they are visibly attracted by each other; even the Kid takes a fancy to Doris, and wants her to come along with pop and him. An energetic Cupid, to say the least. Well, the girl is again irresistibly drawn to the tower. By a trick of fate, the father also climbs the tower, not knowing Doris is already there. Here is fine sport for the Kid. By removing the ladder he makes prisoners of them both. Here he tantalizingly keeps them until the novelty of the act wanes. They are, however, together long enough to intensify the feeling induced by their first meeting. Upon reaching ground, the father makes a faint attempt to spank the Kid, but Doris begs him not to. This raises her still higher in the esteem of the Kid, and he renews his pleas for her to come with them. Well, the boy's trick results in a new mamma for him.

## EDISON MFG. CO.

"KING COTTON."—Among the films that entertain, amuse and at the same time instruct, "King Cotton" should hold a very high place, for the reason that almost every member of every civilized race (and indeed the very barbarians) wear and consequently are more or less concerned in the production of cotton. In the nearly forty scenes of this industrial subject there is a variety of interesting processes hardly to be equaled by any picture of the kind so far produced. Taken in Georgia, in a section that produces the highest grade of inland cotton grown, the Edison Company had the advantage of the best plantations and machinery to be found. In less than one hundred and fifty years cotton has taken the foremost place in the manufacture of woven goods owing to its development in the United States. Sixty-six and two-thirds per cent. of the cotton grown in the world is produced between the Potomac and the Rio Grande Rivers.

The picture starts by showing the different stages of development of the cotton boll, and then proceeds with the plantation scenes, showing the real Southern negro, of which "Old Black Joe" is a familiar type, at work in the fields. There are men and women and even pickaninnies, and the character studies are both amusing and interesting as we watch them gather the cotton and bring it to the scales. We follow their handling of it through the ginning, pressing and loading for the street markets. This latter scene on the main street of Rome, Georgia, shows the mule teams loaded with the cotton and the buying and selling preparatory to its going to the warehouse for sampling, classing, etc., each separate process being shown in a remarkable series of clear and distinct pictures. When it comes to the manufacturing the old and the new methods are contrasted.



housekeeper shows him the note the little girl has brought with her and the old fellow cannot resist the winning ways and sweetness of the little one. He takes her to his heart and home and gradually his heart completely melts under the gentle influence of the child. He seems to have been born again and to have become as a child himself.

"THE MERRY WIDOW TAKES ANOTHER PARTNER."—"The merry widow" is a winner. A short time ago she had cast aside her weeds and wedded an Italian count, who has recently departed this mundane sphere to join his predecessors. Free and unfettered by matrimonial ties, she again longs for sympathy and another partner to share her joys and sorrows.



Puff and Grunt, the two fat and disappointed suits for the widow's hand, hear of her recent loss, and determine to try it again, and once more their friendship is disturbed by the rivalry into which they plunge to secure her as his "only own." The feeling becomes so intense, they challenge each other to a fist fight in order to establish a priority to the prize. They both seek the assistance of a professor of physical culture in order to perfect themselves in the only art of self-defense.



# EDISON FEATURE FILMS

## — FOR NEXT WEEK —

### A CASE OF IDENTITY

A detective story in which a baffling mystery is solved by patience and resource. The chase leads to an ocean liner, where the criminal is captured after a thrilling fight. Splendid acting and exquisite photography make this an exceptionally fine film.

No. 6618. Code, Vlootoon. App. length, 1000 ft. To be released April 19

### OTHER EDISON FILMS

#### THE MINER AND CAMILLE

Two mountaineers, on their initial visit to the theatre, sympathize with Camille so strongly that they break up the performance by throwing Armand through the scenery and training their "Colt 44's" on audience and players. A riot of fun from the first act of the play to the startling interruption.

No. 6619. Code, Viorna. App. length, 605 ft. To be released April 22

#### READY IN A MINUTE

A comedy film in which marvellous trick photography effects a complete metamorphosis in a young man, who waits for his best girl to be "ready in a minute" for the theatre. Watch the male portion of your audiences when this film is run—and then note the effect on the ladies.

No. 6620. Code, Viorna. App. length, 360 ft. To be released April 22

#### GALLEGHHER — (Dramatic) by Richard Harding Davis.

No. 6621. Code, Viottolina. App. length, 985 ft. To be released April 26

#### DROWSY DICK, OFFICER NO. 73 — (Comedy)

No. 6622. Code, Vioulte. App. length, 200 ft. To be released April 29

#### A YORKSHIRE SCHOOL — (Dramatic adaptation of Charles Dickens' "Nicholas Nickleby.")

No. 6623. Code, Vipatore. App. length, 800 ft. To be released April 29

**WATCH FOR THESE FILMS—THE CIGARETTE MAKER OF SEVILLE** (with Mlle. Pilar-Morin as "Carmen.") To be released May 3d.

**THE SENATOR AND THE SUFFRAGETTES** (By E. W. Townsend. Released May 6th)

Order Display Posters of these Films from your Exchange or the A. B. C. Co., Cleveland, Ohio

# EDISON MANUFACTURING CO.

73 LAKESIDE AVENUE, ORANGE, N. J.  
90 WABASH AVENUE, CHICAGO, ILL.

### JOBBER OF EDISON KINETOSCOPES

BOSTON: Howard Moving Picture Co., 564 Washington Street

CHICAGO: Kleine Optical Co., 52 State St.

CLEVELAND: Lake Shore Film & Supply Co., 314 Superior Av., N. E.

SAN FRANCISCO: Geo. Breck, 70 Turk Street

KANSAS CITY: Yale Film Exchange Co., 622 Main Street

NEW YORK: P. L. Waters, 41 East 21st Street

PHILADELPHIA: Chas. A. Cahuff, Fourth and Green Streets

We see the old colored woman carting and spinning, and then the scene shifts to the most perfect new machinery, with all its wonderful detail for carrying on the same processes to-day. We see the old mill with its water wheel and then the gigantic plant where the manufacturing is now done. In contrast to the weaving by the thousand-and-one looms in the

great an industry the cotton manufacture has grown to be. The film has one attribute which few industrial pictures possess—that most of the processes are so intimately connected with quaint character types and with the Southern negro that they possess a personal interest which mere mechanics never has.

The Edison Company counts the film as one of its distinct achievements and predicts its favor with the public.

"FOR HER SISTER'S SAKE."—The night was auspicious for a lover who could both do and dare, and the tall, handsome, manly youth who had secreted

"Angel Child," whom he had quite forgotten, was wide awake and on the job!

How she overheard their plans for an elopement, how she locked her sister in her room and how she dropped the key down the hero's back, are better seen than described. And how love found a way in spite of the "Angel Child's" precocious vigilance is a part of the story which should not be told in advance. Enough to say this is one of the few comedies in which the child plays the principal part, and in which, aside from the fun of the individual scenes, there is an intensely interesting and laughable story moving rapidly and humorously to a "thrilling" climax.

There is every reason to believe that the film will make a distinct and large-sized "hit," for aside from the fun of the story, it is played by the Edison cast in a delicious spirit of farce of the very highest order.

"HER FIRST APPEARANCE."—This delightful story by Richard Harding Davis is one which has been popular with readers for some time, because of the sweetness and simplicity of its principal characters. Van Bibber, a thoroughly delightful man of the world, who has not been spoiled by society conventionality, and the child whom he rescues will appeal to every lover of the best in life. Some of the story of the "littlest" girl's parentage, which is only



great building, one picture shows an elderly lady seated at her century old hand loom performing the same operation as it was managed years and years ago. There is no skipping in the telling of the story, and each handling of the material follows in regular order till we see the white fabric woven and packed in bales and even put into carts addressed to far away China, South America, etc. The picture closes with a tableau of all the nations paying tribute to King Cotton.

The film should prove vastly interesting all over the world, for even in this country, though we know the result so well, few of us have much idea of how



himself in the shrubbery felt that his plans were now to be crowned with success. The cruel father who had forbidden him the house was incautiously taking his departure for an evening at the millionaire's club, and the sweet girl upon whom our hero lavished his affections had given him the signal that the coast was clear. But ah! Alas for love's stratagem, the

hinted at in Davis' book, is fully given in the film; and we understand pretty clearly why the wronged father has wanted to cast the mother and her child out of his heart, why he has remained in ignorance of the death of the mother and the fate of the little one, and also why, when Van Bibber finds her making "Her First Appearance" before the footlights, he resolves to take her from the life of the stage and restore her to her father, whether the father will or

# EDISON OXYGEN GENERATOR AND SATURATOR

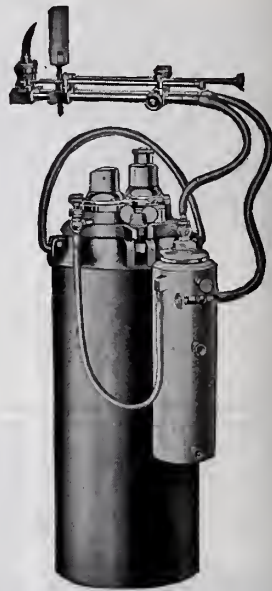
(GOODYEAR PATENT)

## With Calcium Burner

This Portable Gas Making Outfit takes the place of Oxygen and Hydrogen gas sold in cylinders, which are cumbersome and impractical for use under all conditions. Produces chemically pure Oxygen directly and automatically in a safe, simple and direct manner. Oxygen obtained by this method is of over 99 per cent. purity, and the cost is nominal. Saturator especially designed to produce an inflammable vapor to take the place of Hydrogen or illuminating gas for use in calcium light jets for projection purposes, and for blowpipe work generally. Our Dynamic High Power Calcium Light Burner has the highest efficiency of any on the market.

Price, \$42.00

SOLD BY ALL LICENSED EXCHANGES





# LUBIN FILMS



WESTERN JUSTICE

A. B. C. POSTERS

Released Thursday, April 14th  
Approximate length, 920 feet

## A Scenic Sensation

This release is out of the ordinary from many points of view. It is a story with a Western setting that permits the presentation of many really picturesque spots as the background for a stirring story of absorbing interest, but the settings, splendidly photographed, are merely incidental to the development of a story that is a radical departure from the ordinary Western romance. Two men, partners in a claim, love the same girl. She makes her choice and the defeated suitor takes his share of the gold and breaks the partnership. The division is overlooked by a Mexican halfbreed, whose cupidity is aroused, and he trails the unfortunate lover to his death, being brought to justice by the husband of the Indian girl whom he has insulted, the insult having been resented by the dead miner. An unusual subject in every way.

## A Triumph of Acting

# WESTERN JUSTICE

Released Monday, April 18th  
Approximate length, 950 feet

## A SOLID SCREAM

One of the smartest comedies we have put out in some time. Our Atlantic City stories invariably are winners, and after six months "A Hot Time at Atlantic City" is still a feature in houses where comedy is appreciated. This new story in nowise suggests the other, except in its laugh-provoking features, and in this it excels its predecessor. The master and mistress decided to spend the week-end at the resort. The butler and maid plan to take in a dollar excursion, and the gardener takes out the cook. The upstairs people refuse to recognize those from below stairs, and the latter take prompt revenge, but find the dress they have torn from the maid's back is the borrowed property of the mistress, who appears upon the scene. Its one of those foolish little plays that you simply HAVE to laugh at.



WHEN THE CAT'S AWAY

A. B. C. POSTERS

# WHEN THE CAT'S AWAY

See Description Inside

SEND FOR CATALOGUE OF OUR 1910 "MARVEL" PROJECTING MACHINE

LUBIN MANUFACTURING COMPANY, 926 - 928 MARKET STREET  
PHILADELPHIA, PA.





# Essanay Films



Release of Wednesday, April 13

## "Their Sea Voyage"

(Length, approx. 1000 feet)

This tremendously funny film will make a sensation in every theatre where it is shown. We are inclined to believe it is a little better than any big comedy we have issued heretofore.

We'll stake our reputation on it as a howling success.

It isn't safe to show it, however, if your house isn't "laughter-proof."

Nuff sed. It's an Essanay!

Book it quick!



Two More Western HITS

Release of Saturday, April 16

## "The Bad Man and The Preacher"

(Length, approx. 422 feet)

The Essanay Indian presents here another film d'scream. It's immensely interesting, photographically perfect—a real money-getter.

Step lively—book it now!

Released with

## "The Mistaken Bandit"

Completes a reel of high class Western comedy drama.

The reel, as a whole, measures well to the high standard of our famous Western films. You can't afford to let it get by. Don't linger—book it now!

The success of Essanay Comedies is without parallel in the history of motion pictures! Originality and attention to every detail are responsible for the unprecedented demand for our productions.

## Essanay Film M'fg. Co.

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no. The scenes show the young society man, who has been lounging behind the scenes, carrying the "littlest" girl to her dressing room, where he learns from her foster mother that she is really the child of his old friend and of that friend's unhappy marriage, which he will be shown in the opening series to have done everything in his power to prevent. Being a man of decision as well as of good heart, Van Bibber takes her in the taxicab to the home of her father and urges him to receive the child into his house and affections.



Remembering his wrongs, the father refuses to welcome her, but when Van Bibber announces that he will adopt the child and she shall become his and fill the place in his life which she should fill in the empty heart of her father, the father hesitates and by that hesitation loses his firmness and gains a daughter—a pleasing climax to a sad story.

A special cast engaged for the picture plays it with a simplicity and fidelity which makes the story tremendously convincing and puts it among the film classics of the year. The production is magnificently staged and costumed, and the players fit into their parts naturally and gracefully. The cast, the Edison Company and Mr. Davis will all make new friends with the patrons of the moving picture theatres throughout the world by this piece of work.

### ESSANAY FILM MFG. CO.

"THEIR SEA VOYAGE."—Behind this uproariously funny comedy there is a wholesome moral, a lesson for all gay deceivers in general and the married deceivers in particular. It also shows that no matter how elaborate a lie you may tell it will always, in some way or another, find you out. This is our feature picture for the first two weeks in April.

Dick White, so the story goes, tires of the hum-

drumness of married life and sighs regretfully as he recalls the short days and long nights of single blessedness. To be free again for a day, a week or two weeks, just to experience once more a little season of mid-night suppers, frolicsome girls and joy rides is what he longs for. His morose mood finally attracts the attention of his wife, who inquires if he is not feeling well. Happy thought! Dick gobbles the cue and a brilliant idea takes form in his mind. "Ill? Of course he is ill; indeed, he feels that his days are numbered."



A doctor is hurriedly summoned and of course is "put next" by Dick before the examination. As a result the doctor shows surprise and alarm during the examination, and informs Mrs. White that what Dickie needs is rest and quiet and a sea voyage—positively a sea voyage.

When the doctor leaves Dick calls up Johnny Graham, an old pal, and tells him to come over immediately. When the latter arrives, much worried over his friend's apparent illness, Dick gets him alone and chucks him in the ribs.

"I'm not ill, you idiot!" he laughs. "Can't you see the joke? It's this way. I have a sort of sneakin' feeling to shake the bonds of matrimony for a season and revel once more under the glittering lights of old Broadway, with the merry, merry girls, the honk-honk wagons and the midnight lobsters. Are you next? Eh?"

Then Dick unravels the fable of the sea voyage, how he fixed it with the M. D. and how easily they can give their wives the slip. John takes him up and says he can very easily arrange it with his own wife.

It is amusing to what a degree the schemers "fix things." Steamship routes are discussed and continental guides digested until the great day of the "sailing." The two wives are left together and the two husbands take the train for New York, "where they will engage passage on the Montannia, which sail the next morning."

Two days later, while the wives are discussing poor Dick's sad state of health, the maid rushes into the room with a paper which announces startling news: The Montannia has sunk with all on board; not a person saved.

Of course the tragedy is almost unspeakable to the two poor little wives, who will never again see their darling Jackie and Dickie any more. And here we will draw the curtain and endeavor to locate in the throng of merry-makers of those Forty-second street cafes our two revelers and renegades.

We find them at a stage door, waiting for two show girls. Of course they have been too busy to have read of the Montannia disaster. We follow them and the two girls to a swell cafe, and the next morning we find them in their room at the hotel, a room littered with poker chips and playing cards, preparing to return home. As positive proof of their sea voyage they have purchased a quantity of White Star line stickers, which they apply to their suit cases.

Later we see them alight from an auto in front of Dick's home. The latter is "much improved in health" when the two men enter the parlor. Then they see the two life-sized portraits of themselves, decked out with crepe and wreaths of mourning. "Great Scott! What is this?" The maid enters, sees them, and, believing them ghosts, flies out of the room. The two wives enter, and when they are really satisfied that they are not apparitions, but real flesh and blood, they begin questioning them as to how they were saved.

You may imagine the closing scenes when they learn of the sinking of the Montannia in mid-ocean and all on board lost! Of course, no excuses are possible, and the two young fellows get their just deserts.

This big comedy film you cannot afford to miss. Go next to your film man immediately and avoid the rush. The length of the picture is approximately 1,000 feet.

"THE MISTAKEN BANDIT."—This is a very pleasing comedy-drama, a story typical of life on the great Western plains.

Jim Thaw runs an isolated general store in California. He occupies also the position of agent for the Great Eastern Express Company, which in the West is a dangerous job. One day the stage drives up at deposits a money box with Thaw with instructions from the general manager of the Great Eastern that it is to be held with him over night, adding that it





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must keep a careful watch as it is reported that Buck Brady, an outlaw, has been seen skulking in the vicinity of Thaw's store.

When the box arrives Thaw's wife is very ill and Jim had just been preparing to ride for the country doctor. He realizes that duty commands him to guard the money, while the love for his wife, who is dangerously ill, urges him to forsake his duty and ride for the doctor. The trust is partially met when his daughter volunteers to watch the place and to defend it should Buck Brady and his band endeavor to force an entrance.

heavy panels burst from the door and a pistol is thrust through. The bar is lifted and the bolt shot back and the three desperadoes slip into the room. Against the three the girl sees she can do nothing, when suddenly the door to the side is thrown open, two shots are fired and the foremost bandit drops in a heap on the floor. The others are panic stricken and seek to retreat, but this is cut off by the stalwart form of Thaw, followed by the doctor, each with leveled pistols. The wounded bandit and the two captured ones are removed by the sheriff who comes on the scene and explanations follow.

The cowboy tells his surprise at being held up by Jim's daughter and how he had guessed at the truth when the real bandits arrived. The girl thankfully stretches out her hands to the cowboy and we may imagine that a love affair is well rooted.

"THE BAD MAN WAS THE PREACHER."—Released with "The Mistaken Bandit" this exceedingly humorous comedy completes a reel of superior comedy which will win more laurels for the Essanay Company. It should score a big hit with the exhibitors who appreciate the high quality of the Essanay Company's superb Western pictures. It is a reel of perfect photography—clear, clean-cut, brilliant—the kind of photography which has built a reputation for us and will do the same for you. Besides its lively humor, "The Bad Man and the Preacher," contains the moral of "the worm will turn" and shows how a struggling Montana preacher effectively resorts to force when spiritual persuasion fails to win.

"Snake" Williams, typical bad man, and a little group of cowboys are found loitering lazily about the Snakeville (Ariz.) barroom, when the noonday stage coach out of Phoenix rumbles around the pike and deposits one lone passenger. Interest is immediately aroused, and as the stage coach pulls out Snake, the constant bully, sides up to the newly arrived stranger to inquire the latter's business, explaining at the same time that, although the town has no mayor nor reception committee, he will be pleased to do the honors. Following this statement Snake invites the stranger into the "Silver Dollar" for any refreshments the gentleman might desire, with the recommendation that "Old Henry" is about the best the "Silver Dollar" affords.

"I am a minister of the Gospel," answers the Rev. James Smyth. "I do not indulge in liquor of any kind."

This blunt affront comes with a shock which almost sweeps the bully off his feet, while the other boys gather about to view the poor and indiscreet pastor's quick extermination. But before Buck has an oppor-

tunity to vent his wrath, Rev. Smyth turns on his heel and disappears around the corner.

Two days later we find the Rev. Smyth in front of the little frame church posting a notice to the effect that "services will be held here to-day at 2 P. M. extending an invitation for all to attend."

Snake Williams, who fears that the affront from the preacher might question his title, calls his little covey of bad men together and announces solemnly that services will be held in Mustang this day. With a rowdies at his heels he rides off to the little frame church and proceeds to riddle the preacher's notice with bullets from his Colt's.

The services are in progress and shortly after the shots are fired the preacher comes out demanding to know the reason for this desecration of the Sabbath. Snake starts a row and forces the preacher into a fight. The two fight strenuously, Snake sometimes on top, sometimes the preacher. But in t-



Buck has been gone but an hour or so when a lonely cowboy rides up and dismounts at the Thaw store. He has come for provisions, and his wonder and curiosity is aroused when his knocking at the door are unanswered. Inside the girl, who believes the innocent cowboy to be Buck Brady and his band, is making preparations to protect the treasure. However, when she does open the door the cowboy finds himself looking into the barrel of a pistol and the glint of steel courage in the girl's eye informs him that beyond a doubt he will suffer death if he makes the least suspicious move. The girl commands him to enter a small room off the store and after disarming him closes the door and locks it securely.

Another dreary hour passes and there is another knock at the door. The frightened girl starts nervously, then cautiously steals to a window and looks out. Three men, armed and whispering together, are loitering at the door.

The girl slips a heavy bar into the door, looks to her pistols and makes ready to defend her treasure. Suddenly there is a battering at the door and the



end a straight-from-the-shoulder wallop sends him rolling in the dust and the awed cowboys seeing the chief defeated rally to the preacher's standard and ally enter the church leaving Snake and Rev. Smyth to further discuss matters.

"Preacher," says Snake, condescendingly, "you'll wonder—an' if you'll forgive a poor sinner—"

Rev. Smyth stretches out his hand, Snake grasps gratefully and upon the pastor's invitation enters church.

This is a very pleasing subject. There has been attempt to burlesque either the preacher or the cowboys; on the other hand, the story is a truthfully drawn picture of many little incidents of this kind which have occurred in the wild and woolly West.



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The Press, the Exchange Men and the Exhibitors who have seen this top notch headliner pronounce it the feature film of the age

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Roosevelt in camp; Roosevelt on the hunt; Roosevelt witnessing a war dance; Roosevelt planting a tree at Mombassa; Roosevelt returning from his final hunting expedition.

## SHOWS

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Mr. Exhibitor, if you want to crowd your theatre, make money and please your patrons, book this great Roosevelt picture at once

ALL LICENSED EXCHANGES HAVE IT

Released Monday, April 18th, 1910

### GAUMONT. (George Kleine.)

"VINTAGE IN LANGUEDOC."—Languedoc is a province of France which lays between the Garonne River and the Rhone with the Pyrenees and the Mediterranean on the south. In spring and early summer no part of France possesses more delightful climate than Languedoc and the province is of interest to the public in general because of the fact that it is considered a great health resort for consumptives.

Here may still be heard the soft accents of the Langue d'Oc, a language which has not even yet spoken its last word in the poetry of the world.

The ruins of the old Roman town, the lagoon, the five medieval fortresses, the old towers and inns, the little known scenery of the Eastern Pyrenees with the castles and churches make the country one of the most interesting in the whole of France.

In this film we are introducing to the public, as well as a short trip through this interesting province, the vineyards belonging to one of the wealthiest and best known of French politicians. The entire method of producing wine is shown in detail and many of the individual scenes in the series are so well photographed that as they are thrown upon the screen, presenting as they do the picturesque customs of that country, they show remarkable likeness to the works of Breton and Millet.

"THE VOLCANO OF CHINYERO."—In strict English we would pronounce the name of this volcano, Chahorra.

This peak is located on Teneriffe, the largest of the Canary Islands, which, as you know, are situated about sixty miles from the African coast in the North Atlantic Ocean.

The ascent of the peak is made from Orotava on the northern side of the island.

We cross the cultivated grounds and pass the region of hearths, then to the belt of bushes. Several hours are consumed in gaining a height of 1,000 feet, while a matter of twenty-four hours are consumed in the trip from Orotava to the crater and return.

The modern cone is a pile of lava, pumice and ashes, thrown up in an ancient crater which has become greatly enlarged, either by the falling in of the upper part of the cone, or by a series of violent explosions.

The crater has a diameter of 4,000 feet, while its depth is scarcely 150 feet. In this tour we are accompanied by Prof. Perret, an American who has made extensive research in the localities common to volcanic action. He appears several times in the film.

The thermometer, when thrust into the lava, rises rapidly until it registers as high as 830 degrees centigrade, or 1,526 degrees Fahrenheit.

Withal, the trip is both instructive and interesting.

It is something to climb to an altitude of 9,880 feet and note one of nature's wonders as comfortably as we make it possible for you to do in less than five minutes.

"THE STUBBON LOVER"; or, One Way to Persuade Her Mother.—The lively story of a man who sticks. He calls upon his lady love, whose mother objects vigorously.

As becomes a gentleman, he suffers much at the hands of the irate dame, but still persists in his attempts to press his suit upon the maiden of his choice.

When, at last, the high-strung mother beats him severely before the public on the boulevard he is forced to use strenuous means of protection.

He wins—both protection and the girl.

"MEPHISTO AT A MASQUERADE."—A Viscount disguised as a devil goes to a fancy dress ball and meets with many experiences on the way. During the carnival season in 1750 Lord Candor receives an invitation to attend a masked ball at the palace of the Marchioness Larmorsy. After careful consideration of many costumes he decides upon disguising as Mephisto and obtains the most perfect costume possible.

After his servants have helped him in the attire he is a veritable incarnation of the Old Imp himself, so we are not surprised when he finally allows himself to be seen upon the streets that many of the common people are deceived into believing His Satanic Majesty is paying a visit to the earth. Word passes from one to another that such is the case and various parties arm themselves with every available weapon and start in search of the great enemy of mankind.

However, on every occasion in which they encounter the object of their search their courage fails them.

The Lord goes undismayed to the ball.

Several mystifying effects are introduced such as quick disappearances, and leaping through seemingly impassable barriers.

The film comes to a happy close upon the Lord's arrival at the palace where the party is to be held.

High-class comedy in colors have become very popular with the trade.

"TOURING THE CANARY ISLANDS."—A tropical excursion which you may enjoy in the very delightful climate of our own country.

The Canary Islands lie in the North Atlantic Ocean about sixty miles off the coast of Africa. They consist of a group of seven islands, the largest of which is called Teneriffe, with which the moving picture trade is already familiar through our introduction of the Volcano of Chahorra.

The present inhabitants are slightly darker than the people of Spain, but in other respects differ very little

from them. They are mentally quick but like most people of the lower part of Europe are lazy, faithless and superstitious, given to gambling and drinking. The lower orders are quite illiterate.

We in our trip arrive first at Las Palmas, a coast town of about 15,000 people on the island of Grand Canary. It is the seat of local government and is a small, well built and clean town.

We are shown the harbor Puerto de la Luz, defended by its several forts.

In the trolley trip about the streets we familiarize ourselves with the handsome cathedrals, hospitals, colleges, convents and the walks and parks of the city, as well as the public square.

We then visit the market and public fountain, being introduced to numerous activities peculiar to the people of this island. One interesting scene is that of the women washing clothes along the road.

We then drive along one of the country roads which is skirted on either side by dense tropical vegetation, some of which we are permitted to view at close range notably the banana and palm trees. Enjoy a tropical trip.

### KALEM CO.

"THE FORAGER."—Scene I.—The latter part of the civil war is drawing to a close. Sherman is pushing his way resolutely to the sea. At the Gordon plantation some distance back from his main line of advance all is consternation. The word has arrived that the Yankees are coming. Only the wife, the daughter and a few slaves are left on the plantation. The stock has been hidden, the poultry driven to the woods. Pamela, the spirited daughter, has devised a scheme to save their winter supply of meat. The hams are carried from the smoke house. Pamela sprinkles them with mouldy flour. They are hastily buried. Hark! The distant thud of horses' feet is heard. Along the road at an easy gallop comes a squad of Yankee foragers, lead by a young captain. They catch sight of the roof of the Gordon home in the distance and head in that direction. Meanwhile Pamela has sprinkled the ground around where the hams are buried with the mouldy flour. The empty can in which her father kept the Paris green he used to poison the bugs in his garden is dropped carelessly near where the hams are hidden. Pamela and her mother hide. Up dash the foragers. The smoke house catches their eye. Ah! fresh cured meat! A treat for hungry soldiers. But alas! The smoke house is empty. What's this? Look, captain, fresh soil on this spade! See! The ground has been dug up. An old trick. Soon the hams are found. But what is this peculiar green powder on them? And look at this can! Paris green. This is a plot to poison us. Let's get away from here. The captain gives the order





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# George Kleine



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Week of April 9, 1910

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## Touring the Canary Isles

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Each Subject is Described at Length on Another Page of this Issue



A POSTER FOR EACH REEL



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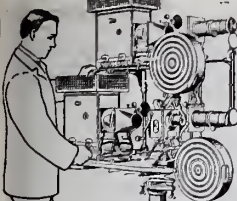
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and away they dash. Pamela and her mother come from their hiding place. Pamela is delighted to think she has outwitted the hated Yankees.

Scene II.—Through the woods the little squad of disappointed foragers ride. Captain Williams lingers behind, turning over in his mind the experience they have just had. He is loath to believe any one would deliberately plan to poison them. Suddenly he pulls up and calls his men back. He tells them he intends to return to the plantation. Off he rides leaving his men looking after him in wonder at his sudden whim.

Scene III.—As the captain rides up he sees the crowd digging up the remaining hams and laughing. Pamela catches sight of him and screams. The others flee in terror, but Pamela holds her ground. The captain dismounts. So! It was a trick after all. Pamela begs him not to take their remaining provisions. The captain tells her it is his duty to his hungry soldiers to summon them with the signal agreed upon. He is evidently much impressed by her charming beauty. A daring light comes into his boyish face. He tells her he will ride away if she will first pay the forfeit of a kiss. Pamela refuses indignantly. He lifts his pistol for the signal. She grasps his arm in alarm and says yes, she will pay the forfeit. The captain laughs teasingly. Now Pamela presents her cheek. He kisses it, then mounts his horse and with a sweeping bow and a tantalizing laugh, he blows her a kiss and rides away. Pamela stands rubbing the cheek the hated Yankee has touched. Now she stops and into her face comes a look almost of regret that she may never expect to see him again.

Scene IV.—It is two years after the war. Pamela and her mother are in the garden when a negro boy enters with a note for Pamela. It is an invitation to a party from Florence, Pamela's particular girl friend. Pamela claps her hands and begs her mother to be allowed to go. Her mother is dubious, but at this juncture her father enters. Pamela appeals to him coaxingly and he consents. Pamela, delighted, hugs him.

Scene V.—It is quite a merry little house party that has assembled at Florence's. The young men have decided to go hunting. Here is the guest of honor, the Captain Williams of our earlier scenes. As the hunters set out, the others wave them goodbye from the verandah steps. Up to the side gate drives an old-fashioned surrey. Florence and her brother hasten to welcome its occupants. It is Pamela come to join the party. Soon she is in the midst of the merry crowd. Florence tries to induce Col. Gordon, who has brought his daughter over, to stay, but he laughingly tells her he must return to his wife. Now Pamela and her colored maid enter the house, while Florence and her brother accompany the Colonel to the gate.

Scene VI.—It is evening. A group of young people are busy decorating the wide verandah for the dance. Now the guests begin to arrive. Florence and her brother Fred greet them as they arrive, and after introducing them around lead them into the house. Pamela, dressed in her new party dress, comes from the house. Florence kisses her and tells her how splendid she looks. At this moment Fred and the captain comes across the verandah. Florence stops the captain and turning to Pamela introduces them. As their eyes meet a look of startled recognition holds them both motionless for a second. Involuntarily both start back. "Why, you know each other." The captain quickly recovers himself. As he answers "yes," he bends his head and kisses Pamela's hand.

Scene VII.—The dance is now in full swing. The negro fiddler stands at the side of the verandah, his body swaying with each stroke of his bow. Through the long French windows the dancers whirl. Here comes the captain and Pamela. They seat themselves. Unobserved by Pamela he steals a ribbon from her hair and hides it in his bosom. It is plain the captain's love for Pamela is growing stronger with the passing of each moment. He begs her to go for a walk in the glorious moonlight. She assents and rising,

takes his arm. They disappear down the broad verandah steps. Along the path through the live oak grove leading to the distant river they walk. On an inviting empty bench Pamela seats herself. The captain finding himself alone in the moonlight with her can no longer restrain his ardor. He tells her of his love and begs for a kiss. With an indignant cry Pamela rises to her feet. The captain humbly pleads. Into Pamela's averted face comes a roguish smile as if she is glad to punish the captain for his presumption of two years before. The captain sinks down dejectedly upon the bench and buries his face in his hands. Pamela turning notices his misery. Tender pity fills her face and she holds out her arms to him. He glances up. Quickly her face assumes again its look of haughty indignation. She coolly announces her intention to return to the house and departs. He follows in desponding silence.

Scene VIII.—After breakfast the next morning the merry party has assembled on the verandah when a negro servant carries out the captain's bag. The captain follows, ready to depart. He accepts the regretful farewells of the crowd. Pamela and he exchange cold good-byes. Fred calls him back to the porch for a moment. The sight of the captain leaving is too much for Pamela. She relents. She whispers to Florence to tell the captain that she will be awaiting him in the oak grove and hastens away. The captain leaves Fred and is again starting away when Florence delivers her message. His face lights up and he starts eagerly in the direction indicated. Florence informs the merry party what is happening and they laugh heartily. Down in the lonely woods Pamela is waiting. Hark! some one is coming. Behind a palm she hides. It is the captain. He stops, calls her name. No answer. He starts away. Out she steps and calls his name softly. His face lights up. "You sent for me. Have you relented?" She points to his clothes, "You are going away from me?" He holds out his arms, saying, "Not if you tell me to stay." She is in his arms, her head buried in his shoulder. After a long silence he takes her face between his hands and kisses her. To both comes the remembrance of that kiss of two years ago. A quick glance and simultaneously two happy laughs ring out.

"THE OLD FIDDLER."—Scene I.—It is nearing time for the return of the bridal couple. For hours the old father has been busy bustling about putting things in shape for the arrival of Abner's wife. There, that is where those flowers should be. His weak old eyes eagerly turn to the clock. Was that the sound of a step he heard? No, only the wind. Now he picks up his violin, the dearest thing in the world to him, and fondles it. He begins to play. A happy contented look comes to his childish old face. There! that is Abner! He hurries to the door and opens it wide. Abner enters with his bride, Sophie. He introduces his old father to Sophie and leaves them together. The old man has launched into a chattering description of his son's many virtues, when Abner calls Sophie to the other room. He looks after them with a happy smile, then turns to his fiddle. Soon he has forgotten everything in the pleasure of playing.

Scene II.—Sophie, Abner's wife, has been unable to reconcile herself to the constant presence of Abner's father, the old fiddler. She is busy with the family washing when Abner comes in ready for his day's work. She gets his dinner bucket, half expecting a farewell kiss. But Abner goes out without seeing her expectant look. The old father comes in. He takes down his fiddle. At this Sophie glances up with an impatient look of annoyance. The old man, entirely unconscious, starts serenely to play. Sophie can stand it no longer. She scolds the old man harshly. He is cut to the quick and gently begs her pardon. Taking his beloved violin, he goes slowly out of the door and seating himself on the edge of the porch, seeks the solace of his fiddle. The sound of the music brings Sophie to the door. She angrily orders him to stop that noise and pump her some water.

Scene III.—Sophie after her hard day of washing,

has finished preparing supper when Abner comes in. She greets him eagerly, but he, tired from his day of toil, repulses her. He turns to the old man and greets him affectionately. Seeing this, Sophie scowls at the old man. She orders him to get a bucket of water, but Abner rises and takes the bucket, saying: "I'm better able to get it than you are, Dad," and goes out. At this Sophie's temper gives way entirely. She picks up the violin and is about to dash it to the floor when the old man rushes down and grasping her arm, pleads piteously for her not to break it. She gives it to him. He limps out hugging his fiddle.

The old man has decided he will go away and not be an expense to Abner any more. Surely he can make enough to live on by playing his violin. He picks up a daguerreotype of Abner taken when he was a boy, and kisses it fondly. He laboriously scratches a note to Abner telling him how Sophie told him he was in the way and that he was going away. Then he picks up his violin, and with his shoes in his hand tiptoes softly across the room and down the stairs.

Scene IV.—The next morning Abner misses his old father, who is always the first of the little family to rise. He inquires of Sophie if she has seen him. Sophie tells him no. Abner crosses to the stair door and calls. No answer. He hastily climbs the stairs. In a moment he returns with the old man's note. Livid with rage he demands if Sophie has been cruel to the old man. Sophie glances at him, then slowly nods her head. Abner goes to the door and takes down his hat and coat. Sophie is frightened and with a cry of alarm rushes towards him, but he slams the door in her face.

Scene V.—Now we see the old fiddler on his aimless journey. His tired old body aches from walking and his rheumatic joints are stiff and sore, but he moves bravely on. Down the street is a little store. Several loafers are sitting about. The old man begins to play before them. A young woman stops and drops a penny into his outstretched hat. The village constable comes over to stop him playing, but one of the bystanders calls to the constable that the old man is all right, and throws a few pennies to him. The old fiddler stoops slowly and gathers them up with his trembling hands. After repeated thanks he passes on.

Scene VI.—In his search for his father, Abner finally reaches the little village store. As usual, the constable and the village loafers are gathered around. Abner eagerly questions them. The constable deliberates for a moment while Abner stands white and anxious, impatiently waiting his answer, then slowly tells of the old man's passing. Abner's face lights up. It is the first time he has heard of the old man.

Scene VII.—Back at the cottage Sophie has waited anxiously for Abner's return. Unable to endure the silence of the little cottage she has come down to the gate. She looks long and earnestly down the road, first in one direction then in the other. No sign of her husband. Giving way to her lonely despair, she drops her head and sobs.

Scene VIII.—The wanderings of the old fiddler bring him before the gates of a beautiful home. As he is playing, a handsome little boy comes down the driveway with a glass of water. The old man takes it with shaking fingers. The butler comes from the house and after snatching the glass from the old man's hand, roughly orders him away. He hobbles slowly on.

Scene IX.—The little boy is still playing before the big iron gates of his home when Abner stops and inquires if he has seen an old man with a fiddle pass along the road. The little boy eagerly nods his head and points down the road. Abner thanks him and hurries on. At a point where a little path turns off from the main road is seated the forlorn figure of the old fiddler. He is slowly munching a dry roll. Now he picks up his beloved fiddle. All the pains and troubles of his lonely life are forgotten. A sad, sweet smile breaks over his gentle old face. Meanwhile Abner is walking dejectedly along the road. Suddenly there comes to him faintly the sound of a fiddle. Off he dashes in the direction of the sound. As he catches sight of his old father he utters a cry of joy. The old fiddler turns and sees his beloved Abner. With a



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## THE FILM INDEX

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weak little cry he staggers to his feet and is folded in the strong young arms of his son.

Sophie is seated forlornly by the kitchen table with her Bible in her lap. Now her head drops forward on her hands. At the window appear Abner and the old man. A second later Abner opens the door and motions for the old man to enter. Sophie sees the old man. With a glad cry of joy she falls on her knees before him and begs him to forgive. The old man pats her head in his childish way. Now Abner holds out his arms to Sophie and she soon is weeping tears of joy against his breast. The old man turns to Sophie and says timidly: "Sophie can I play my fiddle now?" With a tender, half-tearful smile, Sophie holds out her hand to him and says: "Yes, father, you can play all you want to."

### EDISON NOTES.—COMING RELEASES.

"A Case of Identity," a detective story in which Mr. Herbert Bostwick, who will be favorably remembered in the role of Hogarth in the now famous "Livingston Case," is slated for release on April 19. This is a story of gripping interest which has its beginning in the death of a mysterious foreigner in the detective's office. His identity, revealed through the tailor's mark on his clothing, Hogarth is startled to read the next day that the supposed dead man is about to sail for Europe on a vessel which leaves at noon. Suspecting villainy, Hogarth immediately books himself as a fellow passenger of the man who is apparently a double of the dead foreigner. By constantly shadowing him on shipboard he discovers that the man's girl companion is in evident terror of him, and by ransacking the man's stateroom when an opportunity presents itself, he learns that the girl, who has been duped into the voyage by means of a forged note purporting to come from her father, is being forced into a marriage with an unscrupulous nobleman. The fellow who is posing as the girl's father is a hireling of this nobleman. His exposure of the plot leads to the villain's arrest after a desperate struggle, which makes an effective climax to a thrilling and intensely fascinating story. The scenes taken on board the ocean liner are exquisite in atmosphere and photography and lend a splendid reality to the film.

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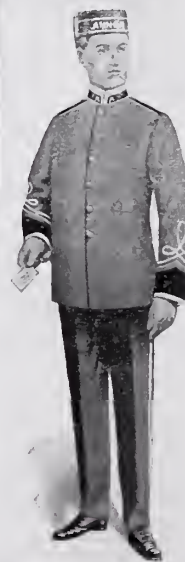
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"The Miner and Camille," release of April 22, is an uproarious comedy based upon the first visit to a theatre of two rugged mountaineers during a performance of Camille. Absorbed in the story of the play, they forget their surroundings—forget that they are witnessing only a mimic drama of life—and, springing upon the stage at the moment when Armand upbraids Camille, they throw the leading man bodily through the scenery and audience and players into consternation by covering them with their huge revolvers. A very well acted picture and one which blends humor with a certain touch of sympathy for the big-hearted, simple men of the mountains.

"Ready in a Minute," the other film on the reel of the 22d, is a short comedy in which photography is made to perform miracles. A young man who is waiting for his best girl to choose between a dozen different gowns and as many more styles of coiffure, disgusted at his long wait, falls asleep before the fireplace. A remarkable transformation then takes place,



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not only in his appearance, but also in the furniture of the room. The hands of the clock spin round and round, leaves drop one by one from the calendar, the plaster falls from the walls, huge cobwebs stretch across the doorways, and even the furniture falls to pieces. A long white beard begins to grow upon the young man's face, he becomes prematurely old and gray and his clothes show the wear of time. With the appearance of the young lady, however, the illusion vanishes and he finds that he has waited only an hour or two beyond theatre time. In addition to the illusions and fun in this picture, there is a touch of nature which will appeal to any audience, particularly to the male portion.





Trade Mark.

# BIOGRAPH FILMS



Trade Mark.



A ROMANCE OF THE WESTERN HILLS

In this Biograph comedy is shown how the pranks of a mischievous youngster may result in good. The Kid is the son of a widower, and while playing cowboy near his home, he spies a young lady climbing to the top of a windmill tower from which to view the surrounding country. An idea strikes him. He will remove the ladder and so hold the fair maid a prisoner on the tower. From this position she is rescued by the father, and an acquaintance formed which ripens. Oh, well! The Kid's trick has gained for him a new mamma.

Approximate Length, 981 ft.

Released

April 11th, 1910

## A Romance of the Western Hills

CIVILIZATION AS IT APPEALED TO THE INDIAN MAIDEN

Indian subjects are always attractive inasmuch as they give an opportunity for outdoor photography, and this Biograph subject, while being a story of exceptional interest, comprises a series of most wonderfully beautiful views in the mountains of Southern California. The moral presented shows the bitter hopelessness of the red man. An Indian maiden is adopted by tourists, and is being educated by them when she meets the young nephew of her benefactor. She is lead to believe that the young man loves her, only to find herself forgotten for one of his own race. Her appeal to her benefactor meets with repulsion. In fact, it is assumed that she is presuming. She now finds civilization a gift not yet perfect, and so goes back to her own people.

Approximate Length, 980 ft.

Released April 14th, 1910

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### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.	Date.	Subject.	Class.	Length, Feet.
Apr. 14	The Kid .....	Farce Comedy	981	Mar. 29	The Diary of a Nurse .....	Dramatic	992
Apr. 11	A Romance of the Western Hills .....	Dramatic	980	Mar. 26	The Fall of Babylon .....	Biblical Drama	1,020
Apr. 7	A Rich Revenge .....	Comedy	980	Mar. 22	The Queen of the Mirror .....	Legendary	734
Apr. 4	As It Is in Life .....	Dramatic	981	Mar. 22	The Wild Coast of Belle Isle .....	Scenic	233
Apr. 31	The Smoker .....	Comedy	595				
Apr. 31	His Last Dollar .....	Comedy	595				
Apr. 28	Gold Is Not All .....	Dramatic	988	Apr. 15	The Forager .....	War Drama	980
Apr. 24	The Twisted Trail .....	Dramatic	988	Apr. 13	The Old Fiddler .....	Dramatic	870
Apr. 21	Faithful .....	Dramatic	994	Apr. 8	The Gipsy Girl's Love .....	Dramatic	890
Mar. 17	The Love of Lady Irma .....	Dramatic	985	Apr. 6	The Uprising of the Utes .....	Indian Drama	725

### EDISON CO.

Apr. 15	Her First Appearance .....	Dramatic	990	Apr. 1	Further Adventures of the Girl Spy .....	War Drama	920
Apr. 12	King Cotton .....	Industrial	475	Mar. 30	Red Hawk's Last Raid .....	Indian Drama	580
Apr. 12	For Her Sister's Sake .....	Comedy	520	Mar. 30	Lo, the Poor Indian .....	Indian Drama	375
Apr. 8	Sandy the Substitute .....	Dramatic	990	Mar. 25	The Railway Mail Clerk .....	Dramatic	945
Apr. 5	The Heart of a Rose .....	Dramatic	670	Mar. 23	The Girl and the Bandit .....	Dramatic	900
Apr. 5	It Pays to Advertise .....	Comedy	330				
Apr. 1	Michael Strogoff .....	Dramatic	995				
Mar. 29	Bradford's Claim .....	Dramatic	730				
Mar. 29	The Capture of the Burglar .....	Comedy	270				
Mar. 25	The Suit Case Mystery .....	Comedy-Drama	935				
Mar. 22	A Western Romance .....	Dramatic	690				
Mar. 22	The Man with the Weak Heart .....	Comedy	305				

### ESSANAY CO.

Apr. 16	The Mistaken Bandit .....	Comedy-Drama	578	Apr. 14	Western Justice .....	Dramatic	920
Apr. 16	The Bad Man and the Preacher .....	Comedy	422	Apr. 11	Jone's Watch .....	Comedy	279
Apr. 13	Their Sea Voyage .....	Comedy	1,000	Apr. 11	Hemlock Hoax, the Detective .....	Farce	232
Apr. 9	The Ranger's Bride .....	Comedy	785	Apr. 11	The Fisherman's Luck .....	Farce	389
Apr. 9	A Family Quarrel .....	Comedy	275	Apr. 7	First Love Is Best .....	Romance	925
Apr. 6	Imagination .....	Comedy	642	Apr. 4	The Right House, But .....	Comedy	362
Apr. 6	Henry's New Hat .....	Comedy	358	Apr. 4	Back to Boarding .....	Comedy	625
Apr. 2	The Flower of the Ranch .....	Dramatic	1,000	Mar. 31	The Daughter's Choice .....	Dramatic	965
Mar. 30	His Hunting Trip .....	Comedy	975	Mar. 28	His Spanish Wife .....	Dramatic	930
Mar. 26	The Airship Gaze .....	Comedy	339	Mar. 24	Two Gentlemen of the Road .....	Farce	905
Mar. 26	A Ranchman's Wooling .....	Comedy	339	Mar. 21	A Mother's Heart .....	Dramatic	925
Mar. 23	The Hand of Uncle Sam .....	Dramatic	1,000	Mar. 17	The Irish Boy .....	Dramatic	930
				Mar. 14	Mamma's Angel Child .....	Comedy	505
				Mar. 14	The Blunderer .....	Comedy	455

### GAUMONT

Apr. 16	Mephisto at the Masquerade .....	Comedy	486	Apr. 16	The Pillagers .....	Dramatic	410
Apr. 16	Touring the Canary Islands .....	Scenic	478	Apr. 18	The Bully .....	Dramatic	544
Apr. 12	Vintage of Languedoc .....	Industrial	374	Apr. 15	The Maskmaker .....	Dramatic	554
Apr. 12	The Volcano of Chinyero .....	Scenic	158	Apr. 15	Johnny's Pictures of the Polar Region .....	Trick	397
Apr. 12	The Stuhorn Lover .....	Comedy	425	Apr. 13	The Miniature .....	Comedy	656
Apr. 9	The Kiss Was Mightier Than the Sword .....	Comedy	825	Apr. 13	Ice Scooters on Lake Ronkonkoma .....	Sports	325
Apr. 9	O'er Hill and Vale .....	Scenic	130	Apr. 11	Her Sister's Sin .....	Dramatic	735
Apr. 5	A Drama of the Mountain Pass .....	Dramatic	525	Apr. 11	One Legged Acrobats .....	Acrobatic	249
Apr. 5	Poetry of the Waters .....	Scenic	403	Apr. 9	Honest Peggy .....	Dramatic	476
Apr. 2	The Dreamer .....	Fantasy	413	Apr. 9	A Hasty Operation .....	Comedy	462
Apr. 2	Amateur Billiards .....	Comedy	378	Apr. 8	The Hunchback Fiddler .....	Fairy Tale	754
Apr. 2	O'er Crag and Torrent .....	Scenic	200	Apr. 8	Paula Peters and Her Trained Animals .....		246
				Apr. 6	The Dutchess de Langeais .....	Dramatic	669
				Apr. 6	The Vintage .....	Industrial	344

Date.	Subject.	Class.	Length, Feet.	Date.	Subject.	Class.	Length, Feet.
Apr. 4	The Good Boss .....	Dramatic	679	Apr. 14	Dorothy and the Scarecrow of Oz .....	Fairy	1,000
Apr. 4	Agra .....	Scenic	348	Apr. 11	The Clay Baker .....	Dramatic	1,000
Apr. 2	Lorenzo the Wolf .....	Dramatic	754	Apr. 7	Hugo, the Hunchback .....	Dramatic	1,000
Apr. 2	Athletic Sports in India .....	Sports	184	Apr. 4	The Common Enemy .....	War Drama	1,000
Apr. 1	The Woman's Caprice .....	Comedy-Drama	748	Apr. 31	The Wife of Marcius .....	Dramatic	1,000
Apr. 1	The Rhinefalls at Schaffhausen .....	Scenic	230	Mar. 28	The Treasure Hunters .....	Dramatic	1,000
Mar. 30	Out of Sight Out of Mind .....	Comedy-Drama	656	Mar. 24	The Wizard of Oz .....	Fairy Tale	1,000
Mar. 30	Driven to Steal .....	Dramatic	318	Mar. 21	The Village Inventor .....	Comedy-Drama	1,000
Mar. 28	The Little Vixen .....	Comedy	528				
Mar. 28	The Polar Bear Hunt .....	Sports	474				
Mar. 26	A Conquest .....	Comedy	384				
Mar. 26	Foxy Earnest .....	Comedy	600				
Mar. 25	No Trifling with Love .....	Comedy-Drama	558				
Mar. 25	The Banks of the Ganges .....	Scenic	426				
Mar. 23	The Horseshoe .....	Dramatic	574				
Mar. 23	For the King .....	Dramatic	380				
Mar. 21	A Woman's Repentance .....	Dramatic	850				

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Apr. 14	Dorothy and the Scarecrow of Oz .....	Fairy	1,000
Apr. 11	The Clay Baker .....	Dramatic	1,000
Apr. 7	Hugo, the Hunchback .....	Dramatic	1,000
Apr. 4	The Common Enemy .....	War Drama	1,000
Apr. 31	The Wife of Marcius .....	Dramatic	1,000
Mar. 28	The Treasure Hunters .....	Dramatic	1,000
Mar. 24	The Wizard of Oz .....	Fairy Tale	1,000
Mar. 21	The Village Inventor .....	Comedy-Drama	1,000

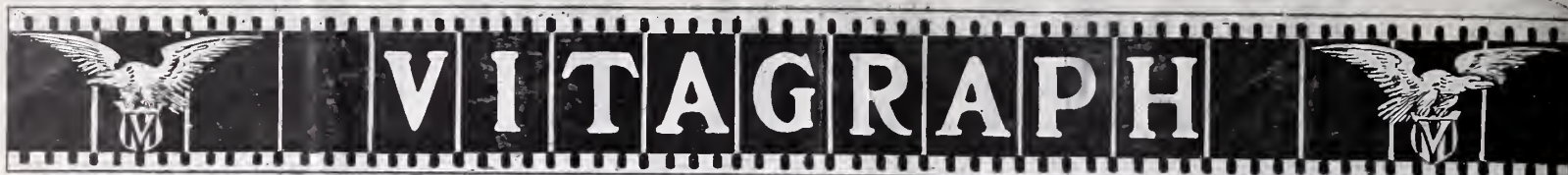
### URBAN ECLIPSE.

Apr. 13	The Lookout .....	Dramatic	678
Apr. 13	A Ramble Through the Isle of Sumatra .....	Scenic	241
Apr. 6	The Fly Pest .....	Educational	437
Apr. 6	Her Father's Choice .....	Dramatic	525
Mar. 30	The Midnight Escape .....	Dramatic	574
Mar. 30	Making Sherry Wine at Xeres .....	Industrial	371
Mar. 23	A Maid of the Mountains .....	Dramatic	590
Mar. 23	Over the Apennines of Italy .....	Scenic	351

### VITAGRAPH CO.

Apr. 16	The Merry Widow Takes Another Partner .....	Comedy	959
Apr. 15	The Call of the Heart .....	Dramatic	959
Apr. 12	The Girl in the Barracks .....	Dramatic	908
Apr. 9	The Conqueror .....	Dramatic	928
Apr. 8	Elektra .....	Tragic	942
Apr. 5	From Shadow to Sunshine .....	Comedy-Drama	903
Apr. 2	The Fruits of Vengeance .....	Dramatic	930
Apr. 1	The Tongue of Scandal .....	Dramatic	894
Mar. 29	The Indiscretions of Betty .....	Dramatic	948
Mar. 26	A Broken Spell .....	Dramatic	975
Mar. 25	The Hand of Fate .....	Dramatic	971
Mar. 22	Capital vs. Labor .....	Comedy-Drama	949





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TUESDAY, APRIL 12

## THE GIRL OF THE BARRACKS

A LOVE DRAMA OF THE DEEPEST INTEREST—How a Russian general was saved from death and two fond hearts were joined. Approx. length, 962 ft



SATURDAY, APRIL 16

## The Merry Widow Takes Another Partner.

A SCREAMING FARCE—Companion to the popular comedy film "COURTING THE MERRY WIDOW." Approximate length, 981 feet.

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# The Film Index

Vol. V. No. 17

NEW YORK, APRIL 23, 1910

WHOLE No. 209

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

## elig "Films" Caruso Tenor in Great Glee

It's Only a Souvenir—Kleine's "Fly Pictures" Making a Hit—Educational Encyclopedia Splendid Contribution—Chicago Brevities

James S. McQuade.

FOR some time past, I have been gleaning information from exchange men and exhibitors touching on the demand for an educational character. I began this hunt after carefully considering the conditions which at present govern the film output licensed manufacturers and with an eye on probable future trend of that output. It can be assumed safely that the output of type of film subject is governed by the tastes of the majority of moving picture theaters; although it must be borne in mind that certain types, like the educational film, for example, can make headway only by a patient, persistent, continuous campaign, during which the most interesting subjects (in a diverting or amusement sense) must be introduced first, then less technical, and so on, up the scale, until exhibition of films on abstruse subjects will be eagerly welcomed for their instructiveness only. But the day is still far off when picture theater goes will be governed by such desires.

Scenic, travelogue and industrial subjects have already won a large following in picture houses, and I believe that the business will bear larger output of them. In the preceding sentence I should, more accurately, have said "certain picture houses"; for my investigations have convinced me that the average education of audience must be of a certain standard to appreciate anything outside of slap-stick comedy and lurid melodrama. Here, on the West Side, we have some small picture houses where audiences consider themselves cheated of their nickels when an industrial film is presented. The poor souls evidently want a thorough change from the atmosphere of their daily life for it means grind, grind, grind at this and the other kind of toil to keep the wolf from the door—and the film that proves to be a wealth-raiser is a golden shaft of sunlight that melts the clouds of care, worry and discontent for a blessed moment at least.

The children of those people, educated in our public schools, will have a broader vision; and, some of them are fortunate enough to have some of their lessons taught by means of moving pictures, the seed will be sown for a richer harvest in the moving picture field. In one of these houses, on the West Side, which I have in mind, the two young owners and managers put on "The Acrobatic Fly." These young exhibitors, of foreign extraction, but brought up in Chicago, were delighted with this amusing,

micro-kinematograph production and sought to spring a surprise on their patrons. And they did!

The house was as still as a tomb and every man, woman and child looked as solemn as if at a funeral! It was beyond them. They evidently remembered the fly as a busybody and a nuisance and resented his being obtruded on their vision in a comedy sense or otherwise. Besides, the managers told me that not one-half of them believed that the big performing insects were flies at all, and that they felt they were being imposed upon. I couldn't blame these young fellows when they refused to book "The Fly Pest" the other day, and really sympathized with them as I heard the exchange manager berate them soundly for overlooking a splendid subject. "We know it is a fine film, for we have seen it, but we can't make our people see it that way," they answered.

To turn from this case of casting pearls before swine, I was present in another exchange when the head official insisted that a certain manager should take "The Fly Pest." This manager also owned the theater, which is located in a fine neighborhood. "If your people don't like this film, you can bring it back and I will furnish you two first releases free of cost," said the exchange man. That won the manager.

Two days later he was again in the exchange and, with a most enthusiastic ring in his voice, declared "The Fly Pest" to be the greatest film he had ever booked. "Why, I never had so many compliments paid me in my life as I had on this film!" he exclaimed. "My customers watched it with such interest that you could hear a pin fall and, afterwards, while going out, thanked me warmly for putting it on."

All this goes to show that the educational film cannot grow or flourish on unprepared soil. The man or woman of average intelligence will usually welcome a scenic, industrial or purely educational film and they can be guided by tactful judgment on the part of the exhibitor to expect such subjects. The occasional use of such films—and not after too long intervals—will afford a pleasing variety to the regular release. The time is near at hand, I believe, when one at least of these types of film will be used at least three times a week in exhibition.

In this connection, it is pleasing to refer to the great influence exerted by George Kleine on the introduction of the educational film in its broadest sense and also in its narrower, technical sense. In the latter sense the film will not be released to exchanges, but will be leased to institutions of learning and individuals. Universities, colleges, private and public schools, kindergartens, education associations, fraternal, religious and other societies, traveling lecturers, etc., will be as regularly supplied with purely educational films, in the course of time, as exhibitors are with the regular releases by their exchanges. The impetus that will be imparted to the film industry generally by a better knowledge of the uses to which moving pictures can

(Continued on page 4.)

## Roosevelt Pictures Phenomenal Success

Reports Reveal Great Enthusiasm All Over the Country—Exchange Men Doing Big Business—All Over Now, But Counting the Money

Returns of the most flattering nature continue to come in relative to the Roosevelt In Africa pictures. Reports from the various licensed exchanges show that the exhibitors are growing enthusiastic over the prospects for big business and are making most elaborate preparations. The Kalem Company has made arrangements to supply exhibitors with the special lecture for distribution and orders for more than 100,000 have been received already. There is also a great demand for A. B. C. posters. The A. B. C. Company have demonstrated their belief in the popularity of the subject by preparing two poster designs and report big orders. Hennegan & Co., have also printed several designs in 8-sheet and 1-sheet type posters and cards and hangers. The banner men are also busy; so it looks like big business all around.

Exhibitors that have been heard from are booking the pictures for solid weeks and are increasing their prices from 5c. to 10c. wherever the lower price has been the rule. Already many have put out their advertising and are confident of a rich harvest of dimes.

Here is another batch of reports from the exchanges which came too late for insertion last week:

### More Exchange Reports.

#### SPECIAL FEATURE OF UNUSUAL MERIT.

Since we had the pleasure of witnessing an exhibition of the "Roosevelt in Africa" pictures and have been able to recommend them to our customers, we have been getting a constantly increasing demand for advanced bookings. We have no fear at all but that the several copies which we have ordered will be used continuously without any loss of time for several weeks. The great feeling of regard for Roosevelt personally causes this popularity and it appeals to all classes, including men, women and children, which makes it a special feature of unusual merit as a profit-bringer.—H. & H. Film Service Co., Chicago, Ill.

#### WILL BE HOWLING SUCCESS.

Will state that so far the demand has been very light on account of the high price on the first week's rental, so at the present time, we are unable to state just what success we will have with these films. However, I am inclined to believe they will be a howling success. The great trouble in our territory is that in most of the small towns surrounding Cleveland, there are two or more picture shows and each one is watching the other. At the same time, none of these small houses can afford to pay the rental price that is asked for them, but at some time or other, these pictures will be exhibited at all these small houses.—United Film Exchange Co., Cleveland, Ohio.

(Continued on page 3.)



# The Film Index

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### SPECIAL NOTICE.

The foregoing schedule of advertising rates is suspended indefinitely from this date. Write for new trial rates; they will interest you.

**CLASSIFIED ADVERTISING**—"For Sale," "Help Wanted," etc., 3c. per word; minimum, \$1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

### SPECIAL NOTICE

Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

**REMITTANCES** should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

APRIL 23, 1910.

## ANOTHER INDEPENDENT MIRAGE.

There is another tempest in the "independent" teapot. This time it is over a peculiar mercantile contraption called by its organizers "The Motion Picture Distributing and Sales Company." This new device was framed by Laemmle, Kessel, Bauman, Cochran & Co., and is alleged by them to be the real thing in the cure-all line for the troubles of the "independent" picture men. The gonfalon has been nailed to the masthead somewhere on 14th Street, and all "independent" picture makers have been invited to join hands with them at the rate of one cent per foot.

The plan looks especially good to Laemmle. He, himself, says it does and he calls loudly, and with many protestations of sincerity, upon all hands to accept "without the faintest suspicion the honest intentions" of the new scheme. He says—Laemmle says—"This company is intended to be a benefit to the whole Independent cause—not merely to the manufacturers and exchanges. It will not be a money-making concern at all. It is intended to cement all the sincere Independent picture men into one powerful, irresistible amalgamation, run on strictly decent, square, honest lines," and lots more just like that.

Do you remember when a man named Mudd handed out a bunch of conology that sounded very much like this stuff of Laemmle's? He did not use so many superlative adjectives, but he was just as cocksure that he was the regular appointed Moses who would smite the rock and lead the "independents" to victory. He said so, and, no doubt, he believed every word that he said; but, alas, "the best laid plans of mice and men gang aft aglee."

Now, what about this new scheme that Laemmle is touting; the proposition is that all "independent" manufacturers shall hand their product over to the "sales company" and pay one cent per foot for the privilege. It is understood, or asserted, that four concerns have already agreed to do this, namely, Laemmle's, "Imp" Company, Kessel's "Bison" Company, Thanhauser and the Great Northern. All the rest are on the fence and have signed an agreement among themselves not to go in unless they are let in on the ground floor. This is just what the Laemmle-Kessel crowd don't want to do, although they protest, or Laemmle protests, that

it is not a money making scheme. The outsiders say that if it is not a moneymaking scheme, why not let them in, as there will then be more to divide the expense. But they are not so confident that the promoters are not actuated by something more than patriotism, for they have done a little figuring on their own hook.

One cent a foot, they say, is just double the royalty paid Mr. Edison by the Licensed Manufacturers. Estimating that the "independent" output amounts to at least 12 reels per week, with a low estimate of 25 prints each, they can count \$3,000 per week pouring into the treasury of the "sales company," and they say: For what?

If there is anything that makes a simonpure "independent" toss in his sleep it is the thought that he is paying tribute to somebody. As a rule he doesn't like to pay at all—not even when he can see what he is getting for his money. But, when it comes to pay good money just to the Laemmle-Kessel combine, he's not for that.

The old wheel horses of the Alliance like Swanson and Morgan and others, who have been in the game for some time, say that they do not propose to jump from the frying pan that they are now in to the fire that they know not of. They fought the adoption of the "sales company" scheme successfully at the recent meeting of the Alliance executive committee, and succeeded in having the annual meeting of the Alliance called for Chicago. It is confidently believed that when that meeting takes place in May they will be able to put an effectual "kibosh" on the philanthropic and charitable pretensions of Laemmle, Kessel et al.

## WILL APPEAL FROM DECISION

J. B. Clark, of the Pittsburgh Calcium Light & Film Company, writes The Film Index that Judge Kunkel, of the Dauphin County Court, has decided that the Pennsylvania Picture Theatre law, with all its peculiar requirements, is constitutional. This means that the Factory Inspector may enforce the requirement that all picture theatres have three four-foot aisles, and further means that many picture houses will have to go out of business.

However, there is still hope that the Supreme Court may reverse the judgment of the lower court, and an appeal will be taken at once.

## ROASTING THE CENSOR

The erratic career of Police Censor George H. Hill, of Worcester, Mass., calls forth this criticism from a Worcester paper: "The slashing of moving picture films by Police Censor Hill has been the cause of much unfavorable comment during the past week and many people are wondering why such an important position has been given to one possessing such little knowledge of history, art and the drama. They contend that Hill might make an excellent rum sleuth, but that as a censor of picture films he is an out-and-out failure, and that a continuance of his nonsensical slashing may be the means of putting the picture houses out of business. It would seem that some one with more brains could have been selected for the position; but in the present police administration there seems to be only one man who is capable of caring for duties which the chief himself doesn't care to meddle with, and that man is George H. Hill. The chief ought to wake up."

## A GOOD WORD FOR THE SONG SINGERS

April 2, 1910.

Editor Film Index:

I was much interested in a recent article in The Index regarding the rendering of illustrated songs in moving picture theatres. Now, I have always held that a good singer is just as essential as good moving pictures, but, alas! how few singers there are that know how to sing illustrated songs. Most of them stand up with a sheet of music in hand like so many sticks or automatons—no feeling, no expression; in fact, if it was not for the printed chorus slides no one would have an idea what the song was about.

While I was in Chicago recently I visited most of the leading motion picture theatres and the downtown theatres, without exception, had singers with poor ideas of how illustrated songs should be rendered.

While visiting relatives out in Lake View in Chicago, I accompanied my nephew and nieces to several moving picture theatres in their neighborhood and in two of them on North Avenue, I found two singers who understood their business fairly well. At the Janet theatre a young lady displayed a very pleasing soprano voice and rendered the song very well, indeed. (Her enunciation was clear and her personal-

ity pleasing. At the Orchard theatre I heard a b-tone singer that pleased me immensely. His voice is a resonant and rich haritone, and his enunciation is a delight—every word clearly heard in every of the theatre. I was in the rear seat and heard distinctly every word. He possesses that magnetism reaches out to his audience, and is a graceful performer as well. His rendering of a song is different from most singers. He puts expression into the music seems perfectly free and easy in his methods.

I admired his performance very much, indeed, evidently so did the rest of the audience, for at conclusion of the song he received a regular ovation and repeated the chorus twice before the audience satisfied. I watched and listened to him for several evenings and when I get back home I shall endeavor to get my singers to adopt his methods, if I can.

If your other correspondent who was so hard on illustrated singers could hear the two singers, I live above mentioned, I am sure he would feel more kindly toward that class of performers.

Good pictures and good singers make a popular show and those houses get the money.

In conclusion, I congratulate the Orchard and Janet theatres in having the services of two such artists.

Very truly,

James Cutler

## GETTING IT FOR AMERICA

On the 24th of March the newspapers of this country were full of the accounts of a volcanic eruption of the greatest burning hill in Europe. Mt. Aetna was in full action and the world trembled for the surrounding country.

George Kleine immediately started a series of cables to France which resulted in his offering the surprise of the week to the film public.

The "Eruptions of Mt. Aetna" gives to the trade here every phase of the disaster except the sound.

The film is from the Urban-Eclipse Studio. Commendable energy on the part of George Kleine, for which the trade thank him heartily.

## THE MOTION PICTURE MODEL

By JAMES J. MONTAGUE.

(Copyright by American-Journal-Examiner.)

Dear Daysey May—I read last week that you adored to see six nights in every week to see the moving picture show. And so I take the liberty to thank with all my heart a lady who appreciates and understands my art. 'Tis I that thrills your throbbing soul, 'tis I that weeps your laugh, For, Daysey, I'm the model for the cinematograph.

Not for me to see my picture as a Broadway hillbilly fixture.

Not for me to pose in posters for the monthly magazines;

All my Thespian endeavor must be carried on forever in the unresponsive reaches that we call "behind the scenes."

I admit it's not so easy to be dehonair and breezy. Like John Drew and James K. Hackett, whom you praise all dote on so,

But it's infinitely harder to display dramatic ardor When you're nothing but the model of a moving picture show.

I get to work at six o'clock; I swiftly shuck my coat And give an imitation of the man that rocks the boat I presently plunge overboard and find a watery grave By landing seven feet below upon a canvas wave. And while the biograph clicks on I seize an ashen oar Beat off an over-eager shark and calmly swim ashore.

At half-past six I don a mask and creep with unctuous stealth

Upstairs to see a millionaire and part him from his wealth. He shoots, I shoot, the morning air with pale-hue smoke is filled,

And then I fall downstairs head first, for I'm the one that's killed.

You may not think that it is art to burglarize a flat, But do you fancy that Mantell or Sothern could do that?

At seven, bravely garnished with a spotless uniform, I lead a charge of cavalry and take a fort by storm. My horse is foremost in the fight; he trips and falls, and I see!

A dozen swipes with sharp shod feet charge headlong at me!

That may not be the highest form of pure dramatic art But do you think Forbes-Rohertson would care to play that part?

And so for ten long hours a day the biograph's cold eye Is fixed upon me while I fly, or fall, or fight, or die; And all that you, Miss Daysey May, six nights a week may go

To fill your heart with thrills the while you see the picture show,

And I, unknown to cheering crowds, unspoken of by the, That you may laugh or weep, must be the model for the same.

I don't ask you to adore me or to sit and languish for Like you might for Johnnie Barrymore or Mr. Forsham;

But since moving shows delight you, why I make so much to write you,

That you'll understand hereafter who and what I am.

And I'll more than feel requited if, the next time you are excited

When careering from a building a revolving form you see,

Rendered marvellously tragic by the moving picture's magic,

You will know you know the fellow, and, mayhap, will think of me.



## ROOSEVELT PICTURES

(Continued from page 1.)

## LIVE ONES ANXIOUS TO GET IT.

Replying to your favor of April 2, would say that the comments from our exhibitors, regarding the Roosevelt pictures, have reached the extremes in the matter of commendation and condemnation. We have had some exhibitors write to us that they wanted the pictures at any price necessary to get them. On the other hand, we have had exhibitors write and tell us that they consider it a crime that they should be asked to pay an extra price. However, I feel that the live ones are all anxious to get them and are willing to pay the limit of price that their towns and laws will permit.—Spokane Film Exchange, Spokane, Wash.

## INQUIRIES POURING IN.

We take pleasure in informing you that we find no trouble whatever in booking this picture; as we have been booked at the present time for the first two weeks of inquiries are continuously pouring in. In our estimation, this is one of the greatest feature pictures of the season, and we believe that every licensed theatre should make immediate arrangements for the booking of this picture.—Western Film Exchange, Joplin, Mo.

## DEMAND ENORMOUS.

Regarding Roosevelt pictures, beg to advise the demand for this subject is enormous and we anticipate good run.—Monarch Film Exchange Co., Oklahoma City.

## EVERY CUSTOMER WANTS IT.

We have inquiries for the Roosevelt pictures from practically every customer on our books. If they turn out to be as satisfactory as everybody expects they will, there is absolutely no reason why this should not be about the biggest thing that has yet been offered in motion photography.—Montana Film Exchange, Butte, Montana.

## BOOKING SOLID.

Booking solid, every customer wants it. Several already have large banners out advertising it as a future attraction.—Mitchell Film Exch., Memphis, Tenn.

## EXHIBITORS BIDDING FOR DATES.

We have found the demand for Roosevelt pictures so great that we have ordered two sets and exhibitors are bidding for dates.—Turner & Dahnen, San Francisco, Cal.

## EXCEEDING EXPECTATIONS.

Relative to the demand for the Roosevelt picture, we are very glad to say that the demand has greatly exceeded our expectations, and I have every reason to believe that all theatres who exhibit this film will find lasting prestige for their house inasmuch as the pictures are unusual, will draw a great many patrons who never before visited their theatres, and, above all, are bound to satisfy everyone owing to the interesting educational subject, and fine photography, which has surprised all motion picture people.—Theatre Film Service Co., Chicago, Ill.

## WILL BE GREAT MONEY MAKER.

There is a large demand for the Roosevelt picture, and we have booked three prints of same, and believe it will be a great money maker for all houses that exhibit it.—Buffalo Film Exchange, Buffalo, N. Y.

## NEARLY EVERY DAY BOOKED.

The demand for the Roosevelt pictures is big. Much larger than I expected at the beginning. I had to increase my order for an additional print, and up to four weeks I have pretty near every day booked in advance. The demand for posters is enormous.—Alfred Weiss Film Exchange, New York.

## FOUR SETS BOOKED SOLID.

Regarding the Roosevelt pictures, beg to advise that we have four sets of these films booked up solid and expect to have two more before the gong sounds.—Mes Brothers, New York City.

## MAILS FLOODED WITH REQUESTS.

The announcement that the Roosevelt pictures would soon be released has flooded our mails with urgent requests from every part of our territory, and exhibitors generally appear to be very anxious to get this production as early as possible regardless of expense.

The exhibitors are not the only ones in this territory who are displaying great interest in this coming release, but our local press, upon being advised that we were soon to run this topical picture, has liberally given us some most excellent press notices, with the result that our theatre patrons are anxiously awaiting the announcement of the opening date in one of our local theatres.

The manufacturers should be encouraged in turning out these topical feature subjects on the order of "Roosevelt in Africa" as it has a tendency to interest a large number of people in motion pictures who possibly could not be reached in any other way.—Florence Film Company, Salt Lake City.

## GREATEST PICTURES OF THE DAY.

We find the demand for the Roosevelt pictures to be so great that we have ordered two prints of this picture, and from what we have found out we have come to the conclusion that it will be one of the greatest money makers as well as one of the greatest pictures of the day. We consider that Col. Roosevelt is one of the most popular men in the United States to-day.—Colorado Film Exchange Co., Denver, Colo.

## WILL MAKE HISTORY.

Roosevelt Pictures are going great. We already have two applications for them for a full week, first

run, and have two prints ordered and prospects of ordering another one to take care of the demand. We consider that the release of the "Roosevelt Pictures" will make history in the motion picture business.—Progressive Motion Picture Co., Ogden, Utah.

## SWAMPED WITH ORDERS.

In regard to the "Roosevelt in Africa" pictures, I am swamped with orders for this great picture, as every exhibitor is desirous of having same, even at the high prices quoted, and has asked to get this film ahead of their opposition. They do not hesitate at all paying the price that is asked. I have booked several prints past the 5th week and will be forced to get several more. The demand is greater for the Roosevelt pictures than for the Johnson-Ketchel fight films, and they were the greatest drawing cards that I have ever handled.—Chas. A. Cahuff, Philadelphia, Pa.

## Roosevelt Descriptive Lectures.

Exhibitors can obtain descriptive 8 page lectures, on the Roosevelt picture from the Kalem Company, New York City at the following prices:

Lots of 1,000 or more \$5.00 per thousand.

Lots 300 to 500 \$2.50.

Less than 300 \$1.00 per hundred.

Imprint of exhibitors theatre, date of announcement, etc., all to be included within five lines will be printed on the back page of the lectures in lots of 1,000 or less \$1.50 extra; 2,000 to 5,000 \$.75 per thousand extra. Above prices are net F. O. B. New York, cash with order.

## KALEM JOTTINGS.

Wednesday, April 27, the Kalem Company will release a very ambitious production entitled "The Sacred Turquoise of the Zuni." This is an Indian picture that is out of the ordinary and one that no doubt will become a classic among Indian productions.

While the story is purely an imaginary one it is

## "A VITAGRAPH NIGHT FOR THE VITAGRAPH GIRL."

A very novel and unusual treat was afforded the attendances at Saratoga Park, Brooklyn, moving picture parlor last Saturday evening. A reception was tendered Miss Florence Turner, known as "The Vitagraph Girl," by Manager Robertson and a special exhibition of Vitagraph pictures was given. The theatre was crowded and re-crowded to its fullest capacity.

When the title page of "The Vitagraph Girl" was thrown on the screen, the applause was deafening, but, just as soon as Eddy Warden began to sing her charms as the song slides displayed them, the audience was admirably and patiently waiting for the chorus in which they all joined with a right good will and they demanded an encore so they could sing it again.

Miss Turner was introduced by a Vitagraph representative; this brought forth another evidence of her popularity. After the applause subsided, she responded in a very naive and fetching little speech. The approval was instantaneous and pronounced. Her admirers were not satisfied until she acknowledged their appreciation by accepting a magnificent bouquet of cut flowers.

Between the performances the people shook hands with Miss Turner and told her how they had often wished to meet "The Vitagraph Girl," whom they had learned to love and regard as a friend.

## "THE VITAGRAPH GIRL."

If you want a girl like the other fellows have only sweeter and more catchy than any other, get "The Vitagraph Girl." She's the latest



based on various true incidents described by Mr. Frank Cushman, the celebrated Anthropologist who lived for many years among the Moki and Zuni Indians, being eventually adopted by them. His works are the most complete study of their customs and history known to science.

The story of "The Sacred Turquoise of the Zuni," was worked up by Mr. Frank J. Marion from details furnished by Cushman's books and the Kalem scenic artists and propertymen made special studies of the Indian exhibits at the American Museum of Natural History where the finest Indian display in the country is to be found. The picture will no doubt cause considerable comment owing to its unique conception and execution.

Mr. Sidney Olcott, producer in charge of Kalem's Southern Stock Company was brought North especially to produce this masterpiece.

and best; she's a dreamy waltz like creation. If you get her for your "only own," you will have a card to draw the crowds and they will all join in singing her praises. There is a swing to her and her words are accompanied by rhythmic music which carries you right along with her and everybody is in on the chorus. While you are singing her charms, you can see them portrayed in the most beautifully and delicately colored slides ever displayed.

Communicate with F. B. Haviland Publishing Co., 125 West 37th street, New York City who will furnish "Vitagraph Girls" enough for everybody. Her lantern slide pictures can be purchased from Scott and Van Altena, 59 Pearl street, New York City.



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### CHICAGO LETTER

(Continued from page 1.)

be put will be hard to estimate. Moving pictures, still in the infancy of a great lifetime, have a glorious future, and history will be forced to record their marvelous influence on the uplift of the human race.

#### George Kleine's Encyclopedia of Educational Films.

George Kleine's Encyclopedia of Educational films is out. It is a handsome volume, octavo size, of 336 pages (including the index), with paper covers, carefully reinforced. The first page of the cover bears a tasteful design in four colors which unfolds an artistic glimpse of a waterfall, the portieres bound to right and left upright columns suggesting a curtain. As scenic and travelogue subjects preponderate largely in the contents of the volume, the design is peculiarly appropriate.

There have been issued at various times catalogues of educational subjects, good and serviceable in their day; but they were merely partial lists of their existing subjects, and none could claim the large and comprehensive scope of this volume which I have characterized, I believe rightly, as an encyclopedia of educational film subjects. I am borne out in this view by the prefatory remarks of George Kleine—where he states that "No purely educational films exist outside of those listed in this catalogue, and its forthcoming supplements which will be issued from time to time." The volume, therefore, embraces the whole circle of knowledge, as it can be derived from educational moving pictures, and is justly entitled in that respect, to the rank of an encyclopedia.

The eloquent dedication of the work of Thomas A. Edison shows that Mr. Kleine, though modesty itself in his desire for distinction, knows full well the signal importance of this great step forward in the interests of educational motography and micro-kinematography, and this brief review would lack the essential feature were I to omit the dedication. It is as follows:

"To the most democratic of men; the most unassuming, whose energy is compassed only by the number of hours in the day, whose measureless intellect finds kinship in every branch of knowledge, whose inventions have bettered the condition and added to the pleasure of uncountable millions; to the man who is most honored and revered by those who know him best—to Thomas A. Edison—this compilation is most respectfully inscribed."

And so the first volume of the great library on educational pictures that the future is to create happily bears on its dedicatory page the name of the "Great Wizard," whose mystic power will command the veneration of the men and women of all ages.

The film subjects listed in the index and briefly described in the pages of the work number nearly 1,100. These include all the available films on agriculture, aeronautics, animal life, bacteriology, biography, biology, botany, entomology, ethnology, fisheries, geography, geology, history, industrial subjects, kindergarten studies, mining and metallurgy, microscopy, military, naval, natural history, ornithology, pathology, pisciculture, railroad, religion, scenic, topical, travel and zoology. These subjects, as stated in the preface by Mr. Kleine, "include the choicest products of the foremost American and foreign manufacturers."

The following paragraph from the introduction of the division, Natural History, is more

pertinent to the issue of this great work than anything I could write:

"The great importance of educating through the agency of the eye, as well as through the ear, is now fully acknowledged and established. To-day, in every properly conducted, up-to-date college or school, the optical lantern is in daily use for demonstrating, by means of slides, the subject of the lesson or lecture. The lantern slide, however, no matter how good, has in certain cases its limitations, particularly when illustrating various industries, native customs, animal, bird or insect life, micro-organisms, etc., in so much that the slide can only show one pose, phase or position. It is for this reason, amongst many others, that the motion picture has such a future before it as an educational factor; for it is capable of showing on the screen every movement in the most life-like manner. The leaders of science and education, the world over, are to-day advocating the use of the cinematograph as a means of vividly and truthfully demonstrating natural phenomena."

Great care has been taken to guide the reader and user of this work by giving an exhaustive index, with cross references whenever necessary. To make it especially easy for reference, there are three indexes. The first is under main classifications, the film subjects being placed under the main head to which each belongs. The second index takes each of these main heads in alphabetical order and lists, in alphabetical order, under it those film subjects, or titles, which properly come under that head. The third is a general alphabetical index in which appears, in alphabetical order, the title of every film subject in the work.

It will be found that this Encyclopedia of Educational films is far from being dry reading. Indeed, one can open the volume haphazard at any page and find much that is both interesting and instructive. But, to find the subject you seek, or one that will cover the idea in mind, go to the index at the outset and save time.

#### Caruso in a Selig Picture.

On Friday, April 8, Wm. N. Selig took out a distinguished auto party to his factory. The visitors included Signors Caruso, Amato and Bassanio, of the Metropolitan Opera Company, and the Rev. Joseph Tonello, of Chicago. Signor Caruso, especially, enjoyed the novelty of the occasion, being transplanted from the busy street scenes of Chicago to the aboriginal settings of an Indian encampment on the plans in the twinkling of an eye, a big forthcoming Indian picture being then in process of production. He danced around the spacious grounds with the glee of a boy just released from school, eagerly scanning this and that and observing keenly the operations of the camera men and the massing of the red men and women in successive scenes.

Noting the absorbing interest of the famous tenor in the mysteries of moving picture production, Mr. Selig ordered operations suspended for a time and suggested to Caruso and the other members of the party that they should participate as the principal actors in the production of a short film. Signor Caruso and his friends laughingly consented, the world's famous tenor entering into the spirit of the thing with a zest and artistic fervor that characterize all his operative work.

The film will be only about 100 feet, but in it the Metropolitan Opera Company's star will be seen, conversing with the bucks, bartering with and chaffing the smiling squaws and otherwise faithfully performing the role of leading figure in the picture drama. Of course, the film will be for private exhibition, strictly, and will

be preserved by Mr. Selig as a valuable souvenir of the unique event. Signor Caruso, too, will be presented with a positive, so that in years to come he will be able to see himself bottled up in a moving picture, just as he will be able to listen to the notes of his marvelous voice by means of the Victor phonograph.

So pleased was Signor Caruso with the afternoon's experience, he involuntarily broke into a snatch of song while in the Selig exhibition studio, to the great delight of the employees within earshot, thus leaving behind him as iradlicable memories as those carried away by him.

The great Caruso in a moving picture! Can you beat "Bill" Selig?

#### Big Interest in "Fly Pest" Film.

The exhibition of the "Fly Pest" film at the Orpheum recently, where it was shown for two days in succession, engrossed the attention of thousands of visitors. Health Commissioner, Dr. Evans, was in attendance with a large gathering of his co-workers, and so were the representatives of most of the Chicago dailies. The "Daily News" had the following account of the presentation of the great educational film:

House flies—hundreds of them—hopped, skipped and flitted about in State street this morning while I. W. A. Evans, city health commissioner, and sworn enemy of the fly, stood by, smiled indulgently and applauded approvingly. Not only that, but he whispered confidentially to a reporter for the Daily News, who was with him: "We're going to take those flies over Chicago this summer under our protection."

This seeming paradox may be explained by the fact that the flies were not real, living, breathing, housewife-pestering flies, but the pictures of them projected upon a screen in the Orpheum motion picture theater. It is said to have been the first exhibition of motion pictures of the life and development of the house fly ever given, and it is to be used by Chicago's health department this summer in conducting an educational campaign against the fly pest.

#### SHOW HATCHING OF FLY.

In the start the exhibit represented the beginning of the fly's life. Some full-grown flies flitted and ran about over some decaying meat and soon groups of white eggs were shown. Then some little insects, called ichneumon flies, came "on stage" and destroyed a part of these and the scene changed.

The spectators looked upon what seemed to be a quantity of white frankfurter sausages, and some others curved like bologna.

"Why, that looks like summer sausage," whispered a woman sitting beside Dr. Evans. "Oh," she suddenly added, "they're coming to life! Look! The meats are crawling right out of the skins."

The health commissioner explained that the picture was not of edibles, but of the eggs of the fly, hatching out into little worms.

"Well, I would have sworn those were real sausages," nodded the woman, still hesitating to believe.

#### "HORRID, CRAWLING THINGS."

Then were shown consecutively a quantity of little worms an hour old, some seven days old and some digging into the earth to bury themselves and emerge as real flies. They were always on the move.

"Aren't they horrid, crawling things, though?" again whispered the woman who first thought they were sausages. "Are flies ever ugly things like that?"

"Just watch," patiently answered Dr. Evans.

After the picture had shown the flies in their next stage of development as resembling grains of wheat or elongated coffee kernels, a fly was shown pushing its way up out of the coarse earth. No wings were visible. First one long foot showed, then another, and soon with a great upheaval of fully fifteen grains of sand (!) out dashed a furry, funny, ungainly looking little fly and scampered away.

#### HOW A LITTLE FLY EATS.

"Isn't he cute," exclaimed several spectators in unison, audibly.

Then a funny looking elephant was shown pulling some silk from the top of a telephone pole. At last it looked that way. On looking closer, however, it was



found to be a fly eating sirup from the point of a needle. The picture was greatly magnified. Its method of eating was almost exactly like the trunk action of the elephant. Another picture showed the fly's tongue and foot. The tongue looked like a long-toothed woman's back comb, or a skeletonized kitchen spoon such as is used for beating eggs or stirring cake. Then came the less pleasing part of the film.

Flies were shown on decayed fish, running hither and yon, and then sailing peacefully to a bowl of lump sugar, over which they ran with equal disregard of all health rules. Then Dr. Evans sat up.

"Now it's getting where it will do some good," he said.

#### WOMEN ROUSED BY DANGER TO BABY.

Another picture scene followed, in which flies were shown running about a cuspidor. Next they were shown on a nursing bottle tip, which, a few moments later, was shown furnishing food and contentment to what caused all the women to exclaim:

"Oh, isn't that the dearest baby!"

Then they added thoughtfully, whispering to each other:

"And to think those cute little flies could do so much harm! I never thought they would, did you?" And one added: "I've got a baby about that size at home and I predict that flies will fare hard in my house this summer."

"Listen to them, listen to them," whispered Dr. Evans, nudging the reporter. "See? That's what gets them. This is just the scheme to show them with."

#### Effective Advertising Methods.

Sam Levine, manager of the Orpheum on State street, mailed me a postal card and on the writing side was printed the following announcement regarding the "Fly Pest" film:

WILL BE SHOWN AT THE  
ORPHEUM THEATRE,  
OPPOSITE PALMER HOUSE.

WEDNESDAY, APRIL 6  
THURSDAY, APRIL 7

THE FLY PEST  
DANGER FROM HOUSE FLIES  
SHOWN IN MOVING PICTURES PREPARED  
BY MICRO-PHOTOGRAPHY.

A campaign against the house fly is about to be exhibited to health officers, scientists and educators by a series of films showing the dangers arising from the insects.

The flies used as subjects are magnified till they appear as large as Plymouth Rock hens. Their breeding places in masses of refuse is shown, and their development, always under the most unsanitary conditions, through various stages till the perfect fly is formed.

A second series of films makes plain how infection is carried by picturing an insect that has just alighted on some germ-reeking spot crawling over a sugar bowl or infants' feeding bottles.

#### ADMISSION 10 CENTS.

This is an excellent, as well as an inexpensive way to reach patrons for a feature film. Every wide-awake exhibitor should have a list of his customers, and their addresses. The plan applies with special force to the managers of houses in country cities and towns, even in cases where advertisements and notices appear in the local papers. Every little aid counts, and this is by no means a "little aid." The aim is to get everyone interested into your theatre, and to interest those who need awakening.

#### Chief Steward Proposes Municipal Nickel Theatre.

The "Tribune" of Chicago, in its issue of Sunday, March 27, had an extensive news article on the proposed establishment of a system of municipal nickel theatres, the initiator of the novel scheme being Chief of Police Steward, of Chicago.

"Electric theatres should be owned by the municipality or conducted by the churches for the purpose of improving the morals of the young," is the quoted opinion of the Chief, in a statement made by him to Alderman Beilfuss, of the small parks commission, with the understanding that the alderman would lay the matter before the proper aldermanic committee at the first opportunity.

"Chief Steward," the article states, "believes in the educational value of the well conducted 5 cent theatre, but realizes the damage improper shows do, when such things as proprietors permitting children to smoke cigarettes and otherwise misbehave behind the scenes would not be possible, if he could get the theatres under his jurisdiction."

"Control by the churches is a secondary consideration, but would have the advantage," the Chief believes. In that event he would hope that philanthropic persons would establish a library of films that would be transferred from church to church like a circulating library.

"Theatres ought to be established in the

small parks," the Chief thinks, "and only adults should be charged the full 5 cent price for admittance—children under 16 might be charged 2 cents, under 10 years 1 cent, or be admitted free." The Chief would have these park theatres constructed of corrugated iron, so that they could be moved about and used, when necessary, for voting purposes, or as supplementary school rooms in the crowded districts.

"The well conducted electric theatres have an educational value and draw the children away from vicious tricks," comments the Chief. "They have a great hold on the people and can be diverted into the most instructive channels. Boys and girls frequently misbehave in the small houses, and our only way to prevent it, under prevailing conditions, would be to station an officer in front of every door." Then Chief Steward continues: "One of the most annoying things of this office is the constant stream of complaints from nervous people regarding the playful antics and annoyances of the young. Municipal theatres, which would offer good entertainment to children at a penny, or so, a head, would do much to draw them away from vicious practices. You cannot tie down the boy or girl, but you can attract them to healthful amusements and educate them into good behavior. I am a lover of children, and I believe the city could spend its money to no better advantage."

"I think such theatres would become important factors of the small parks and playgrounds, and I am ready to do everything in my power to have our city fathers carry out the scheme."

Chief Steward is one of the most efficient and thoroughly honest police heads that Chicago has ever had, and his proposed plan to establish municipal 5 cent theatres has for its object the controlling of unruly children. There seems to be, however, in the words of Chief Steward, a confusion between "misbehavior" of children in a theatre and "improper shows." The strict censorship of films by the Chicago examining board absolutely prohibits the exhibition of an improper film, so that the whole issue must be confined to the "misbehavior" of children and to the lax management of the house where such "misbehavior" is permitted. Should municipal park theatres be established, strict behavior will be enforced only by an officer in front of every door, and that can be done by the city.

But each of these park theatres will need an experienced manager, a licensed machine operator, ticket sellers and takers, etc., etc., same as in privately owned houses. Then there is the cost of projecting machines and, most likely, the cost of renting films, all of which items will make the 5 cent and 2 cent admission prices look pretty small at the end of the week. Aside from the practicability of the plan, however, Chief Steward deserves credit for his great interest in the welfare of Chicago children, and it is to be hoped that he will succeed in solving the problem, "How to make unruly children behave."

#### Chicago Film Brevities.

E. H. Montague, late Chicago manager for Pathe Freres, left for New York City Saturday, April 9. Mrs. Montague accompanied him.

The Chicago Song Slide Exchange is working night and day to fill the orders pouring in on that 25c. per set proposition. The territory supplied by the firm is extending rapidly.

P. Schuchmann, manager of the Lyric theatre, Streator, Ill., was a caller at this office last week. His business is so prosperous that he wants the Film Index to enable him to make it still better.

Manager A. M. Kennedy, of the Geo. K. Spoor Exchange, informs me that their list of customers keeps increasing daily. Quite a number of these comes from the "independents," both in the city and country.

R. R. Nehls, of the Kleine Optical Co., tells me there is a big demand for Selig's issue of "Roosevelt in Africa" posters. Over 800 have already been contracted for and orders are still coming in steadily.

"Fighting the Iroquois in Canada," the Kalem release for April 20, is recommended by W. F. Lynch, Chicago representative of the firm, as being one of the best photographically and one of the most stirring in theme and treatment turned out for a long time by his firm. The demand for it is already active.

Wm. N. Selig has revived a poster scheme of

his which was first put in operation in connection with pictures, several years ago and then discontinued. This is the descriptive, or synopsis, poster which is intended to be used in conjunction with the lithograph poster for each release. It is of one sheet size and is printed in two colors.

Manager C. S. Sullivan of the Royal theatre, Calumet, Mich., is issuing a small publication, entitled "Pictureland," in connection with his theatre. The paper is of quarto size and contains interesting film news as well as descriptions of releases at the house. Its advertising columns are also well filled. Good luck to "Pictureland."

John B. Rock, of the Vitagraph Company, has had extensive correspondence with Canadian theatre managers recently, which shows that Vitagraph pictures are big favorites across the border. "Capital vs. Labor" is especially quoted as a big paying favorite. He also states that the Melies releases are giving great satisfaction in the Middle West and West, the Western comedy subjects being particularly in demand.

I saw D. Barnett, of the Barnett Bros., owners of the Grand theatre, 1937 Milwaukee avenue, last week, where high class pictures and vaudeville are run, and he pronounces business as very fair and the outlook good. This theatre has been getting its service from the Theatre Film Service for over a year. Mr. Barnett believes that the days of the small nickel theatre are numbered and that the theatre of large capacity, at the nickel admission price, will rule in the near future.

The Selig Polyscope Co. is receiving numerous verbal bouquets just now from exhibitors and exchanges, because of the foresight and initiative shown by the publicity department in mailing a special and neatly prepared press sheet with each of the film bulletins sent out. These press sheets contain press notices, all ready for clipping out and forwarding to the local press, the latest releases being cleverly covered by them.

The "Polyscope News," an amusing and interesting section of the Selig "Flying Special" of April 15, contains several entertaining paragraphs under the heading, "Ten Years Ago To-Day."

A. Powell, manager and owner of the Ideal theatre, Kokomo, Ind., was a caller at the Film Index office last week. Mr. Powell's theatre leads the four houses in Kokomo, by reason of its capacity, high class film service and fine musical effects. Mr. Powell informed me that he had just purchased the Airdome in his home city, which was built last summer, opened in September and closed in October. It was built by the U. S. Amusement Co., as one of a circuit throughout the state, the promoters being outside people who sought to interest local merchants and others in each city exploited. These promoters proved to be a "hot air" lot and their scheme was a general failure, local subscribers for stock, in every city listed by them, being the victims. Mr. Powell bought the property to protect himself and he got it for a mere song. It is his purpose to run it during the summer months with repertoire musical comedy and dramatic stock companies at popular prices. Mr. Powell is an old patron of the American Film Service.

#### NEW ROANOKE, VA., HOUSE.

On Easter Monday, the new Jefferson Theatre, just constructed at Roanoke, Va., will open as a high-class vaudeville theatre. The playhouse is strictly modern in its construction, and is thoroughly equipped with all the latest improvements used in the largest theatres throughout the country. Its stage is of such dimensions as to permit the staging of any sized production, while the dressing rooms are handsomely fitted out for the comfort of the performers. It will be under the capable management of Mr. Isador Schwartz, late of the Lubin forces in Philadelphia.

#### NOW MANAGER PRELLER.

William C. Preller, for several years connected with the Pittsburgh office of the Pittsburgh Calcium Light & Film Company, has been appointed to succeed S. J. Berman as manager of the branch at Des Moines, Iowa.



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handsome, four color lithographed posters, illustrating dramatic, melodramatic, comic and farcical scenes, made during the past twenty years for all kinds of plays.

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50 for \$3.00	300 for \$12.00
100 " 5.00	500 " 15.00
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Not more than ten posters in every hundred are of the same style unless particularly requested.

Ten handsome samples will be sent you upon receipt of 50 cents, which sum we ask to safeguard ourselves against imposition, and which will be considered part payment for any later order of one hundred or more posters. Ask any theatrical manager about

**THE H. C. MINER LITHOGRAPHING COMPANY, 342 West 14th Street New York City**

## ACQUIRES TALENTED ACTRESS

### Essanay Secures Services of Martha Spier for Leading Parts In Picture Plays

It was recently announced the Essanay Company was organizing a very strong and capable stock company, but until now all names have been withheld. It is interesting to learn that Miss Martha Spier, a talented young German actress, who last season acquired considerable renown at the New German Theater in New York, has contracted with the Essanay Company for the summer months to play leading parts in the excellent Essanay productions.

Although Miss Spier has been in America but a short time, she has scored brilliant successes in leading roles, playing to select German audiences at the New German Theater in New York. Here she attracted the attention of certain New York theater managers and received much flattering comment for her splendid inter-



MISS MARTHA SPIER.

pretation of Hannele (in which Mrs. Fiske will shortly appear), and it was even whispered that when she appears in English speaking plays she may even give the famous Russian Nazimova a good race. Miss Spier's work in stock at the New German Theater was highly complimented by the German newspaper dramatic critics. She has won many staunch friends and admirers during her brief season in New York and declares she was offered another season with the German Theater Company, which she refused, preferring to give the silent drama a thorough try-out.

In Germany, Miss Spier is acknowledge a very clever comedienne and for several years essayed leading roles at the Hoftheater, Meiningen, one

of the foremost of the German theaters, interpreting the new drama. The Meiningen institution, it will be remembered, is a sister theater to the Hoftheater of Berlin. With her own company Miss Spier has made extensive tours of Germany, Holland and Belgium, playing all the leading theaters in the principal cities, and won much praise from the German newspaper critics. They have all accorded her the distinction of incomparable in comedy roles. Miss Spier is also rightly proud of a medal, conferring her the distinction of first in comedy in a contest at Meiningen, awarded by the nobility of the city, who support the artistic Hoftheater.

Miss Spier had intended to pose for the Essanay Company only until she had overcome the few slight imperfections of her English, the only barrier at present between her and the English-speaking plays. However, since she has seen the work in motion pictures she declares she may like to stay longer. She finds the work fascinating and much to her taste and talents.

Miss Spier was at first not much impressed or enthusiastic about motion picture work until she had viewed the making of pictures, the practical work, in the Essanay studio.

"It is wonderful," she said, "how much more there is to it than one has thought before seeing the actual work. Of course, I have realized the art of pantomime is tremendously hard to acquire, but there is something more in this than mere pantomime. I cannot fully express my eagerness to study this delightful new art and am sure I shall enjoy it."

Miss Spier is slightly below the normal in height, but does not appear to be so. She has a winsome face and exceedingly beautiful and expressive eyes. Her personality is charming. Her individuality and character is in her every gesture. She has been an earnest student of drama and comedy with more than average results. She is altogether a charming actress.

The Essanay Company is to be congratulated in the acquisition of this talented young lady and the film world will undoubtedly await with interest her first appearance under the Indian Head.

### LYRIC THEATER AT BURLINGTON, IOWA, CHANGES OWNERSHIP.

Mrs. Wm. Cress, of Burlington, Iowa, has purchased the Lyric Theatre, located at 520 Jefferson St. A complete change in the operating force has taken place. Mr. J. H. Ewing is the new manager selected by Mrs. Cress. Mr. Walter Ewing, an experienced machine operator, is again in charge of the operating booth, while Miss Teckla Ewing's sweet voice will be heard in connection with the illustrated songs. First-class service will continue to be given as heretofore.

### NO AIRDOMES FOR BUFFALO.

Mayor Fuhrmann, of Buffalo, N. Y., announces that he will not grant licenses to picture shows in tents. Objection is made to this class of shows by residents in the neighborhood.

### MELIES NOTES.

The two Melies releases, "Cyclone Pete's Matrimony" and "Branding a Thief," have proven all that has been said in advance, the proof is simply a re-echo of their quality and merits. They are full of wild Western breeze with all the coloring of war paint and feathers, not to mention the fringe and woolly wildness.

### THE MAPLE LEAF THEATRE.

One of a group of three in Vancouver, B. C., controlled by J. R. Muir, each house, the Majestic, Rose, and Maple Leaf, are similar in design and appointments. The Maple Leaf, a building 50x120, built especially for motion pictures, having a large seating capacity, 565 opera chairs flanking two wide aisles, to the orchestra pit, wherein a four piece orchestra assist the pictures very effectively. No songs or vaudeville are used.



The tinting is restful to the eye, while the plastic decorations are very pleasing. A ladies' lounging room sumptuously furnished is a feature of this house, and located as it is near the center section of the business and residential streets, caters to the better class of theatregoers. Two boxes seating 12 each obtain a 25 cent price for parties. The front



of Vermont marble, and heavy plate mirrors is quite rich. Uniformed attaches are in attendance. A large roomy ticket office is an ornament, while the operating room 10x14x14 in height with ventilators makes life pleasant for the two operators, who work shifts from 11 a. m. to 11 p. m.

The Majestic seats 350, the Rose 382, and each doing splendidly with Patents Co. film only.

Vancouver has eight picture houses, the above three leading the van while the others are close up in appointments and all doing a profitable business.



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## THE MAN ON HORSEBACK

### Scene at Nassau, West Indies, and Incidents Relating to Lubin Picture Folk

"The man on horseback" has come into the world of motion photography since the demand for western topics was created, but the man on horseback of the cut is not a picture actor but A. D. Hotaling, one of the Lubin field operator-producers taken during the visit of the Lubin Southern company to Nassau in the West Indies.

Nassau has some splendid roads but cross country is rough and stony and the sure-footed little donkeys—quite distinct from the western burros are the best means of transportation for camera and costumes. Sometimes the stubborn little brutes balk and develop a temper all out of proportion to their diminutive size but as a rule they are dependable and good weight carriers though a tall man wishing to dismount has only to stand up and let his animal walk out from under him.

Field work is pleasant as a change from the monotony of studio work and southern lands are welcome when northern snows are deep, but

Selecting Sunday as a day most likely to be free from intrusion the men were taken over to Hog Island, across the harbor, where they blacked up and assumed the straw skirts that marked the proper full dress of the Zulu. It was a hot day in spite of the fact that it was February, and the men perspired freely. The straw skirts cut their skin badly and the spines of the prickly pear bedded in the sand, stuck in their feet, while the saw like edge of the Spanish bayonets lanced their legs. Then came the wash-up in cold salt water, itself no treat with the abraded skin, and the return to Nassau to find that they had missed the Sunday chicken dinner with no restaurant where they might repair the loss.

The writer of the story was a member of the company who had sold it to the production department before the southern trip was contemplated, and the director discovered him that evening on the veranda of the boarding house.

"Writing another nice story?" he asked with thinly veiled sarcasm.

"Yep," admitted the author—"but it's for a lot of women so I don't go writing my own trouble any more."

A picture better appreciated was the famous fruit lunch at Hog Island. There are exten-

## LUBIN NOTES.

There are little laughs in picture making that do not get into the film. One came to a section of the Lubin players last week, when a comedy picture was being taken with the exceedingly plump comedienne of the Lubin company as the star. One trick scene required her to run up and down hill several times. Twice she ran to the top of the hill and down again, but the third time she stopped halfway. "I can't get up," she cried to the director. "Then come down," was the sane suggestion. "I can't go either way," came the despairing cry, "I'm all out of breath." "Then hold," advised the director of strenuousness and the picture making stopped, while the plump comedienne recovered her long lost breath.

Two of the Lubin directors have a friendly bet up as to whether "When the Cat's Away," or "The Angel of Dawson's Claim" will draw the greater number of orders for extra prints. At present the comedy has all the best of it, for those Atlantic City pictures are invariably knockouts, but the director who produced the Angel is waiting for the presentation of the two subjects, for he is confident that the child picture will be an even greater drawing card. The players in the two pictures have side bets up and the excitement runs high.

Police reserves were required the other day to enable a section of the Lubin stock company to get underway. At the rear of the Lubin building is one of the alleys that intersect most of the Philadelphia squares, and down this narrow passage was backed the big Lubin car. The rear section and roof were loaded down with Western saddles, Indian tepees, camp furniture and other properties, while Indians and cowboys and girls were crowded into the passenger section. Long before the loading was accomplished the alley was packed solid with the curious, who refused to give way, determined to lose none of the fun, and it was not until the reserves came up that it was possible to start up the car without danger of running down some of the "rubbernecks."

"Rastus in Zululand," to form one of the early Lubin releases, is one of the few pictures to be made under two flags. A part of the film was made in Philadelphia, where the start of the picture is supposed to occur while the scenes in Zululand were done under the British flag in the West Indies. It is a comedy subject and about as good as they make them for real laughs.

## MORE ON RELIGIOUS FILMS.

Featured for Tuesday, April 19th, the Gaumont semi-religious production "A Penitent of Florence" or "Gloria in Excelsis" contains many of the finest interiors ever photographed. The actors are masters every one, and the work in grand finale is a marvel in pantomimic power.

The story concerns two brothers and their love for the same fair-haired girl. The film in its length shows seventeen scenes, anyone of which is well worth a person's time and money.

A musical program has been arranged for the drama by Prof. W. E. King, Director of Music in the Orpheum Theatre, Chicago. He advises the introduction of a baritone and tenor duet in the final scene.

All who have had opportunity to see the production have pronounced it a wonderful piece of work from every standpoint.

## ROMANTIC FILM.

"The Lovers' Oracle," is strong in its appeal to the young men and women. The weird scenes and romantic incidents which surround a youth who falls under the influence of a witch, hold the audience for every foot of the exhibition.

There is always a fascination in having your fortune told or having someone else's future read and in this drama we are permitted to watch one man and woman fulfill their destiny.



it is not altogether a picnic for producer or player to operate so far from the base of supplies. A costumer and assistant accompanied the company and both were kept busy making costumes as they were needed but when a manuscript called for a rocky creek and there was nothing but sand within half a mile of the water, there was nothing to be done but to buy a couple of wagon loads of rocks and make a creek to order. Those who admired The New Marshall at Gila Creek will find it difficult to believe that the western creek with its placer mining was in reality a Florida inlet made over to order.

But it was The Sailor Coon, a pending release, that furnished real comedy. Arrived in Nassau where it was supposed that the negroes, almost pure-blooded Africans, would be glad to pose it was discovered that since but little was needed for good and such clothing as was worn few blacks could be induced to pose and the men of the company were pressed into service.

sive cocoanut groves and orange plantations on the island and the trip, including the boat ride and all the fruit one may eat is only a shilling. It is a standing joke in Nassau that the reason it is known as Hog Island is because of the vast quantities of fruit each visitor gets away with in his effort to obtain his money's worth. As a matter of fact the name is of long standing and dates back to the time when Blackbeard's piratical crew let loose upon the island some porkers captured from Spanish ships along with more valuable loot, some of which, it is believed, still lies buried on the island.

The Lubin releases made on the southern trip were unusually rich in scenery. His Spanish Wife, for instance, having been made in the grounds of the Royal Victoria Hotel, while Queen of the Seas, yet to be released, shows some fine coast scenery and The Fisherman's Luck and Hemlock Hoax, the detective present street scenes that look strange to eyes used to northern environment.



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## RECENT SLIDE RELEASES

### Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

DeWitt C. Wheeler.

"HAS ANYBODY HERE SEEN KELLY."—Published by J. B. Harms and Francis Day and Hunter. The raging hit of the country. Miss Nora Bayes, playing the Jolly Bachelors, at the Broadway Theatre, New York City, takes ten or twelve encores nightly. Everybody is whistling it. The song has been restricted and is just released. Wheeler has the exclusive rights for the illustrating of Kelly and has produced a set of slides which will set the world thinking. It is one of Mr. Wheeler's "special sets" on which he has spared neither time nor money to make a masterpiece. Novelty effects are lacking, and there is every reason to believe that these slides will make "Kelly" a scream in any theatre. Every exhibitor should get them.

"BABY BLUE."—By Jerome & Schwartz, who are the peers in their line. Published by J. H. Remick & Co. A pretty little love ballad. The lyrics which are exceeding clever are set to a melody such as only Jean Schwartz can write. Illustrations of beautiful photographic quality and clever posing are produced by Wheeler which are rich in nature study and human interest.

"UNDER THE ORANGE BLOSSOM TREE."—Words by Junie McCree; music by Albert Von Tilzer; published by York Music Co. A fine set of lyrics set to a beautiful waltz melody, such as only Albert Von Tilzer can write. For clearness and superb coloring, this set of slides cannot be beat. The scenery is great, such as Mr. Wheeler usually selects for love ballads which he illustrates.

"THAT LOVIN' TWO-STEP MAN."—Words by Stanley Murphy; music by Percy Weinrich; published by J. H. Remick Co. Rag-time numbers are quite the rage at present, and this song is way above the average both in lyrics and melody. A set of slides, full of humor is produced by Mr. Wheeler in which we see every step and "hold" from the "hard" dance to the "society" dance.

"THAT FASCINATING RAG-TIME GLIDE."—Latest hit of Kerry Mills, composer of the ever popular "At a German Camp Meeting," "Kerry Mills Barn Dance," etc. Mr. Mills always writes hits and "Rag Time Glide" is no exception. The slides are a set of humorous, well posed illustrations that set off the lyrics in great style. A handsome young couple is seen in various dance halls where to the strains of "That Fascinating Glide" they give themselves up to the joys of Terpsicor. Wheeler has introduced more and better novelties into this set than he has ever before attempted. They are extremely clever "That Fascinating Glide" ought to enjoy great popularity in moving-picture theatres.

"HONEY WHEN IT'S SUNNY."—Love hallad with words by Collin Davis and Arthur Gillespie. Music by Charlotte Blake. Published by Jerome H. Remick. Illustrated at a beautiful estate by Wheeler, and, like most love hallads, will be well received.

"WHEN THE IVY CLIMBS OVER THE WALL."—Here is one of Wilmart & Sons' latest successes illustrated in superb style by Wheeler. Music by George Christie is catchy and bound to make a hit. Words by Andrew B. Sterling, one of the best known hallad writers in the country. The illustrations are another example of the Wheeler Co.'s excellent

taste in the selection of surroundings for their posing. Sharp, clear photographs are made beautiful by touches of nature that only an artist knows how and where to select. You can't go wrong by purchasing this set.

"WHAT'S THE MATTER WITH FATHER?"—He's all right. Jerome H. Remicks famous hit, of which little need he said. Everybody knows it and likes it. Wheeler has illustrated father's "doings" and the college boys' pranks as set forth in the lyrics. A good, lively song for a motion-picture performance. "DINAH FROM CAROLINA."—Words by Junie McCree; music by Albert Von Tilzer; published by the York Music Co. This song, both in lyrics and melody, is fully up to the standard set by these writers in all their compositions. The story is beautifully told and the melody has the ring of a hit. Slides that suit the lyrics to the letter are excellently posed by handsome models. The slides tell the story of the song very clearly and contain enough action to hold the enthusiastic interest of any audience.

Scott & Van Altena.

"TELLING LIES."—Bright, snappy comic song by Henrietta Blanke-Belcher; words by Irving Berlin; published by Ted Snyder Co., New York. The illustrations are exceptionally well posed, and are for the most part moonlight scenes. Many beautiful effects in coloring and shading have been introduced which together with usual three or four original novelty effects in each of Scott & Van Altena's ought to make this set of slides very popular.

"IT'S ALWAYS JUNE, WHEN YOU'RE IN LOVE."—To begin with this song is one of the most catchy little love waltzes published in some time. Written, words and music also published by Chas. K. Harris, New York. It has a melody that is bound to please. The illustrations are posed for in most artistic fashion by a very beautiful young woman and a handsome man, both of whom do themselves credit. More and still better novelties. An excellent set.

"YOU'LL NEVER FIND ANOTHER LOVE LIKE MINE."—Published by Jos. W. Stern, New York. A love ballad illustrated with interesting and beautifully colored slides.

"YOU'RE JUST TOO SWEET TO LIVE."—A charming little melody with words that tell of a southern romance. Words and music by Avery, Hart and Cris. Smith; published by the Ted Snyder Co., New York. Excellent as Scott & Van Altena may be at the art of "touching up," we fear they had little use to apply it to the models in these illustrations. Young and pretty, they captivate by their graceful posing and charming expressions. This song is just too sweet to miss.

"MAY BLOSSOM."—A love hallad by Theodore Morse with words by Robert F. Roden; published by the Theodore Morse Music Co., New York. The posing in Scott & Van Altena's illustrations is much to our taste of late. Whether due to particular care on their part or to the ability of the models, we do not know. We do know, however, that the little beauty who posed in this set is now with Andrew Mack's company which is most particular in the selection of girls. By her clever posing and mannerisms we can almost feel her personality. "May Blossom" is an extremely good set of slides.

"THAT LOVING SOUL KISS."—Words by Arthur Longbrake; music by Ed. Edwards; published by the Jos. Morris Co., New York. It's all about a kiss and in the lyrics are found the words: "Now, longer, Baby, still longer." If you want to learn to kiss, as

kissing nowadays goes, get this set of slides, for in it are shown many different methods of osculation, performed by a couple, who, they tell me, were really in love, if there is such a thing.

"WHEN MR. YANKEE DOODLE COMES TO TOWN."—A patriotic song with words by the well-known lyric writer, Jack Drislane and music by George W. Meyer; published by F. B. Haviland, New York. The lyrics tell of and the slides illustrate how the American girl raves over a soldier boy. A good patriotic piece.

"THE VITAGRAPH GIRL."—Something new in the song slide game. A good-looking girl in the Vitagraph Co. of America, film manufacturers, has received so many letters of proposal from motion-picture theatregoers throughout the country that J. A. Leggett of that company got interested and set the tale down in poetry. Henry Franzen set the lyrics to music and the F. B. Haviland Co., of New York has published the song. Scott & Van Altena give many charming poses of the young lady, most of which were taken at the Vitagraph studios while she was actually posing for motion pictures. Any "licensed exhibitor" using Vitagraph films will do well to get this song.

The Henry B. Ingram Co., Inc., Kingston N. Y.

"SWEET MARIE."—One of Cy Warman and Raymon Moore's great hallads. Posed for by Miss Helen Lockwood and Grant Stokes. The Ingram Company has produced a good set of pictures.

"THE LOST CHORD."—On account of the Ingram Company moving their studio, some delay has been caused in the release of this song. It is now, however, ready for all comers. Said to be Sir Arthur Sullivan's best hallad.

"WHEN THE LIGHTS ARE LOW."—Gerald Lanes sublime ballad: "As we sit and dream, in the fading gleam, Come memories one by one, Just when the day is over, just when the lights are low, Back to the heart returneth life's golden long ago." This song is another "Love's Old Sweet Song." It is beautifully illustrated and has a heart thrill seldom found in popular songs.

"TWILIGHT REMINDS ME OF YOU."—A pretty love song by Edgar Farran and Austin Tierney, published by the Seminary Music Co., New York. Well illustrated and bound to be a favorite. Posed for by the favorite models, Helen Good and Joe Seefeld.

"THE ORCHARD WHERE THE CHILDREN USED TO PLAY."—Poem by James Whitcomb Riley and music by Barcla Walker. A production of great merit. Posed by Mrs. E. Henriette Smith and Mr. Lucius Lawson, the famous models who posed for the Song: "A Picture No Artist Can Paint."

### Novelty Puzzlettes.

CITIES OF THE UNITED STATES.—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

STATES OF THE UNITED STATES.—Representing in puzzle form the States of the United States. Second set of a series of puzzle slides designed to increase box-office receipts.

POPULAR FLOWERS.—Puzzlettes of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and explanatory slides and answer slides.

GIRLS' NAMES.—Here's a chance for those who have a large acquaintance with the weaker sex to show how much they know.

LETTERS OF THE ALPHABET.—Sounds dry, but is really one of the most interesting of the series.



# MANUFACTURERS' BULLETINS

Advance Descriptions  
of Licensed Subjects

## CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, APRIL 18, 1910—4 REELS.

BIOGRAPH—Thou Shalt Not, dramatic, 987.  
LUBIN—When the Cat's Away, comedy, 970.  
PATHE—Simone, dramatic, 492.  
The Greenhorns, dramatic, 502.  
SELIG—The Rival Cooks, comedy, and Mr. A. Jonah, comedy, 1,000.

TUESDAY, APRIL 19, 1910—3 REELS.

EDISON—A Case of Identity, detective story, 1,000.  
GAUMONT (Kleine)—A Penitent of Florence, dramatic, 1,020.  
VITAGRAPH—Love's Awakening, dramatic, 977.

WEDNESDAY, APRIL 20, 1910—4 REELS.

ESSANAY—A Wise Guy, comedy, 368.  
She Wanted a Bow-wow, comedy, 607.  
KALEM—Fighting the Iroquois, Indian drama, 795.  
Through the Tunnel, comedy, 140.  
URBAN-ECLIPSE (Kleine)—The Lovers' Oracle, dramatic, 502.  
Trawler Fishing in a Hurricane, scenic, 447.  
PATHE—Othello, colored film d'art, dramatic, 1,043.

THURSDAY, APRIL 21, 1910—4 REELS.

BIOGRAPH—The Tenderfoot's Triumph, dramatic, 989.  
LUBIN—The Angel of Dawson's Camp, dramatic, 950.  
MELIES—The Newly Born comedy, 928.  
SELIG—Davy Crockett, historical drama, 1,000

FRIDAY, APRIL 22, 1910—4 REELS.

EDISON—The Miner and Camille, comedy drama, 605.  
Ready in a Minute, comedy, 360.  
KALEM—The Bravest Girl in the South, war drama, 830.  
PATHE—The Wreath, dramatic, 590.  
Delhi, scenic, 410.  
VITAGRAPH—Her Sweet Revenge, comedy-drama, 987.

SATURDAY, APRIL 23, 1910—4 REELS.

ESSANAY—The Cowboy's Sweetheart, comedy-drama, 1,000.  
GAUMONT (Kleine)—Judith and Holofernes, biblical, 1,017.  
PATHE—The Chivalrous Stranger, comedy, 676.  
The Storm, scenic, 302.  
VITAGRAPH—St. Elmo, dramatic, 927.

### KALEM CO.

"FIGHTING THE IROQUOIS IN CANADA."—This is the true story of the Heroine of Vercheres, as told by the Historian Parkman. It is the story of Madeleine Vercheres, a heroic little French girl who, during the incumbency of Count Frontenac, as the Governor of Canada, defended a blockhouse from the assault of savage Indians, almost alone and unaided. We tell you the tale in motion pictures exactly as it happened in 1690, without the slightest modification.

Scene I.—We are at Vercheres, near Quebec, in the early days of the colony. Two men dressed in typical Canadian costumes of the period of 1690—rough blanket coats, fringed buckskin pants, moccasins, and toques, arrive in the clearing with their long handled spades and start to prepare the ground for planting. Before they begin, they kneel and make the sign of the cross and pray to the Virgin for a good harvest. While they are busy at work, a bunch of marauding Indians armed with muzzle loading guns appear in the background, sneaking from stump to stump. The men work on oblivious of their danger until the Indians suddenly jump them. One is instantly killed by a shot, the other defends himself bravely with his long handled shovel, but is overpowered and captured.

Scene II.—Madeleine Vercheres, a 14-year-old girl, is approaching the landing in a canoe paddled by Lavolette, her father's servant. They hear the distant shot, and pause for an instant. Then Madeleine realizes what it means and hurries Lavolette to the

shore. They scramble out and run for their lives. Madeleine and Lavolette run for the block-house with two or three Indians running toward them and shooting. They reach the block-house but before they run in Madeleine shoots one of the savages. The Indians drop behind cover and continue firing at the block-house.

Scene III.—Two soldiers in old French uniform, who were left in charge of the block house, are terror-stricken at the approach of the Indians. In the corner is a powder barrel. They have decided to ignite the powder and blow up the block-house rather than be captured by the Indians. Both show abject fear and one lights a fuse and puts it in the powder, and both kneel down as if in frenzied prayer, awaiting the explosion. As the burning fuse approaches the powder Madeleine and Lavolette are heard at the door. One of the soldiers lets them in. Madeleine scorns the two cowards, and then seeing the burning fuse she rushes to it, and seizing it hurls it away. She then commands the soldiers and Lavolette to help her barricade the door. While they are doing this an old woman with a couple of boys enter from another part of the block-house crazed with fear. Madeleine quits them and makes the men take the powder barrel to the upper floor and Madeleine with Lavolette and the woman and children go up, leaving the two soldiers, still terror-stricken to guard the lower door.

Scene IV.—Madeleine with the others have just come up to the second story of the block house. Madeleine looks out of one of the port holes and sees the Fontaine family coming up the river in their canoe, pursued by a couple of Indians in another canoe. She shows Lavolette and tells him she is going to the rescue. Lavolette protests, but she rushes out and he follows. The two boys start firing from the port holes.

Madeleine and Lavolette come down the stairs and tell the soldiers of the peril of the Fontaines. The soldiers refuse to risk their lives in such a useless thing as going to the rescue, and then Madeleine grabs a gun from one of them and makes the other yield his up to Lavolette. Then they remove the bars, open the door and Madeleine dashes out alone, leaving Lavolette to guard the gate.

Two canoes come into the picture each struggling desperately. As they approach, Madeleine appears, and crouching down behind a tree she fires at the Indians. The one in the bow falls dead and the other then backs water, turns around and paddles away. The Fontaines then land and start to embrace Madeleine, but she hurries them away to the block-house.

The Fontaine family arrive at the block house in safety, while Madeleine, with her gun protects the rear. An Indian from behind a distant rock shows his head and levels his gun. Madeleine sees him and both fire at the same instant, but the Indian jumps up, shot through the head, staggers and falls, while Madeleine runs in to the block-house. As the door closes, other Indians are seen working up in the back-ground toward the block-house and firing occasionally as they come. Shots are returned from the portholes of the block-house.

Scene V.—While Madeleine is defending the block house the Indians are massacring the few settlers in the vicinity. They have raided this poor little wilderness home and now we see the Indians coming out of the cabin waving the scalps and followed by a burst of smoke to show that the cabin is on fire. The poor settlers stagger out to die.

Scene VI.—Madeleine and the two boys are aiming and firing from the portholes, while the old woman loads the guns. One of the boys shows her an Indian head in the distance. She takes careful aim and fires. Now we change to the outside and we see the Indian showing his head above a rock behind which he has concealed himself. As he does so there is a puff of smoke from the block-house and the Indian drops dead. Now we look back to the interior showing the delight of Madeleine and the boys over her successful shot.

Scene VII.—The Indians are still beseiging the block house, but help is near and they now fly for their lives.

Now comes Lieut. de la Monnerie and his troop. They enter the block house and find the soldiers hiding. The lieutenant ascends to the floor above. Madeleine is asleep with her head on a table and her gun over her arms. De la Monnerie thinks she is dead at first and appears greatly shocked. But as he listens to her steady breathing his face breaks into a laugh, and then as he gently shakes her she awakens as if bewildered and grabs her gun as if on the defense. But when she sees de la Monnerie's laughing face she gives a glad cry and throws herself into his arms.

"THROUGH THE TUNNEL."—We now present an exceedingly laughable comedy picture showing what happened when the train went through a tunnel.

"THE BRAVEST GIRL IN THE SOUTH."—Darkness has fallen around a house within the Union lines, the home of Nan's aunt, where Nan is resting from her last daring assignment. Out from the bushes in the garden a man crawls. It is Hawley, the wounded messenger. He has managed to elude his pursuers and

has lain hidden until the friendly night came to his aid. He crawls painfully up the steps of the veranda and peers into the room. Yes, there is Nan. He takes the note he has written asking her to meet him at the clump of Pampas grass in the garden, and wrapping it about a pebble, throws it through the window. Satisfied it is seen he silently crawls away. Inside Nan has no thought but of a week of delightful rest and idleness. The gentle tap of the pebble falling on the carpet causes her to turn. She picks up the note. No rest for her when a fellow spy is in need of aid. Fearing it may be a trick she hastily secretes a revolver beneath her skirt and starts for the door. When she reaches the clump of Pampas grass no one is in sight. She whistles softly. The grass moves, an arm appears. From his hiding place beneath it Hanley crawls. A quick look around. The secret sign is given and answered. "This dispatch must go to the next messenger, and I am too weak. Will you take it?" "Yes, but you?" "Never mind me. Help me to the house and I will take care of myself."

Scene II.—A short distance away from the main army a little squad of Union cavalry have stopped for the night. They are busy preparing their supper. Along the path rides Nan. Before she realizes it she is upon them. They seize her bridle demand the countersign. Nan cannot give it. The officer is called. After a few questions he orders her basket searched. As the soldiers bend over it, Nan gives a quick furtive glance around. A thick clump of young trees is at the left of the path. A sudden dig of the spurs and before the soldiers realize her intention she is away. Quickly the men mount and start in pursuit. A few moments later Nan pushes out of the thick tropical undergrowth and reaching the clear country gallops on. But only a short distance behind come the soldiers. Although the thick woods hide her from their sight they can hear the sound of her horse's hoofs in the distance. In her mad flight Nan catches sight of a deserted cabin. Up to it she rides. On a level with her horse's back is a small window, the shutter swinging open. From the saddle Nan jumps through it. A quick blow sends her horse galloping away. She draws the shutter close. Across the empty room she goes. No hiding place is apparent. Glancing up she sees the ladder leading to the loft. Up, up, she climbs. Now she is out of sight and soon the ladder disappears after her. The pursuing soldiers soon reach the cabin. They dismount. No signs of the girl. They see the window. It is quickly forced open and the soldiers climb in. Meanwhile Nan has clamored out upon the roof. Down its steep side she slides. She reaches the roof of the veranda. The ground is only about ten feet below. Over the side she drops. Inside the house the soldiers hurriedly search all the rooms. No sign of the girl. Hark! What was that? Someone on the roof! Towards the door they rush. But fortune has favored daring Nan. When she drops to the ground she finds herself beside the unguarded horses of the soldiers. Quickly she mounts one and is away again. Out the soldiers rush; guns are leveled and the bullets whistle harmlessly around her head. The soldiers rush for their horses to take up the chase. Nan soon reaches the bank of the river. Not for a moment does she hesitate. Through the water she gallops on. The soldiers reach the river. On they come as fast as their horses will carry them. Now Nan has reached the country road. Down a little gully she goes, across the bridge and up the other side. Here come the soldiers. The chase is growing sterner. The soldiers urge their horses to greater efforts and nobly they respond. Nan has left the road and is riding through the pine woods. She nears the railroad track where an engine stands. Nan's horse is tiring. She leaps off and running to the engine tells her plight to the engineer. He is a Southern sympathizer and quickly responds. Into the cab he helps her. The throttle is thrown open and the engine moves out. Here comes the soldiers. They see the engine. Shot after shot follows it. Up to the track they gallop and down it they urge their unwilling horses. But soon they are being left in the rear. Now they leave the track and dash along the bank. One of the horses stumble. His rider falls. The rest halt and the chase is given up. Along the track the engine moves. The engineer dares not leave his throttle, so Nan opens the furnace door and piles in the wood. The old engine responds with all speed she possesses, and we catch a glimpse of her as she flashes by. Nan's dangers are almost over. A short distance away is the minister's house, where she is to deliver the despatch. The engine comes to a stop. The engineer and Nan climb down. He points out the minister's house. Nan thanks him for his aid and then goes. He stands watching her disappear.

Scene III.—The minister has been told to expect despatches, and is waiting the messenger in his study. His colored servant tells him a young girl wishes to see him. "Admit her." The door opens, Nan enters and locks the door. The minister is astonished. "Are we alone?" "Yes." The secret sign is given and answered. "Here are the despatches. Will you carry them on?" "Yes. By God's grace I will." These two follow workers for a common cause clasp hands. Brave Nan has again served her beloved Southland by saving their secret line of communication.



# THE FILM SERVICE THAT SATISFIES

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## MELIES MFG. CO.

"THE NEWLY BORN."—"Love me, love my dog," seems to be the motto of the young wife and of her mother. Newlywed is disgusted when he sees the affection dissipated on the dog. They smother it with kisses, give it the best seat at the table, and make the servants dance attendance on it."

The last straw is added when Newlywed's wife and mother-in-law object to serving his breakfast before the dog is seated. They pay no attention to him as head of the house, and patience ceasing to be a virtue, he seizes the canine and throws it out of the room to the horror of Mrs. Newlywed and her mother.

They berate him soundly and restore the pet of the household to their bosoms. Newlywed is frantic. Grabs his hat and packing his valise departs for more congenial and natural surroundings. Taking to the woods he locates himself on a far-off ranch with a family of Texas pioneers whose domestic relations are brightened and enlivened by real children, with whom Mr. Newlywed becomes a general favorite, and amongst them he enjoys a season of rest right next to nature and natural home life.

After he has been in his retreat a few weeks he receives a letter announcing the birth of their first-

more noisy amusement, and Simone and Pascal to sit upon the grass. In the course of their talk, Parcal plucks one of the beautiful blossoms of a bush growing near, and places it in his mouth, still gaily laughing and talking. In a few minutes his face grows livid, his eyes glassy, and he falls back dead. The affrighted cries of Simone attract her erstwhile companions and the townspeople to the spot, but their faces grow grave as she recounts her tale; she sees

side. He, on his part, is unpleasantly surprised by falling through a hole in the flooring. Upon regaining more stable ground he opens the kitchen door, receives a bucket of water full in the face, and speechless with anger, bundles both servants out, neck and crop.

"OTHELLO," (Colored film de'Art).—Othello, the Moor, a valiant soldier whose conduct in bloody wars against the Turks won for him the rank of general in the Venetian army, had a wonderful attraction for the beautiful patrician girl, Desdemona, daughter of the rich Venetian senator, Brabantio. By his thrilling tales of adventure regarding the perils to which he had been exposed by land and sea he soon kindled in the young girl's breast a deep and lasting passion and she finally married him without her father's consent, as she realized that he did not think him worthy of the hand of his only daughter. Two of Othello's brother officers were let into the secret of the marriage; one of these Iago was a knave and hypocrite, the other, Cassio, honest and upright. Of all the general's friends no one possessed the confidence of Othello more entirely than did Cassio. Othello had lately promoted the latter to be his lieutenant, a post of trust, and the one nearest to the general's person. Iago, being older than Cassio resented this promotion of the latter and consequently bore a grudge, not only against Cassio, but also against his general, Othello. Iago therefore made known to Brabantio Othello's secret love for his daughter and so increased the proud patrician that he appeared as Othello's accuser in a solemn council of the senate. The Moor, however, so ably pleaded his own cause that he won over the other venerable senators completely; each and every one of whom sympathized with the fair Desdemona in her love for such a noble and valiant man. Brabantio seeing that he had lost his cause before the plea of Othello, called the latter toward him and with tears in his eyes reluctantly bestowed upon him the hand of his cherished child. At this time it happened that Venice had immediate need for the services of Othello as the Turks had fitted out a fleet, which was bending its course to the island of Cyprus, with intent to regain that strong post from the Venetians. Othello, therefore, started out for Cyprus, but no sooner had he landed than he discovered that a desperate tempest had dispersed the Turkish fleet and thus the island was free from any immediate apprehension of an attack. As said before Iago had a grudge against Othello for preferring Cassio before him and he therefore planned to be revenged on both men. Cassio being young and good looking Iago's plan was to use him to arouse Othello's jealousy. He began therefore by lowering Cassio in the esteem of his general. This was his way of accomplishing his design. The return of Othello and his lady from Cyprus was celebrated by feasting and gaieties of all kinds. That night Cassio had the direction of the guard and was charged by Othello himself to keep the soldiers from excess in drinking so that no brawl might take place. The wicked Iago taking advantage of Cassio's gay debonair nature, led the young soldier to drink a little bit too freely, under the pretense of honoring their general. Being warmed up by the many glasses he had tossed off it was not long before Cassio got into a dispute with a brother officer, during which a comrade interfering was wounded in the scuffle. A riot immediately took place and Iago had the alarm bell rung, as if some dangerous mutiny was on foot instead of a foolish quarrel, and Othello consequently came with all speed to the scene. The excitement among the soldiers had brought Cassio to his senses to a greater or less extent, but still when questioned by his general he was too ashamed to reply, and when Othello turned to Iago and insisted upon knowing the truth, the latter feigning reluctance accused Cassio. Othello, who was a strict observer of discipline, was forced to take Cassio's place as lieutenant away from him. The disgraced soldier was broken-hearted at the occurrence, but did not feel under the circumstances that he could ask for his reinstatement. Iago laughed at Cassio's taking the matter so to heart and



suspicion lurking in their eyes, and presently the little crowd drifts away one by one, leaving only the doctor and a few others to examine the flowers of the bush. Then Simone, already overcome by grief, stealthily approaches the bush, seizes one of the poisonous blossoms, puts it between her pallid lips, and in a few minutes the fatal flower has done its work and death has vindicated her.

"THE GREENHORNS."—Mr. and Mrs. Goslow engage a maid and manservant, both of whom have been strongly recommended as being extremely hardworking. The Goslows, delighted to secure two such treasures, adjourn after their lunch for a peaceful siesta on the verandah, leaving the newcomers to their work. Sad, however, is the havoc caused by the energetic and over zealous servants during the forty winks enjoyed by their master and mistress. The family oil paintings are vigorously scrubbed with soap and water, and a handsome clock also receives a bath. The maid polishes the pots and pans until holes appear, and the man breaks through the floor while scrubbing it with unnecessary force. Washing the linen results in its total unfitness for further use, and cleaning the



floor of the kitchen means nothing less than inundating it with water to these raw country servants, who evidently do not believe in doing things by halves. When Mr. Goslow comes to pass her housewifely eye over the labors of her new acquisitions, her gives event to loud cries which brings her husband to her



born: "Unto us a son is born." He is fit to be tied. Delighted, he dances about with uncontrollable joy. Rushing into the house, he gets his belongings, jumps on his horse and makes a break for the railroad station, where he is met by a "bunch" of his "Cowboy" chums who give him a parting salute as he boards the train for home to clasp his son and heir in a fatherly embrace.

When he reaches his home city he calls a taxicab and stops at the stores, buying toys and trinkets regardless of "cost, rhyme or reason." He is possessed with ecstatic spasms of great happiness. Encountering all sorts of obstacles and hindrances he reaches his home laden with presents and bursts in upon his family, who silence his noisy demonstrations of parental pride, pointing to the nurse who is bending solicitously over the sleeping infant.

Newlywed tiptoes over to have a look at his first-born. The nurse lifts the cover, and behold! the "doggoned" pet has blessed the household with a puppy, a son? "Gee whiz! !!" (worse and more of it). Newlywed drops helplessly to the floor.

## PATHE FRERES.

"SIMONE."—The gist of the story of the Tuscany maid, Simone, which de Musset so charmingly wove into verse, may be given in a few words, since the tale is one of the simplest. Simone is beloved of Pascal, a young craftsman of the town, and hand in hand, the two lovers, accompanied by another couple, Strambe and Lagine, wander through the green meadows listening to the birds and whispering the story of their love. Such recitals need no audience, and so the two couples separate, Strambe and Lagine to seek



explained that he should ask Desdemona to intercede for him as Othello could not refuse her anything.

One day as Othello and Iago were entering Desdemona's room they met Cassio coming out, for the latter, acting on Iago's advice, had been begging his general's wife to plead his cause with her husband. Feigning surprise on seeing Cassio leaving Desdemona's apartment, the plotting Iago muttered under his breath as if not wishing Othello to hear him: "I like not this." Othello did not take much notice of the words at the time, but his muttered expression came back to him afterwards when Iago, with his purpose still in his wicked mind, questioned Othello as to whether Cassio knew of his love for Desdemona long before they were married. Surprised at such a question from one whom he knew to be familiar with the circumstances of his courtship, Othello replied with irritation that as he well knew Cassio had been their go-between. At which Iago slowly nodded his head replying "indeed!" The manner in which this little inoffensive word was uttered by Iago coupled with his strange conduct on previous occasions, was too much for the suffering Othello, who now thoroughly aroused grabbed him by the throat commanding him to tell him the reason of his inuendos. This was just what the unprincipled fellow was working for, so lifting his head he asked in a trembling voice if Desdemona owned a handkerchief embroidered in strawberries. Othello hastened to answer in the affirmative adding that he himself had given her such a handkerchief it being his first gift to the woman he loved. Iago then explained to the unhappy husband that he had seen this very strawberry-spotted hand-

however who realizing the limits to which his blind passion had carried him, stabbed himself in the presence of his amazed friends.

"THE WREATH."—Paul's father is sick and out of work. For many weary days he has searched for employment, and finally gives up and takes to his bed. The same day Paul comes home from school with a note from his teacher that his son had played truant again. To the poor father's overwrought nerves, his son's mischievous short-comings are a great burden, and the thought of his boy's lack of attention to his studies but adds fuel to the fever which is rapidly breaking down his once strong constitution. A few days later when Paul runs from his pleasures, he finds that his father has finally succumbed, and throwing himself beside the bed, he sobs out his sorrow for his lack of filial attention, alas, too late. The sad little funeral party of just the mother and son, go to the cemetery with the body of the man they loved so well, but the lack of work had decreased their little store of money to such an extent, that they could not afford to buy even one poor wreath for the lonely grave. Heart-broken they return to the desolate home. Paul now repentant, spends all his evenings in study, much to his mother's amazement. Night after night he burns the midnight oil in his endeavor to regain his lost ground with his fellow students, and every day he enters his father's room and offers up a prayer for his dead father's blessing on his efforts. Finally composition day arrives and Paul's essay has won first prize. He receives a big package of books and a laurel wreath is placed upon his brow.

and docile, constitutes himself the champion of a young lady, pestered by the attentions of a blustering braggart in the streets, and escorts her home, afterwards calling upon the bully to challenge him to fight. The braggart treats the suggestion contemptuously, sta-



ting that he does not cross swords with children or old men. Thereupon the other, raising his glove, strikes him lightly in the face, and the challenge is accepted. There is a sly twinkle in the old gentleman's eye as he politely withdraws, which gives place to a little emotion later on, when within the shelter of his own four walls, he takes out his old uniform and unfolds it with loving care. On the morrow, antagonists and seconds meet on the chosen spot; an involuntary movement of surprise escapes his opponent, as the old officer takes off his outer coat, exposing to view his uniform. The duel commences, and the champion of beauty in distress, finds that his nerve and skill have not deserted him, a well calculated thrust slightly wounds his adversary, and the duel ends at the very same moment that the lady, having just received word of it, rushes up in a state of charming and solicitous perturbation for the safety of her champion.

"THE STORM."—This picture is in reality a series of magnificent scenes of the sea lashing into fury of a storm on the rock bound coast of Normandy. The departure of the fishing smacks, the lonely wives left on the shore, the anxious watchers during the storm, and the finding of a body washed up by the cruel waves, add interest to the film. The scenes showing the water dashing over the rocks, sending its spray many feet into the air in snowy clouds, are of marvelous beauty, and make the film one of the most attractive we have put out.

#### LUBIN MFG. CO.

"WHEN THE CAT'S AWAY."—"When the cat's away the mice will play," and in this picture the mice are the servants of a wealthy couple and their playground is Atlantic City. That is almost enough for the experienced exhibitor, for our Atlantic City pictures are invariably knockouts. Not even Coney Island is more popular in public opinion. People like to see in pictures the boardwalk, the beach and the other attractions of the city of pleasure and in this release we have been unusually successful in getting the atmosphere of the famous resort. But even without this most advantageous background the story is funny for scenery alone will not carry to success, and a half dozen of the favorite farceurs of the Lubin stock company have put forth their best efforts to make this a star release. That they have succeeded is clearly evident and we have performed the difficult task of bettering A HOT TIME AT ATLANTIC CITY, which is still going the rounds six months after its release. Mr. and Mrs. Belding are invited to motor to Atlantic City by their friends the Grahams. The cat's away. James, the butler, sees an advertisement of one of the Reading railroad's dollar excursions to the shore and he invites Mary, the parlor maid, to



go down with him for the day. He gets his master's best and the wardrobe of the mistress is ransacked to provide finery for the girl. When they leave the house they make a handsome couple. But Tim, the man of all work, has a crush on the cook and he and Bridget also decide upon the same outing. They dress



kerchief in the possession of Cassio. Whereupon Othello frothed at the mouth and without waiting for another word from his tormentor immediately passed sentence of death on the innocent Cassio. Then seeking his wife to make certainty doubly sure, pleading a headache asked her for her handkerchief and when she looked for it and could not find it (Iago having stolen it) Othello's worst suspicions were confirmed and with angry words he burst from the room in a jealous rage. When wife and husband met again he accused the woman more plainly of unfaithfulness, and surprised and terrified at the change that had come over her once loving husband, Desdemona retired weeping to her room.

As Desdemona lay in a troubled sleep Othello entered, and going over to her, imprinted a kiss on her brow. His action awakened the sleeping woman who seeing her husband bending over her raised herself on her arm and with tears in her eyes tried to clear herself of the accusations he had brought against her, but he refused to listen to her pleadings and taking the bed clothes stifled her and let her die. Just at this Cassio was brought into the house wounded and bleeding, as Iago carrying out Othello's order had sent a man to assassinate him. The attempt however was not successful and Cassio though painfully was not mortally wounded, Iago disappointed in consequence dispatched with his own hand the awkward fellow hired to commit the crime. In the latter's pockets were found certain papers which made the guilt of Iago and the innocence of Cassio clear beyond a doubt, and Cassio therefore had come to beg Othello's forgiveness and to ask his reason for wishing to have him murdered. The blow was too much for the Moor

Overjoyed he rushes home to his mother and earnestly pleads her to accompany him to the lonely mound in the cemetery, and there as an offering to his beloved father, he places his hard earned wreath upon the wooden cross which marks the spot beneath which lies the remains of all that they hold most dear.

"DELHI."—Again we have to present to our customers a beautiful film illustrative of Indian life. This time it is Delhi that is revealed to us, and as an additional interest at a moment when a grand Mohammedan festival is in progress. The streets are thronged with people, many of the natives wearing fantastic costumes, whilst at intervals a wild dance will take place to the sound of strange instruments. Other pictures present another aspect of the cult of the Mohammedans. We are present at a religious service at the Great Mosque and watch the ceremony of the purifying bath, which is immediately followed by a magnificent view of the outside of the building, before which prostrate themselves in long rows, hundreds of white robed Mohammedans, forming a truly impressive and imposing sight. In terminating, we may say that all the pictures of this film have evidently been taken with a view of securing unusually striking effects.

"THE CHIVALROUS STRANGER."—This is a pretty little piece of which the theme, slight in itself, is thrown into prominent relief by carefully studied action. The hero is a former Army officer, a chivalrous gentleman of the old school, who has long discarded his sword for more peaceable equipments. The old gentleman, who outwardly appears most gentle



# LUBIN FILMS



Released Thursday, April 21st, Approximate Length, 950 feet

## A HEART GRIPPER

We never have turned out a more charming child subject. From the start your interest is gripped and held to the delightful climax. The child herself is a remarkable natural actress, and she has the sympathetic support of the best of the Lubin players. A film that will linger pleasantly in the memory and be good for many returns.



## A MONEY MAKER

Better arrange now to play this film back at six-week intervals, for there is not a woman in your clientele but will want to see this over and over again. It appeals particularly to women and children, though men, too, appreciate its beauties. If you've a local censor board, get them to come and see this. That's a tip worth having.

# THE ANGEL OF DAWSEN'S CLAIM

IN JUSTICE TO YOURSELF YOU CANNOT AFFORD TO OVERLOOK THIS FILM.

Approximate length, 623 feet

Released Monday, April 25th

Approximate length, 280 feet



## A CHILD OF THE SEA

(A. B. C. Posters)

One of the splendidly scenic stories made during the Southern campaign. But there's a story as well as scenery, and the photography brings out the best points of both. Scenic releases in themselves are popular with all audiences. Here the scenic is incidental to the story, but none the less possessing all of the value of that style of release.

See Description Inside

**LUBIN MANUFACTURING COMPANY,**



## ON TIME FOR BUSINESS

Just a snappy little farce that closes in leaving you wanting more. A business man oversleeps. He is a crank for promptness, and he dresses in such a hurry that he wrecks his room; but that is not a patch on the damage he does outside as he goes hurtling along the street, ignoring everything but the fact that he is liable to be late for business.

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in their own Sunday best and sally forth. They are having the time of their lives along the boardwalk when they encounter James and Mary. They have been attracting considerable attention from the crowd of pleasure seekers and James and Mary cut them cold. It is too much for their Hibernian blood that they should be denied by an English butler. Tim lets out a yell and Bridget gives vocal warning of the outbreak that is coming fast and with one accord they jump upon the supercilious butler and the prim parlor maid and the flag with the harp is being advanced rapidly to victory when the appearance of the master and mistress changes victory to double defeat. Bridget learns that the handsome dress she has torn from the shoulders of the pretty maid belongs to the mistress and Tim is horrified at the thought that the once glossy tile the butler wore is the property of the boss. That's the baldest sort of description of eighteen minutes of fun, but you can't put that sort of fun on paper, you have to see it and when you do you will double up with laughter at the funny antics of the comedy pair. The ride on the merry-go-round would carry many a story to success but that is only one incident. The upset of the roller chair, the flirtation with the sand ladies in the automobile; one of the most remarkable accomplishments of the sand artists, the frankfurter lunch and the scores of other incidents are each good, not for a laugh, but for a yell of delight, and things happen so quickly, that before one yell is fully over the next one has commenced. The fight that finishes the film is a notably good bit of acting, and the actual destruction of the handsome gown is going to catch every woman in the house. We do not brag much; perhaps we do not brag enough, but if this film doesn't get the laughs it's because there is something wrong with your audience. It's a three times winner and when you see it you'll want it right back again—and then again. That's the sort of film this is.

"THE ANGEL OF DAWSON'S CLAIM."—In many of the recent Lubin releases children have been employed to decided advantage, but here is a story in which a tiny tot scarcely more than three years old plays the leading role and plays it with an appeal that is not to be denied. It is a charming little story of lovers united through their love for a baby and presents a series of pictures that are a treat to the

eye while the developing of the story holds the spectator in ever increasing grip. Dawson's Claim is a mining camp, rather better established than a camp, yet not a town, though some houses have been built for a permanent occupancy. The miners knock off work for dinner and pretty Elsie Browning comes bringing her father's dinner to him. She is a coquette, is Elsie, and though Ben Dunham leaves his lunch to walk back with her through the woods she will not give him the "yes," for which his heart longs, and runs away with a laugh on her lips though it is evident that she appreciates the good looks and vigorous manliness of the young miner. On his way



back to the mine Ben comes upon a scene of tragedy. A family of emigrants have been journeying westward on a prairie schooner. On the rough road the wagon has overturned and the man is killed outright while the woman is close to death. There is a little girl, scarce more than a baby, who is unhurt and the child the woman gives into the care of the miners since there are no relatives to whom she may be sent. The poor woman dies and Ben takes the child to his hut. Others, who are married, offer to care for her but she refuses to leave the man her childish instinct tells her is her best friend. The big-hearted miners take

up a collection for her and leave the two alone. Ben is delighted with his new little pal but she grows sleepy and he realizes that a bachelor's shack is no place for a tired little girl. Taking her in his arms he seeks the Browning home and asks Elsie to mother the poor little orphan. Elsie is delighted to have the child and the little one consents to stay with her though she is loath to leave Ben. Only on his promise that he will come to her early in the morning will she let him go and Ben takes his departure jubilant in the thought that the child will give him an excuse for more frequent visits to the Browning home. Elsie makes up a bed on the sofa for the baby and she is tucked away for the night. But the child grows lonesome for Ben and she slips out of the warm coverings and puts on the tiny shoes, softly making her way to the yard and so, across the fields, to the log hut where Ben makes his home. The tiny hands beat against the rough panels and Ben jumps to his feet, gun in hand, as the baby face peeps through the half opened door. They have a fine game of romps until they are interrupted by Elsie and her father who have come in search of the missing child. Touched by the devotion of her manly lover to the motherless waif, Elsie makes complete surrender of her heart and her father looks approvingly down upon the happy trio. We thought that in A MOTHER'S HEART we had done unusually well with children, but in this play the appeal is even more simple and direct and it is impossible to watch the unaffected little player and resist her childish daintiness. There never has been produced a more delightful little child sketch and none has made a greater sensation than this will make. It is the sort of subject that will more than make talk. It will make friends for you. It will make pleased patrons.

### VITAGRAPH COMPANY.

"LOVE'S AWAKENING."—The circus is in town and everybody goes there. "Mlle. Morilla," the great equestrienne bare-back rider, is the "head liner"; the clowns are funny; the acrobats are great; every feature a "tip-topper"; but the greatest of all, the general favorite, is "Mlle. Morilla." This is not her real name. Her name is just plain Estelle Morse, but everybody doesn't know it. Estelle has been adopted by the circus, an orphan of good parentage. Fond of



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horses, she just naturally takes to the circus with its excitement and adventure.

The ringmaster steps into the arena and announces the appearance of the great equestrienne. She dashes into the sawdust circle amid the applause of the audience and the music of the band. She takes the banner and the hoops, first on one foot, then the other. Now she attempts the double somersault. There is a cry from the audience. The attendants and performers rush from the dressing rooms. Estelle, the child and pride of the circus, has fallen from her horse.

She is lifted tenderly from the ground and the old clown, who has a fatherly solicitude for the girl, hurries to the home of Dr. Grey. The young physician on learning the nature of the accident, seizes his medicine case and hastens to the tent. He orders the injured girl taken to his home, where she can have proper attention and care. The circus people send her dainties and money, or write to inquire after her welfare.

The doctor is very much interested in his young patient, his interest is evidently akin to love, and when the circus pulls up stakes and leaves town Estelle remains at the home and under the care of Dr. Grey.

Three months or more have elapsed since Estelle fell from her horse. She is still lame and a patient at the young doctor's home. She receives a letter from the circus boys who tell her that the show has revisited the town and they will call to see her. They call and the doctor, fearing that they had come to

"HER SWEET REVENGE."—Her schooling finished, a very pretty and vivacious young girl, an orphan, leaves the seminary with the regrets and well wishes of her schoolmates and teacher, for the home of a very sedate and serious old uncle and aunt, whom she has never seen and with whom she intends to make her future abode.

When she arrives at her uncle's she receives a very matter of fact reception and is chilled by the cold and solemn reserve of her relatives. The servants of the house are antiquated pieces of human machinery. A smile is scarcer than oranges on an iceberg. Everything wears a pall of gloom and everybody is as dignified as a corpse.

The young girl, more or less of a romp, gets the blues so badly she can stand it no longer, and to make matters still worse, her cousin, to whom she is introduced, is a young theological student with the

istry and set before himself the highest ideals. He love he thought he found the perfect woman in his affianced, only to learn that she is false and bestow her affections upon the local clergyman's son, with whom St. Elmo fights a duel and in which he kills his opponent.

A young country girl, Edna Earl, witnesses the killing of the minister's son by St. Elmo and is very much affected by the scene.

St. Elmo is not only an idealist; he is an extremist. He now throws ideals to the four winds and plunges into dissipation and gives free rein to his temper and passions.

Edna has been adopted by St. Elmo's mother and proves herself to be a person of superior character and disposition. St. Elmo becomes convinced of her sterling qualities and puts them to the test by making false accusations against her to his mother, putting his pretended evidence in a cabinet, leaving the key with a letter for Edna, asking her not to open the cabinet under any circumstances, upon her word of honor.

Then he writes his mother a letter telling her that Edna is not all she ought to be, the evidence is in the cabinet and Edna will open it if she is above reproach. St. Elmo's mother asks her to open the cabinet. Edna, in honor bound by St. Elmo's letter requesting her not to open it, refuses and his mother accuses her of drong-doing.

Edna leaves St. Elmo's home and becomes a success-



solemnity of an undertaker. She tries to be friendly with him, but he is immune to all her advances and is very much shocked at her "rudeness."

The young fellow goes back to college, and the girl gradually throws off the depressing effects of her surroundings and wins the hearts of her aunt and uncle, and little by little they thaw out and warm up to an appreciation of the brighter and more cheerful aspect of life, until they recognize a smile and enjoy a real good laugh.

The young student son at college is unaware of the transformation in his parents, and after a year he writes them that he will visit home and hopes "that tomboy of a girl" will know how to behave herself. He returns, and here is where she gets her revenge. He finds a different atmosphere pervading the home and everything seems brighter; and sunshine has taken the place of gloom. The young girl appears before him in evening gown and he is entranced, she haughtily passes him by coldly returning his greeting. He follows her into the parlor and asks her to speak to him; tells her he loves her and pleads with her to give him some encouragement. She leaves him, unhappy and alone, to suffer the punishment she has inflicted with his own weapons. Returning in a simple, girlish dress, he is still more in love with her sweetness and charms. He again asks her forgiveness for his coldness and disdainful manner when she first came to his father's home. Her promise is granted after he promises to come out of his shell and cultivate something of the cheerful and brighter side of life.

"ST. ELMO."—The name St. Elmo suggests a person of extraordinary goodness and unquestionably it was the purpose of this young man to establish a just claim to the name of saint. He studied for the min-



ful and well-known authoress. St. Elmo has repented his sins and gone through a complete reformation of character. He is forgiven by the father of the man whom he killed in the duel and he again takes up the study of theology, fitting himself for the ministry.

Edna visits the scenes of her childhood and again meets St. Elmo, who declares his love and admiration for her; seeing that he is sincere, she acknowledges her love for him. Happy in the assurance of each other's constancy, they stand radiant in the glow of the setting sun.

## BIOGRAPH CO.

"THOU SHALT NOT."—Never in the history of motion pictures has there been depicted as powerful a lesson as in this Biograph production. It is bound to do a world of good for humanity by portraying in the most convincing manner a subject that has for some time past been brought to public notice by columns after columns in the newspapers, to wit: Tuberculosis or "White Plague," as it is sometimes called. Many plans have been devised to prevent its further spread and eventually wipe it out, but in this picture shown how its perpetuation may be prevented. Edna Thurston imagines he is suffering from what is usually termed a neglected cough, and resorts to some of



take her away, tells them she will be a cripple for life. He then permits them to see her, with the understanding that they will keep absolute quiet, and not in any way agitate her. When they go into her room with the doctor she notices their pitiful expressions and tries to learn the cause. Their visit ended, they bid her a heartfelt good-bye, some of them completely breaking down.

The circus again strikes stakes and the "boys" send Estelle word that they cannot trust themselves to say good-bye again. She is sad and dejected as she looks from the window and sees her old friends going away. She asks the doctor if he really thinks she will be a cripple for life. He tells her she can walk if she will try. She drops her crutches and limps to the open window, waves her handkerchief to the show people, takes her shawl, and tells the doctor she will rejoin the circus. He sorrowfully buries his face in his hands and weeps.

She smooths his hair and asks him the cause of his sorrow. He then admits that he does not want her to go with the circus; he wants her to be his wife, so that he can always care for her. She consents, and he enfolds her in his arms.

This is a magnet for the whole de-lighted family. The circus drama gets them. It has a true ring to it.





Trade Mark

# Essanay Films



Trade Mark

"THE HOUSE OF COMEDY HITS" offers two more features

Release of Wednesday, April 20

## A WISE GUY

(Length, approx. 368 feet)

with

## SHE WANTED A BOW-WOW

(Length, approx. 607 feet)

Knockouts—both of them!! Full of ginger, snap and go. Pictorially perfect.

"They'll make everybody happy!"

It isn't safe to let a good thing like this get by.

A full reel of Essanay comedy—the best in the land!

Don't linger—book it now.



Release of Saturday, April 23

## The Cowboy's Sweetheart

(Length, approx. 1000 feet)

The latest of our series of big Western pictures—a rattling good cowboy story, just bulging with interest, with real, live Essanay photography.

This picture is another winner, a hummer, another record-breaker.

Get it quick—book it now!

Don't forget the release date—Saturday, April 23.

## One Million People

Laugh at Essanay comedies every Wednesday. We are the original Promoters of Joy—wholesale distributors of tickling, teasing, pleasing fun. Everybody likes us. We are the most popular producers of comedy films in the world. Therefore, Mr. Exhibitor, it isn't safe to have less than one full reel of ESSANAY comedy on your program each week.

## Essanay Film M'fg. Co.

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the numerous nostrums supposed to relieve such disorder, but without effect. Edgar is engaged to Miss Laura Edmunds, who loves him as devotedly as he loves her. Their future seems so promising until Edgar, growing worse, submits to a physical examination which results in the discovery that he has consumption in an advanced stage. The doctor, upon learning of his betrothal, exclaims: "Marry this woman and possibly transmit your weakness to others—you shall not." This news almost breaks Edgar's heart, but upon the doctor's urgent persuasion he writes:—"Dear Laura: My physician tells me I have consumption in an advanced stage, and that we must not marry. He is right. Though I love you, good-bye, Edgar." However, the impulsive hearted girl refuses to break their engagement. Such is human optimism; is it egotism? We think it probable for things to turn out to others that never could occur to us. We are ways immune. This may be Fate's cunning, but providence always gives us warning whether we heed or not. Laura even goes so far as to threaten to hurl herself to death off the edge of a cliff if Edgar persisted in following what she deemed the silly advice of the doctor. The physician realizes that moral passion is in vain; that more decided means must be adopted. Even Edgar is disposed to treat the doctor's arguments with polite indifference, until he is shown a pitiful illustration of what might follow his marriage, in the person of a little child afflicted with the dread disease. He is now willing to do anything to avert a deed that to him now seems criminal, and the doctor plans. He feels he must destroy Laura's faith in Edgar, and to do this he engages an actress to play the part of the "other woman," discharging the valet to give the girl an inkling of his master's double life. The plan succeeds, and though almost broke their hearts, it surely prevented an aftermath of woe. Here is a subject that is bound to attract widespread attention from the fact that it is a powerful argument on the principles of the medical profession, the Health Board of every community and the worthy Tuberculosis Committee. Aside from this it tells a decidedly interesting story, with photographic quality and scenic beauty never before exhibited.

"THE TENDERFOOT'S TRIUMPH."—"It's in the surprise" that great plays are made and great battles won, and our tenderfoot friend, appreciating this, pulls victory that is amazing. The Western camp folks had suffered the loss of a number of horses at the hands of a gang of horse thieves led by Black Pete, so up to date had eluded the United States Marshal and his deputies. Their deeds becoming more brazen, a notice is posted offering a reward of \$500 for the

apprehension of Pete, and while this reward is rather tempting, former efforts have proven so fruitless that the boys of the camp are slow to move. The marshal has a pretty daughter, on whom every boy has set his heart. They vie good naturedly with each other in engaging her attentions, but she treats them all with the same consideration, liking them all, but no one in particular. It remains for one of them to do something extraordinary. Ah, an idea. "Say, boys, I like you all immensely, but I will give my hand for keeps to the captor of Pete." With a cheer the boys rush to get into the saddle, all eager for the expedition. At this moment, a handsome young minister arrives at the inn, and upon learning the cause of the excitement, wishes, after meeting the girl, that he was eligible for the contest. The more he thinks of the matter the more he longs to play the hero. The cowboys are already on their way and have taken all of the available horses, and the only beast of burden at hand is a donkey. However, on this he starts, alone and unarmed. The girl, though feeling kindly towards him, considers his effort a joke. Meanwhile the cowboys have been surprised by the horse thieves, who disarm them, take their horses and order them back to camp. Well, never was there such a gang of shamefaced cowboys as this when they meet the minister on their return trip. They try to convince the young tenderfoot that his endeavor will prove futile, but he is determined to take the chance. He resolves that his movements must be subtle and cunning, and so he schemes. Taking out his prayer book, he saunters along the ridge above the thieves' lair, and seemingly tumbles over into their very arms. For a moment his chances of life are slim, but they accept his explanation that he was reading and not looking where he was going. His manner and speech throw them off their guard, and watching his chance, he grabs up two revolvers and orders "Hands up." Well, "it's in the surprise." There are four in the gang, so he makes one bind up the three while he keeps the guns levelled at them. Like a string of fish he brings Pete and his gang into camp, where he claims and gets the \$500 reward together with the special inducement, the heart of the girl, which she most cheerfully gives.

### EDISON MFG. CO.

"A CASE OF IDENTITY."—This film shows another case handled by the wonderful detective Hogarth, and carries us to an entirely different locale and set of situation.

The mystery begins when Hogarth receives a call from a foreigner, who being unable to speak English, starts to write his business and drops to the floor dead before finishing. There is no clue upon the man, save the tailor's mark on his overcoat, but for a mind

like Hogarth's that is enough. Finding the tailor, he learns the name of the mysterious stranger. He is mystified when the next day's paper announces that the man whom he saw lying dead on the floor is to sail with his daughter to Europe at noon. Being a man of decision as well as intuition, Hogarth makes a quick dash for the boat, and finds himself a fellow-passenger of the man, who is apparently the double of his mysterious caller, and the girl, who is supposed to be his daughter. He soon finds that there is



a love story, for one of the deck hands on the liner exchanges notes and signals with the girl, and Hogarth soon learns that the man is her fiancé in disguise.

He contrives to enter the stateroom of the girl's father and there finds evidence that the man is in the employ of an unscrupulous prince who intends to force the girl into marriage, and also that the man's power over the girl comes from a forged note purporting to be from her father, of whose death she is





# THE NEWLY BORN



(ORIGINAL TITLE "THE FIRSTBORN")

A Snappy Comedy with Novel Theme. An Uproariously Funny Satire on Dog Adoption.  
A Subject That Will Be Appreciated by Everybody.

**Released April 21, 1910. Length, 928 Feet**

**COMING MELIES RELEASES**

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**The Debt Repaid**

DRAMA OF OLD MEXICO

INDIAN DRAMA

**APRIL 28th, 1910**

**MAY 5th, 1910**

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## MELIES MANUFACTURING COMPANY

204 East 38th Street, New York City

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ignorant. How Hogarth convinces the girl of the terrible danger she is in and of his power to save her, and how he confronts the pretended marquis and after a desperate struggle succeeds in taking him in custody making a thrilling and effective climax to an intensely fascinating story. The scenes taken on board the ocean liner are exquisite in atmosphere and photography and lend a splendid reality to an almost perfect film. "A Case of Identity" will win instantaneous favor with any audience.

"THE MINER AND CAMILLE."—A theatrical repertoire company is playing through Colorado, their principal bill being "Camille." During a performance of this well-known drama a humorous incident, the subject of this film, occurs. A big-hearted Colo-

A very well acted picture and one which blends the humor with a certain touch of sympathy for the big-hearted, simple man of the mountains.

"READY IN A MINUTE."—It is an old, old story, this "Ready in a Minute," and every young man and



every old man who has had to wait for the girl of his heart to be "ready in a minute" knows what that means, but its psychology is carried to a logical conclusion in this story, we see how it really feels to the man who is doing the waiting.

There is a pretty girl before the firelight in a pretty



gown. There is a young man in opera hat and coat, the happy possessor of two theatre tickets, but the girl's pretty gown is not pretty enough and she must change it. She will be "ready in a minute"—and then the fun begins.

The clock goes round and round, and the hours spin away until even the calendar begins to show the lapse of time and its leaves show the passing days

as they turn over. Then it must be months after, for this surely is a beard which has grown on the young man's face and it certainly is true that his forehead has grown very high. Still the time flies and we see the poor young man now old and gray. A long white beard decorates his still immaculate shirt front, but there are holes in his elbows and knees, and he has grown very feeble. The plaster falls from the walls, huge cobwebs stretch across the doorways and even the furniture has fallen to pieces.

And then she appears and all the illusion vanishes and—it really has not been so long! It is not even too late for the theatre, if one doesn't mind missing the first two or three acts.

It is a comedy picture in every sense of the word even if it has the advantage of the miracles which wonder photography can perform, and it is sure to



popular, for it contains, aside from its illusions and fun, that one touch of nature which makes the whole world kin, especially the world of young manhood.

**ESSANAY FILM MFG. CO.**

"SHE WANTED A BOW-WOW."—Released with "Wise Guy," this splendid comedy film will bring you to the heart of every exhibitor who shows it. It is a scream comedy film, with a rattling good story, cleverly acted. It is another pearl in the long string of the Essanay company's superlative comedy subjects.

As the title suggests, Polly wants a "bow-wow" anything in the line of a four-legged canine. She takes the matter up with Bob, who argues that a "bow-wow" is a nuisance in the house and flatly objects to bringing a dog into the family.

Polly cries and tells Uncle Joe about wanting a "bow-wow" and how her horrid Bob will not permit her having one. Uncle Bob is all sympathy and tells her she shall have one and promises to go right out



rado mountaineer and his friend are in the audience, induced there by the proprietor of the theatre, who knew them in the mining camp. Neither of the men has ever witnessed a dramatic performance, and as the play progresses both become absorbed in it. The older man is so carried away that at the vital moment when Armand upbraids Camille and refuses to listen to her pleadings, he jumps upon the stage and throws the leading juvenile man of the company bodily through the scenery "up stage center." The explanation that the whole thing is a play brings the miner and his friend, who has attempted to assuage the violent protest of the audience by drawing his "Colt 44," to a realization of their ridiculous attitude. Peace is declared, but the miners get stage fright and refuse to return to the box. After the play they are seen toasting the "Queen of Tragedy," and, incidentally, the leading man of the company, who good-humoredly accepts the apology of the miner, though his face is covered with several pieces of court plaster.



# EDISON FEATURE FILM

## FOR NEXT WEEK

### GALLEGHER

Richard Harding Davis' great newspaper story dramatized by the author. The pantomime portrayed of the cleverness of the newspaper "Kid" who got on the trail of a murderer, wormed his way into a prize fight and out again after the criminal's arrest, stole a cah and won a "scoop" for his paper will excite the admiration of young and old. An exciting and absorbing film. No. 6621. Code, Viottolina. App. length, 985 ft. To be released April 26th.

#### OTHER EDISON FILMS

##### DROWSY DICK, OFFICER NO. 73

A short farce-comedy depicting the complications which the chronic sleepiness of a new recruit on the police force got him into. Humorous situations accentuated by some new and clever tricks of photography. An uproarious short film. No. 6622. Code, Vioulto. App. length, 200 ft. To be released April 29th.

##### A YORKSHIRE SCHOOL

An adaptation of a portion of "Nicholas Nickleby," by Charles Dickens. The familiar characters of Nicholas Nickleby, Mr. Squeers, the overbearing schoolmaster, and Smika, the drudge, are sharply drawn. Scenes and costumes are historically correct and the Dickens atmosphere is carefully preserved in this splendid dramatic film which deals with the main incidents of the famous story. No. 6623. Code, Voporatoro. App. length, 800 ft. To be released April 29th.

##### THE CIGARETTE MAKER OF SEVILLE

With Mlle. Pilar Morin in the role of "Carmen."

No. 6624. Code, Voporollo. App. length, 995 ft. To be released May 3rd.

##### THE SENATOR AND THE SUFFRAGETTES

A Comedy written by E. W. Townsend.

No. 6625. Code, Voporos. App. length, 635 ft. To be released May 6th.

##### LOVE AND MARRIAGE IN POSTERLAND

Fantastic Comedy

No. 6626. Code, Voporotta. App. length, 365 ft. To be released May 6th.

To be released May 13, **CARMINELLA**, A dramatic story of New York's East Side, by E. W. Townsend.

Order Display Posters of these Films from your Exchange or the A. B. C. Co., Cleveland, Ohio

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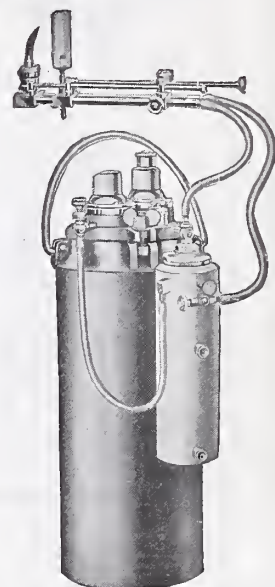
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and make the purchase. She is highly elated and begins making preparations for the reception of her little bow-wow.

Bob and Polly have in their employ a maid and a butler, who, a year before had secretly married.



Some time after James and Marie had come to live with Dick and Polly, they had been blessed with a little girl baby, which was being kept by a friend of Marie's. On the day that Polly had taken her complaint to Uncle Joe the servants had received a short note from Mrs. Wilson, stating that the baby was ill and for them to call and get it.

It is then that the trouble begins. Uncle Joe brings the pup and fearful of Bob's wrath they resolve to hide the dog and write a note to Bob, stating that it belongs to them (Uncle Joe and Polly), for him to forgive them and take good care of it. The pup is hidden behind a screen in the room and Polly and Uncle Bob slip out to await developments.

In the interval which follows James and Marie enter with the baby. Fearful of losing their positions Mr. Bob learns of their marriage and of the baby they are in a quandary as to what to do with it. They hear some one coming and seeking to stave off inquiries until the last moment, they slip the little one behind the screen at the other side of the room. Bob finds the letter, and, of course, looks behind the wrong screen. Horror is expressed in his face when he sees the baby, for he presumes that this is "it" referred to in Polly's note.

Resolved to annihilate his treacherous uncle and faithful wife Bob searches the house for the two, but the crime is averted when the two frightened

servants confess to the ownership of the baby, while Polly and Uncle Joe bring out the pup.

This is an uproariously funny comedy with veritable barrels of laughter.

"THE COWBOY'S SWEETHEART."—Here is another interesting Western film and our feature among these releases.

The opening scene discloses the front of the village post office in a small Western town. A lady, whose dress is something more elaborate than the village of Mustang usually affords, comes from the post office reading a letter. A cow-puncher, leathery featured and with unkempt clothing, notices her, and when she walks leisurely away, he follows carefully after her. In a strip of woods he overtakes her and attempts to force his attentions upon her. She repels him, but he seizes her in his arms and presses a kiss to her lips just as Jesse Farson, another cowboy, comes on the scene. The lady explains that she has been insulted by "this greaser" and the latter is forced to beg the forgiveness of the lady. After the "greaser" slinks away, Farson lifts his hat and volunteers to escort the lady to her home.

This is the beginning of the complications which follow. Jesse Farson is engaged to a winsome little Western lass, but his meeting with the lady, whom he has addressed as Miss, has changed his feelings. Meetings between Farson and the lady guest at the "Bar O" ranch become more frequent, while Jesse suddenly discovers that he has lost all love for Jennie, the Western girl.

With a heavy heart he calls on the latter one evening and asks her to return the ring. The little girl, who is almost broken hearted, gives it to him and Jesse turns away.

The lady guest at the "Bar O" has enjoyed the new sensation of bringing this uncouth Western lad to her feet. She has permitted him to make love to her and has even promised to be his wife.

The "greaser" who has had in mind the insult he received from Farson waits patiently the time of revenge and the opportunity finally arrives. Finding the lady of the "Bar O" strolling through the woods one day he follows her and watches her drop a letter from her hand. When she passes out of sight, he slips up cautiously and picks up the letter. It reads: My Darling Wife:

Hope you are enjoying yourself on that dull little Western ranch, and I am anxiously awaiting your return home.

Your affectionate husband,

HARRY.

The "greaser," with the letter, steals off through the woods, mounts his horse and rides off toward Jennie's home. When he arrives, he shows her the

letter and tells her he can offer proof that Jesse has been completely captured by the Eastern lady and that they are planning an elopement. He intimates, too, that Jesse is aware of the lady being married to an Eastern man, as the letter points out.

The two ride to the wooded trysting place toward which the "lady of the Bar O" was walking when the greaser obtained the letter. When they slip quietly through the woods they come upon the lovers.

The greaser endeavors to win Jennie, but she declares that she loves Jesse despite his shortcomings, and will endeavor to win him back.

The next morning she mounts her horse and rides over to the "Bar O." The lady receives her coldly at first, but when she has heard the little girl's story, she becomes thoughtful and finally resolves to help her in winning back the deserter.

The next morning, when Jesse calls on his new sweetheart he surprises her, as he thinks, in a drunken condition, and puffing a cigarette. Jesse is disgusted and finally rushes out of the room, while the lady sinks back in her chair, relieved and happy in the thought that the trouble she has caused has been corrected.

Jesse is sick at heart when he thinks of his having forsaken his little Jennie for this vile woman. He desires to make amends and rides slowly to Jennie's home. It is his intention to offer his abject apologies and beg her forgiveness, then to leave the country for



good, but when he mentions this last feature in his plan of redemption, she turns to him with a little cry and stretches out her hands to him. Jesse understands, then with a glad cry, takes her in his arms, vowing never more to forsake her.



THE MASTER MARK

(TRADE

MARK)

OF PICTUREDOM

SELIG

NONE SURPASS AND FEW EQUAL

(RELEASE  
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VESTAL STORYCODE WORD  
"ANGELUS"

## "THE ANGELUS"

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A story as pure as the air from the hills where daisies grow—a picture that sends your patrons home each with a smile of kindness and a desire to do good one to another.

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## SEW ON YOUR BUTTONS TIGHT

A package of comedy has exploded in the Selig Camp, and nothing short of a calamity can keep you from laughing at

## "MR. MIX AT THE MARDI GRAS"

Even the camera man had thew a few drawn out quints.

LENGTH, 1,000 FEET.

RELEASE APRIL 25th.

CODE WORD, "MIX."

THE MASTER MARK

(TRADE

MARK)

OF PICTUREDOM

"A WISE GUY."—"I'd rather be a lobster than A Wise Guy." So the song goes.

And in this story, Bluffem is again the goat.

Bluffem is a character whom we all know, the chap who invariably knows it all, all the time. He is a man of convictions, hastily drawn, but it is impossible to convince him that he is ever wrong.

At the breakfast table, the morning our story opens, Mrs. Bluffem reads an item in the morning's paper which voices a warning to business men: "Be wary of a blue-eyed maiden who will enter your office, state that she is Brown's stenographer across the hall, that Mr. Brown left the office without cashing the check for her salary, and would you be so kind as to accom-



modate her," etc., etc. Mrs. Bluffem calls her husband's attention to the item and asks him to read it. But, no! alas! He has no time for newspaper quibble; he must catch his downtown car.

"But you ought to know," persists Mrs. Bluffem.

But Bluffem waves her proudly aside, with a superior look of all-knowing intelligence.

"No one could fool me, my dear," he says. "They would have to be very slick, indeed."

The scene changes to Bluffem's office, the time, 5.15 P. M. Bluffem's own unattractive type-pounder has left for the day, and his nibs, with his feet cocked on his desk, lights a cigar and sits musing and ruminating happily over the big deal he has just closed.

Suddenly there is a knock at the door, and in answer to Bluffem's gruff invitation to come in, the door swings open and a shy maiden, with large blue eyes, demure demeanor, etc. (you know her), quietly enters,

asking, with just the right amount of slight confusion, if Mr. Bluffem would be so kind as to accommodate her about a check which her employer, etc.

When Bluffem sees the girl he swings his feet hurriedly from the desk and rises, bowing. Unusually susceptible to a "sweet young thing," Bluffem eagerly walks into the trap, and a few minutes later, when the door closes behind his visitor, he rises and, with that "Oh, you kid" expression, begins whistling something about "those bewitching eyes."

That evening, Mrs. Bluffem calls her husband's attention to the newspaper item, and asks to read it. With a bored expression, Bluffem consents.

As she reads, her husband becomes keenly attentive, and in the reading of the description of the adventuress who has been preying upon downtown business men, Bluffem starts, his mouth opens and he slowly draws the bogus check from his pocket. While his wife continues to read he deftly crumples it and sinks back in his chair.

"Why, John," his wife exclaims, "was not that a check you destroyed?"

"Oh, no, my dear," he returns; "it was just a little notice electing me a member of the goat club—that's all!"

## GAUMONT.

(George Kleine.)

"A PENITENT OF FLORENCE," or Gloria in Excelsis.—A production which marks an epoch in the field of semi-religious drama because of the happy mingling of majesty and intense action.

In the eleventh century the beautiful city of Florence was at the zenith of its artistic career. For years the people had worked as one, for the general uplift of their home. Letters and arts were patronized by all and to be master of music assured social recognition beyond the usual.

Madame Lozau is proud in the possession of two sons who have proven the most popular of the many excellent vocalists of that time. Gillio, a handsome youth with golden locks that hung in curls, was the elder, while the younger, Lorenzino, is of a darker type.

Both, through the influence of the refined mother, are blessed of remarkably pleasing personalities and are the best of companions until the day they both become enamored of Calonice, a fairer maid than any of the many whom they knew.

Calonice shows a preference to Lorenzino, while Gillio, against his desire, feels a deep jealousy of his younger brother. The dark thoughts presented thus to his mind so torment him that he becomes melancholy and broods over his loss of the fair-haired girl.

Gillio one night, when the sense of loss weighed most heavily upon him, betook himself to the region of her home that he might, if the fates were kind, catch sight of her; then to his impassioned gaze, was presented the picture of his more favored brother serenading Calonice.

Crazed by jealousy, after a moment's quarrel, he stabs the dear companion of his pleasant boyhood and presuming he has killed his brother, he rushes to their home, confesses to the mother, and becomes fugitive from justice.

We are permitted to watch him in his wandering and to see his dreams as he mentally recalls the happy days of youth.

When he finally returns to Florence, after years of wandering, the reunion of the brothers during divine service is a remarkably strong finale. He enters the cathedral while Lorenzino is singing the Alleluia alone, soon another familiar voice blends with his and as the two brothers, clasp hands, the grand melody rings sweeter to the listening ears than they have ever heard it sound.

In this last scene the players have made it possible for you to almost hear the change in the melody as the two youths join their voices in praise to God for his goodness.

MUSICAL PROGRAM FOR PENITENT OF FLORENCE  
Arranged by William E. King, Music Director of the Orpheum Theatre, Chicago, Ill.

At opening—March (March Pontifical by Ch. Gounod To Choir Loft—Hymn. (Chorus—"Hallalujah for the Cross").

To Street Scene—Waltz.  
To Boy Serenades Under Window—(Mexican Serenade Segue into allegro modoto.

To Boy Exits After Confession of the Attack—allegro modoto.

To Boy Is Leaving Home—Song (Flee as a Bird).

To Boy Is Brought Into House—Plaintive.

To Boy Enters Tavern—(Stein Song).

To Boy Plays on Mandolin—(Mexican Serenade).

To Vision—Plaintive (Where is My Wandering Brother To-night).

To Vision of Cathedral—(March Pontifical).

To Awakening—Plaintive (Come Ye that Weep, by Faure).

To Boy Enters Church—Religioso (Love Not this World, by Theo. Moses).

To Vision—Christ Taken from Cross (Religioso—Crucifix, by Mercadante).

To Choir Loft—Hymn ("Hallalujah for the Cross" Till finish.



"JUDITH AND HOLOPHERNES."—Bethulia, a city of Judea, was closely besieged by Holophernes, a captain of the Lord of Nebuchadnezzar. To avert its threatened doom, the patriotic widow, Judith, ventured into the enemy's camp, beguiled the general with her beauty, and thus secured an opportunity to slay him. For lecturers and exhibitors who may not be in a position to readily refer to the Apocryphal books of the Bible, is appended the following excerpts from the best translation we have been able to obtain:

And in the fourth day Holophernes made a feast to his own servants only, and called none of the officers to the banquet. Then said he to Bagoas, the eunuch, who had charge over all that he had, Go, now, and persuade this Hebrew woman which is with thee that she come unto us, and eat and drink with us. For, lo, it will be a shame for our person if we shall let such a woman go, not having had her company; for if we saw her not unto us, she will laugh us to scorn.

Then went Bagoas from the presence of Holophernes and came to her, and he said, Let not this fair damsel go to come to my lord, and to be honoured in his presence, and drink wine, and be merry with us, and remain this day as one of the daughters of the Assyrians, which serve in the house of Nebuchadnezzar. Then said Judith unto him, Who am I now, that I should gainsay my lord? Surely whatsoever ye leaseth him I will do speedily, and it shall be my duty unto the day of my death.

So she arose, and decked herself with her apparel and all her woman's attire, and her maid went and laid soft skins on the ground for her over against Holophernes, which she had received of Bagoas for her daily use, that she might sit and eat upon them. Now when Judith came in and sat down, Holophernes is heart was ravished with her, and his mind was moved, and he desired greatly her company; for he waited a time to deceive her, from the day that he had seen her.

Then said Holophernes unto her, Drink now, and be merry with us. So Judith said, I will drink now, my lord, because my life is magnified in me this day more than all the days since I was born. Then she took and ate and drank before him what her maid had prepared. And Holophernes took great delight in her, and drank much more wine than he had drunk at any time in his life since he was born.

Now when the evening was come, his servants made haste to depart, and Bagoas shut his tent without, and dismissed the waiters from the presence of his lord; and they went to their beds; for they were all weary, because the feast had been long. And Judith was left alone in the tent, and Holophernes lying alone upon his bed; for he was filled with wine. Now Judith had commanded her maid to stand without her bedchamber, and to wait for her coming forth, as she did daily; for she said she would go forth to her prayers, and she spake to Bagoas according to the same purpose.

So all went forth, and none was left in the bedchamber, neither little nor great. Then Judith, standing by his bed, said in her heart:

O Lord God of all power, look at this present upon the work of mine hands for the exaltation of Jerusalem. For now is the time to help thine inheritance, and to execute mine enterprises to the destruction of thine enemies which are risen against us.

Then she came to the pillar of the bed, which was at Holophernes' head, and took down his fauchion from thence, and approached to his bed, and took hold of the hair of his head, and said, Strengthen me, O Lord God of Israel, this day. And she smote twice upon his neck with all her might, and she took away his head from him, and tumbled his body from the bed, and pulled down the canopy from the pillars; and when after she went forth, and gave Holophernes' head to her maid; and she put it in her bag of meat; so they twain went together according to their custom unto prayer; and when they passed the camp, they compassed the valley, and went up the mountain of Bethulia, and came to the gates thereof.

Then said Judith afar off to the watchman at the gate, Open, open now the gate; God, even our God, is with us, to show his power yet in Jerusalem, and his power against the enemy, as he hath even done this day. Now when the men of her city heard her voice, they made haste to go down to the gate of their city, and they called the elders of the city. And then they all ran together, both small and great, for it was strange unto them that she was come; so they opened the gate, and received them, and made a fire for a light and stood around about them. Then she said to them with a loud voice:

Praise, praise God, praise God, I say, for he hath not taken away his mercy from the house of Israel, but hath destroyed our enemies by mine hands this night.

## URBAN-ECLIPSE.

(George Kleine.)

"THE LOVER'S ORACLE."—Wierd surroundings, cleverly reproduced add greatly to the strong dramatic interest compelled by the story.

A bright little drama, built around the life of a village witch, who lodges among magnificent old ruins and obtains great renown among the young people by her ability to foresee events of their hearts. By diplomatically advising her maiden customers about certain youths, then with equal care giving the swains corresponding advices, she is able to carry on a very successful matrimonial agency.

Our story treats particularly of the experiences of a poet who goes to her for aid and is forced to prove his constancy by a long following after the desire of his heart. A well sustained tone of mysticism makes the reel extraordinarily effective.

"TRAWLER FISHING IN A HURRICANE."—Introducing the greatest storm at sea ever photographed by a motion picture device. Trawler fishing is the method of securing fish by the use of a heavy flattened bag net, usually about one hundred feet long, although often longer. It is towed, trailed or trawled close to the sea bottom, for the most part in deep water, at a distance of many miles from shore, in such a manner as to catch especially such fish as naturally keep close to the ground. Fishing by this method is carried on to a greater extent in the stormy winter months than during the rest of the year, when the weather is more suitable for other kinds of fishing. Then, as a great deal of wind is necessary for towing the trawl net over the ground, this season is more practical on account of prevailing high winds.

In the earlier scenes of this film we are given a practical example of the various steps in the use of the net, the manner used for sinking, trawling and drawing the net into the ship. After the enormous pocket, perhaps fifty feet wide at the mouth, has swept slowly and quietly over the bottom the sea, disturbing hundreds of fish into action which ultimately secures them in the great bag, it is hoisted up on board the vessel and the contents turned out upon the decks in huge heaps.

Following the educational portion of the film, which is artistically handled in spite of being of a rather commercial trend, the audience is shown a storm at sea which is worthy of superlative description.

The trawling boat is tossed about like a mere skiff by the gigantic waves. At times as it drops into the deep troughs between the mountains of water it is lost to our view to reappear rocking and trembling in the fury of the wind, while again as it fights its way through walls of water the decks are swept from bow to stern. Series from that unfrequented body of water, "The White Sea," north of Europe.

## SELIG POLYSCOPE CO.

"THE RIVAL COOKS."—Dr. Suburbs is desirous of securing a first-class cook and wires the employment agency to furnish him with one. A telegram is sent in reply, saying "Dr. Cook will arrive on the 2.30 train." The leaving out of the word "the" causes all kinds of trouble. The message falls into the hands of the town marshal, who carries the news to the Peary Club, who mistakes the meaning and prepare to greet the arrival of the visitor with a fitting demonstration. Accordingly the band of leading lights are out in force to greet their distinguished guest at the depot.

The negro cook arrives and proceeds to the Doctor's, the delegation also proceeds shortly after and demands an explanation. The telegram is referred to and found that through an error, the message informing Dr. Suburb that Cook would arrive at 2.30 p. m., referred to the cook and not Dr. Cook. The committee repairs to kitchen and interviews the new arrival and insists on a dinner that their wounded ambition may be soothed. The queen of the pan and pot is duly indignant and a small sized riot results, in which the committee on entertainment is fired part and parcel into the street.

"MR. A. JONAH."—"A little nonsense now and then is relished by the best of men," even though it is at the expense of the unfortunate or at times smiling blandly at fate. Such is the case with the enterprising Editor, Mr. A. Jonah. The hard times had struck the "Mudvale Bugle." The season for the farmers to bring in potatoes, eggs and pumpkins was not yet at hand and the coalman was not carrying an 'ad' in exchange for the needed fuel, the landlord was impertinent enough to call for his rent and left a sign on the house that just required "two words" to tell the tale. In order that the "Bugle" should not miss the regular Thursday issue, Jonah hits upon a plan. Accordingly the window shutter is pulled off and broken up, the pieces used to pelt the coal man as he passed the "Bugle" office. The scheme we find worked admirably, as the driver, thinking it an assault upon his life threw coal at the editor and his assistants in order to protect himself.

When the battle cleared away, there was enough coal on the ground to warm the Bugle for weeks and all it cost was a little strategy.

So successful was Jonah in this he reconnoitered for other fields and hit upon the "Please help the Blind" plan, after seeing how easy it came and easy falls into the place of the supposed blind man who was just yanked off his stool by the town marshal, leaving the collections behind. That answered well for a nest egg for Jonah. Sign on and he is busy, the coins fall thick and fast. Cap is full and he repairs to a nearby restaurant. He proceeds to order everything in sight that his appetite after so much neglect might be satisfied. This is a film intended to amuse and entertain the minds of the weary and delight the lovers of good comedy.

"DAVY CROCKET."—Is there a boy or girl in town that has not heard of Davy Crocket and can not repeat his motto: "Be sure you're right then go ahead."

Nightly five years ago there lived a poor trapper's son who afterwards made his name in American history that will live centuries after we are gone. Endowed with the son's devotion to his mother, stoic man hood and a heart all made of gold—Davy set out to make his way through the cruel world.

Early in life he met and wooed Mary, a neighbor's daughter, much to the displeasure of her mother, who had her mind set in other channels. We find the old fashioned barn dance when all the neighboring boys and girls were wont to gather and make merry during the long winter evenings. Mary was admired by all, but her affections were riveted on the one dear to her and yet the object of the parent's scorn, because he was poor—poor in purse but rich in manhood.

On returning home from the dance in passing over the snowy mountains, they were set upon by a pack of hungry wolves and were compelled to seek refuge in a lonely and deserted hut with the barking wolves knocking at the door and burrowing under the hut. That was a memorable siege for the love of life and against fate and long odds. A small fire was made in the earthen floor and Mary wrapped in the furs, dozed off into a restless sleep, while her companion rigid with stern determination that characterized the life of Davy Crocket, held fast the cabin door.

With his arm in the bolting slat, the weary hours of the stormy night dragged slowly on. The swollen arm was in pain but a balm to the heart, for it was to save the life of his childhood sweetheart, who hovered near the fire under the protection of Davy's strong arm and the guidance of a just God. When she failed to reach her home, the father and neighbors set out to find what they supposed the errant couple. The tracks in the deep snow led them to the hut. The wolves were beaten off and the rescue effected. The bolt hook of the door was cut away from Davy's swollen arm.

The return home and the upraising by the mother, who is determined Mary shall marry the man she has chosen for her—arrangements are made for the nuptials, when as by providence Davy rides by on his horse. The mental anguish that was raging in that little mountain girl's heart knew no bounds and at the touch of her idol's hand, she makes one leap and a moment later the faithful horse is hurrying from the scene with its burden of human happiness and from what looked to be an unhappy marriage but a few short hours before, was now in reality the happiest moment in those two young hearts.

## EDISON NOTES.

Much has been said and more is expected of "Gallegher," Richard Harding Davis' adaptation of his famous story of that title, which will be released on the 26th inst. The adventurous newspaper "kid" whose street gamin shrewdness led him to the trail of a murderer and embezzler has always been a prime favorite with readers of Mr. Davis' popular novels. The visualization of the story is said to be remarkably convincing. The action from the very first scene in which, his employer dead upon the floor, the murderer is seen rifling the safe, until the final act of the drama is tremendously exciting. "Gallegher" will be followed with tense interest as he trails the criminal from the railroad station where he shrewdly figures he will locate him, to the prize fight in the lonely barn on the outskirts of the city from which the embryo reporter escapes past the cordon of officers with the precious "copy" clutched tightly in his hand, until after an exciting chase he lands in the office with a "scoop" for his paper. It is a film that will appeal with equal interest to the young and old. The role of "Gallegher" is played by a youthful prodigy who displays dramatic ability of the highest order.

The two subjects on the reel of the 29th are "Drowsy Dick, Officer No. 73," a short comedy film which has some characterization and tricks of photography that are entirely new and clever, and "A Yorkshire School," adapted from a portion of Dickens' "Nicholas Nickleby." The characters in the latter drama are said to be sharply drawn by the Edison players, and the Dickens' atmosphere has been carefully preserved in all details.

"The Cigarette Maker of Seville," the second of the Edison Grand Opera dramatizations, will be released May 3. With Mile. Pillar-Morin in the title role of "Carmen," supported by a carefully selected cast and with appropriate stage settings and costumes, the film will be awaited with keenest interest by the public.

"The Senator and the Suffragette," a sparkling comedy woven by Edward W. Townsend about the present agitation for female suffrage, will be released May 6th.

Carolyn Wells has written another scenario for Edison films which will be released May 1. It is a comedy drama entitled "History Repeats Itself."

"Carminella," E. W. Townsend's drama, the scenes of which are laid in the lower East Side of New York City will be announced for release in the near future.

The Edison Company, pursuing its policy of engaging noted authors to write its scenarios, rather than depend upon the work of unskilled amateurs, has enlisted the services of John Luther Long, a prolific writer, whose best known work is "Madame Butterfly." Mr. Long's first scenario, work upon which is in progress now, is entitled "Baby Grand."



# A FEATURE WEEK

Commencing April 17, 1910

## THREE GREAT FILMS

Each Subject is Described at Length on Another Page of this Issue



A POSTER FOR EACH REEL



Semi Religious. About 1020 Feet.

### THE PENITENT of FLORENCE

OR

### GLORIA IN EXCELSIS

All Moving Picturedom is talking about it.

April 19

Gaumont

A Drama, about 502 Feet, and  
A Scenic, about 447 Feet

### THE LOVERS' ORACLE

An excellent drama with a tone of mystery.

April 20

Urban-  
Eclipse

### TRAWLER FISHING IN A HURRICANE

The great storm scene. Never equalled in motion pictures.

Biblical. About 1017 Feet.

### JUDITH AND HOLOFERNES

OR

### JUDEA'S TRIUMPHANT QUEEN

Critics say "Greater than the 'Fall of Babylon'"

April 23

Gaumont

## COMING! Christopher Columbus

Historical and Dramatic. Makes a plea to the best people.

**NOTE.** Upon receipt of application giving name and address and fifteen cents in stamps, we will forward free of expense a copy of our handsome and complete Educational Catalogue.

IMPORTED BY

# George Kleine

52 State St., CHICAGO

19 E. 21st St., NEW YORK

# KALEM FILMS

## THE SACRED TURQUOIS OF THE ZUNI

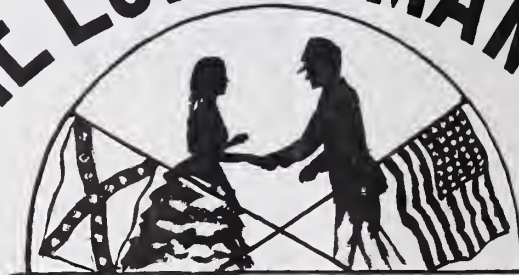


Issue of April 27th

Length 960 Ft.

"The Sacred Turquoise of the Zuni" is a masterpiece. A number of our friends among the film renters who have had advance views of this subject pronounce it the most novel and effective Indian production ever made. Already we have received so many extra orders that we are assured of the huge success of the film.

## THE LOVE ROMANCE OF THE GIRL SPY



Issue of April 29th

Length 970 Ft.

This, the last of the "Girl Spy" series, is a "peach." We are confident from the many letters we have had, that the lovely heroine of these stirring Southern war stories has won her way into the hearts of the picture loving public, and everyone will rejoice that her adventurous and plucky career has come to a climax in such a clever and satisfying way.

Great posters for both these features made by the  
A. B. C. Co., of Cleveland, Ohio



## KALEM CO., Inc.

Eastman Kodak Building

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New York City





# VITAGRAPH

## THREE MORE GREAT HEADLINERS



SATURDAY, APRIL 23

### ST. ELMO

ADAPTED FROM THE FAMOUS NOVEL.—A marvelous film drama that conveys the full heart meaning of this great story. A masterpiece in motion picture adaptation. GET IT! DON'T MISS IT! IT'S A WINNER. Approximate length, 927 feet.

## "LIFE PORTRAYALS"



TUESDAY, APRIL 19

### LOVE'S AWAKENING

FASCINATING, ROMANTIC, APPEALING—A heart story of circus life, of thrilling intensity. Approximate length, 977 feet.



FRIDAY, APRIL 22

### HER SWEET REVENGE

REFINED COMEDY, telling a delicately charming love story. How a lively Miss captivates the heart of a theological student and gives him a broader view of life. Approximate length, 987 feet.

### May 3 The Lost Trail

One of the most extraordinarily different pictures

### May 6 One of the Finest

A dramatic phase of life in a great metropolis

### May 7 Mario's Swan Song

A melody of emotional sweetness

### Apr. 26 Thro the Darkness

An Entrancing Drama of the Pathos and Love of an Actor in real and stage life

### Apr. 29 The Portrait

A Comedy of Errors

### Apr. 30 The Minotaur

A dramatic legend of Greece

**POSTERS**—Portraits of Vitagraph Stock Company for Lobby Display. Also special Posters for all Vitagraph Productions. If your exchange does not fill your order send to us.

3 x 7 UPRIGHT AND 3 x 15 LENGTHWISE BANNERS FOR ALL VITAGRAPH PRODUCTIONS TO RENT BY THE GOODENOUGH COMPANY, 627-630 CENTURY BUILDING, ST. LOUIS, MO.

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CHICAGO, 109 Randolph Street  
LONDON, 25 Cecil Court  
PARIS, 15 Rue Sainte-Cecile



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### SELIG NOTES.

The "Angelus" promises to be one of the best of the season. The story is so clear and concise that you are held with all attention until the final tolling of the reverent bells that tends to mould peace and happiness to the estranged brothers.

The Selig special train left the LaSalle street station for the great Southwest last Sunday at 6 p. m., carrying the strongest acting cast ever sent out by a picture concern. The entourage was in charge of Otis Turner and consisted of Indians, cowboys, cowgirls, rough riders, bucking bronchos and steers, cavalry horses and paraphernalia, work stock and equipment, commissary and hospital department. The tour will last well into the summer and is by far the most expensively equipped picture outfit ever sent out by a producer of pictures and great things are expected Not only expected, but absolutely guaranteed.

The Selig Company, noted for their aggressive movements in the poster line, again prove their ability to land the nail square on the head. We were prompted by the earnest appeal of some of the most prominent exchanges for a really first-class poster representing the "Roosevelt in Africa" picture. We were the last to decide upon furnishing the market with this particular poster, but modesty prompted us to yield to the entreaties of our friends, and consequently arrangements were quickly made and the entire National Printing forces put to work and turned out ten thousand four-color one-sheet posters in five days, setting a world record for time and quantity from a single subject. The poster is from a direct scene in the film and not a muddled mass of inconsistencies.

A gigantic production of a notable play, "The First Born," originally produced on a mammoth scale by David Belasco and toured the country under his direction, enjoys the distinction of holding the record for the longest run ever accorded a dramatic production in 'Frisco, playing there continuously for seven weeks. Hobart Bosworth, who was a member of the original cast, is now with the Selig forces and will be seen in his old part. "The First Born" is the greatest Chinese play ever written.

European agencies to handle the Selig product are now being established in Berlin, Germany, St. Petersburg, Russia, Hongkong, China, Sidney, Melbourne, Australia, Johannesburg, South Africa and Rio Janeiro, South America. The foreign trade with the Selig product has grown to such alarming extent that with the present plant capacity, running night and day, we find it impossible to fill the orders. In consequence, vast buildings are now being added and soon will be the most extensive picture plant in the world.

### VITAGRAPH NOTES.

Talking pictures as well as moving pictures are the latest achievement at the Vitagraph studio; not a mechanical invention but a real bunch of back-talk who gives the directors and actors as good as they send

whenever they get too funny. This latest addition has become the pet and mascot of the studio and will make its first appearance on the screen in June. It's a bird with a Hebrew cast of features and wears the Irish colors. Look for the bird in your trade paper; you will find it a great favorite.

What is worth having is worth knowing. Do you know that "One of the Finest" or "One Good Turn Deserves Another" on May 6 is not only one of the finest, but one of the best issues you can have. It is a dramatic phase of life in a great metropolis, showing the dangers encountered by the members of the police force in the protection of life and property. One good turn deserves another is shown in the gratitude and bravery of a poor little waif for the kindnesses extended to her by a tender-hearted officer.

The best is none too good and here it is: "Mario's Swan Song" on May 7, a glimpse of seraphic soulfulness through the life and love of a child musician and the devotion of his old father. If you want to arouse the heart interest of your audience and awaken their human sympathies, here is a chance to give them what they want. They like their hearts stirred as well as their risibles.

"Capital vs. Labor" has been heard from. It has taken big. Some people wrote from Philadelphia to the "little minister" in the picture: "Can't you come to Philadelphia and settle some of our troubles? You certainly can do things as well as preach them. You are a favorite with our bunch."

From another source, the manager of a leading exhibition theatre, the pleasing compliment of: "One of the strongest pictures we have ever seen or shown; it taught a big lesson." If you think the Vitagraph Company does not appreciate words of praise, you do not know that they have reached their present status because the appreciation of the moving picture public has always been the incentive.

### THE DISCOVERY OF AMERICA.

With the tremendous amount of comedy and Western drama that is on the market we are really pleased to see the spectacular and historical films announced.

George Kleine now states that following "Judith and Holofernes" he will present the "Christopher Columbus."

Assurances is given that the dramatic quality of the film is as perfectly developed as the historical.

How the youngsters in the United States History Classes will flock to see this film.

E. L. Kuykendall, manager of the Dixie theatre at Columbus, Miss., has recently installed a Powers No. 6 machine, which he finds very satisfactory. The Dixie is running two reels and two songs, changing every day. The house staff is as follows: E. L. Kuykendall, manager; Mr. R. H. Matthews, illustrated

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Trade Mark.

# BIOGRAPH FILMS



Trade Mark.



THOU SHALT NOT

Released  
April 18th, 1910

## THOU SHALT NOT

A LESSON IN SELF-SACRIFICE FOR OUR CHILDREN'S SAKE

Never in the history of motion pictures has there been depicted as powerful a lesson as in this Biograph production. It is bound to do a world of good for humanity by portraying in a most convincing manner a subject that has for some time past been brought to public notice by column after column in the newspapers, to wit: Tuberculosis, or "White Plague," as it is sometimes called. Edgar Thurston is afflicted with the dread disease and his physician persuades him to break off an engagement to marry a young girl, but she, impulsive-hearted, refuses to do so, reasoning that the doctor may be in error. The doctor, however, resorts to a plan whereby the character of Edgar is apparently blackened and thus induces in the girl moral repulsion. It is a subject that is bound to attract widespread attention from the fact that it is a powerful argument on the principles of the medical profession, the Health Board of every community and the worthy Tuberculosis Committee. Aside from this it tells a decidedly interesting story, with photographic quality and scenic beauty never before excelled.

Approximate Length, 987 ft.



THE TENDERFOOT'S TRIUMPH

Released  
April 21st, 1910

## THE TENDERFOOT'S TRIUMPH

HE BRINGS THE BLUSH OF SHAME TO THE FACES OF THE THOROUGHBREDS

It was in the surprise that the hero of this Biograph comedy won out. A reward of \$500 is posted by the United States Marshal for the apprehension of the leader of a gang of horse thieves, and to make the affair more attractive, the daughter of the Marshal, who is beloved by all the boys, promises to give her heart and hand to the captor of the outlaw. A young minister just arriving from the East, experiences a desire to enter the contest, and as he is a handsome young chap, his determination meets the girl's approval. Well, the boys fail woefully in their operations, while the young Easterner, unarmed and alone, takes the outlaws by surprise and leads them into camp, where he claims and receives the reward.

Approximate Length, 989 ft.

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## Last 4 Weeks' Productions of Licensed Film Makers—April 23.

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Mar. 28	Gold Is Not All.....	Dramatic	988
Mar. 31	His Last Dollar.....	Comedy	595
Mar. 31	The Smoker.....	Comedy	595
Apr. 4	As It Is in Life.....	Dramatic	981
Apr. 7	A Rich Revenge.....	Comedy	980
Apr. 11	A Romance of the Western Hills.....	Dramatic	980
Apr. 14	The Kid.....	Farce Comedy	981
Apr. 18	Thou Shalt Not.....	Dramatic	987
Apr. 21	The Tenderfoot's Triumph.....	Dramatic	989

### EDISON CO.

Mar. 29	The Capture of the Burglar.....	Comedy	270
Mar. 29	Bradford's Claim.....	Dramatic	730
Apr. 1	Michael Strogoff.....	Dramatic	995
Apr. 5	It Pays to Advertise.....	Comedy	330
Apr. 5	The Heart of a Rose.....	Dramatic	670
Apr. 8	Sandy the Substitute.....	Dramatic	990
Apr. 12	For Her Sister's Sake.....	Comedy	520
Apr. 12	King Cotton.....	Industrial	475
Apr. 15	Her First Appearance.....	Dramatic	990
Apr. 19	A Case of Identity.....	Detective Story	1,000
Apr. 22	The Miner and Camille.....	Comedy Drama	605
Apr. 22	Ready in a Minute.....	Comedy	360

### ESSANAY CO.

Mar. 30	His Hunting Trip.....	Comedy	975
Apr. 2	The Flower of the Ranch.....	Dramatic	1,000
Apr. 6	Henry's New Hat.....	Comedy	358
Apr. 6	Imagination.....	Comedy	642
Apr. 9	A Family Quarrel.....	Comedy	275
Apr. 9	The Ranger's Bride.....	Comedy	785
Apr. 13	Their Sea Voyage.....	Comedy	1,000
Apr. 16	The Bad Man and the Preacher.....	Comedy	422
Apr. 16	The Mistaken Bandit.....	Comedy-Drama	578
Apr. 20	A Wise Guy.....	Comedy	368
Apr. 20	She Wanted A Bow-wow.....	Comedy	607
Apr. 23	The Cowboy's Sweetheart.....	Comedy Drama	1,000

### GAUMONT

Mar. 29	The Diary of a Nurse.....	Dramatic	992
Apr. 2	O'er Crag and Torrent.....	Scenic	200
Apr. 2	Amateur Billiards.....	Comedy	378
Apr. 2	The Dreamer.....	Fantasy	413
Apr. 5	Poetry of the Waters.....	Scenic	403
Apr. 5	A Drama of the Mountain Pass.....	Dramatic	525
Apr. 9	O'er Hill and Vale.....	Scenic	130
Apr. 9	The Kiss Was Mightier Than the Sword.....	Comedy	825
Apr. 12	The Stubborn Lover.....	Comedy	425
Apr. 12	The Volcano of Chinyero.....	Scenic	158
Apr. 12	Vintage of Languedoc.....	Industrial	374
Apr. 16	Touring the Canary Islands.....	Scenic	478
Apr. 16	Mephisto at the Masquerade.....	Comedy	486

Date.	Subject.	Class.	Length, Feet.
Apr. 19	A Penitent of Florence.....	Semi-religious Drama	1,020
Apr. 23	Judith and Holofernes.....	Biblical	1,017

### KALEM CO.

Mar. 30	Lo, the Poor Indian.....	Indian Drama	375
Mar. 30	Red Hawk's Last Raid.....	Indian Drama	580
Apr. 1	Further Adventures of the Girl Spy.....	War Drama	920
Apr. 6	The Uprising of the Utes.....	Indian Drama	725
Apr. 6	Wandering Wilfred's April Fool Day.....	Comedy	250
Apr. 8	The Gipsy Girl's Love.....	Dramatic	800
Apr. 13	The Old Fiddler.....	Dramatic	870
Apr. 15	The Forager.....	War Drama	980
Apr. 20	Fighting the Iroquois in Canada.....	Indian Drama	795
Apr. 20	Through the Tunnel.....	Comedy	149
Apr. 22	The Bravest Girl in the South.....	War Drama	830

### LUBIN MFG. CO.

Mar. 21	A Mother's Heart.....	Dramatic	925
Mar. 24	Two Gentlemen of the Road.....	Farce	905
Mar. 28	His Spanish Wife.....	Dramatic	930
Mar. 31	The Daughter's Choice.....	Dramatic	965
Apr. 4	Back to Boarding.....	Comedy	625
Apr. 4	The Right House, But.....	Comedy	362
Apr. 7	First Love Is Best.....	Romance	925
Apr. 11	The Fisherman's Luck.....	Farce	389
Apr. 11	Hemlock Hoax, the Detective.....	Farce	232
Apr. 11	Jones' Watch.....	Comedy	279
Apr. 14	Western Justice.....	Dramatic	920
Apr. 18	When the Cat's Away.....	Farce	970
Apr. 21	The Angel of Dawson's Claim.....	Dramatic	950

### MELIES MFG. CO.

Apr. 7	Cyclone Pete's Matrimony.....	Comedy	912
Apr. 14	Branding the Thief.....	Western Drama	880
Apr. 21	The Newly Born.....	Comedy	928

### PATHE FRERES.

Mar. 28	The Polar Bear Hunt.....	Sports	474
Mar. 28	The Little Vixen.....	Comedy	528
Mar. 28	Driven to Steal.....	Dramatic	318
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Apr. 6	The Dutchess de Langeais.....	Dramatic	660
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Apr. 11	Her Sister's Sin.....	Dramatic	735
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Apr. 15	Johnny's Pictures of the Polar Region.....	Trick	397
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Apr. 22	The Wreath.....	Dramatic	590
Apr. 22	Delhi.....	Scenic	410
Apr. 23	The Chivalrous Stranger.....	Comedy	676
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### SELIG POLYSCOPE CO.

Mar. 28	The Treasure Hunters.....	Dramatic	1,000
Mar. 31	The Wife of Marcius.....	Dramatic	1,000
Apr. 4	The Common Enemy.....	War Drama	1,000
Apr. 7	Hugo, the Hunchback.....	Dramatic	1,000
Apr. 11	The Clay Baker.....	Dramatic	1,000
Apr. 14	Dorothy and the Scarecrow of Oz.....	Fairy	1,000
Apr. 18	The Rival Cooks.....	Comedy	—
Apr. 18	Mr. A. Jonah.....	Comedy	1,000
Apr. 21	Davy Crockett.....	Historical Drama	1,000

### URBAN ECLIPSE.

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Apr. 19	Love's Awakening.....	Dramatic	977
Apr. 22	Her Sweet Revenge.....	Comedy Drama	987
Apr. 23	St. Elmo.....	Dramatic	927



# THIS WEEK

THE BIG FILM D'ART OF PATHÉ FRÈRES

# OTHELLO

## THE MOOR OF VENICE

A remarkable film of Shakespeare's remarkable tragedy. The scenes shown were photographed in Venice and the parts are played by the leading artists of Italy. All the strength of this immortal play is in the picture—all the interest—all the pathos—all the life that throbbed through the nerves of the characters depicted by Shakespeare's pen—and all the glorious coloring of Venice—the Queen of the Adriatic.

RELEASED WEDNESDAY, APRIL 20<sup>TH</sup>

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*Get your Posters from the A. B. C. Co., of Cleveland, Ohio*



# The Film Index

VOL. V. No. 18

NEW YORK, APRIL 30, 1910

WHOLE No. 210

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

## Laemmle Fakes Public With Boyce Pictures

**Genuine Roosevelt Pictures Go Strong in Chicago—Changes in Calumet—Activity of Chicago Producers—Interesting News Budget**

James S. McQuade.

EVER since the announcement was made, weeks ago in The Film Index, that the licensed manufacturers, acting in co-operation, had secured the negatives of the "Roosevelt in Africa" pictures, the "independents" have been suffering from a fit of melancholia, which has gradually reached, in one of its phases, a spectacular stage of shameless misrepresentation. I write "spectacular," with due discrimination, for the past performances of Laemmle have been out-Laemmled by him, both in advertisement and correspondence, in this particular instance; and his imitators in the "independent" camp can be pardoned for losing sight of him in their attempts to pervert facts, because of their unfamiliarity with the more daring of the mental and moral acrobatic tricks of one Munchausen.

No one knows better than Laemmle that the "Roosevelt in Africa" pictures were taken by the noted English motographic expert, Cherry Kearton. And, if he does not know—or does not wish to know—he can still secure ample proof to satisfy any normal mind that Mr. Kearton succeeded in obtaining the sanction of Colonel Roosevelt to take motion-camera views of part of his African hunting trip, through the powerful influence of high British officials in East Africa. And this he was enabled to do only after the most strenuous personal effort, backed by the influence referred to.

Moreover, a knowledge of Roosevelt's characteristics and methods is sufficient to convince any American of intelligence that no pictures of his entourage, or of incidents on the march, could be taken possibly without his consent. It was the intention of several leading journals of this country to assign correspondents to accompany Colonel Roosevelt throughout his African hunt. Would he allow it? No. He set his foot down hard and refused to permit any newspaper representative to accompany his party; they knew better than to attempt it.

Yet, in the "Roosevelt in Africa" films, we find pictures taken by Cherry Kearton, showing the making and breaking of the Roosevelt camp at Bondoni; the Roosevelt safari taking the trail; crossing streams; the big rhinoceros killed by Roosevelt at Kilmakin; Colonel Roosevelt crossing a ford under Mount Kenia, with his safari following; the Colonel and his party reviewing Zulu maneuvers, witnessing the Zulu war dance and ceremonies in his honor, and a lot of other interesting scenes, in which the

great hunter appears. If Laemmle, "BY STEALTH," could cross a deadly African desert and transport his equipment, with the necessary native help, and keep so close at Roosevelt's heels as to picture his movements, he could well boast of wizardry that would place him in alliance with "the powers and principalities of the air."

The following letter, manufactured on short notice and sent out broadcast, on April 14, to dupe the "independent" following, is the latest frenzied product of the Laemmle brain factory—Where is that other Laemmle factory? Nay, nay, too confiding "independent" exhibitor! There is none other. Both are one and the same, and it is to be found in the "hot air" dome that seethes on the Laemmle shoulders:

Chicago, April 14, 1910.

Wire your order at once. Orders filled in rotation. First come, first served.

Dear Sir:

Read this at once, carefully, and then wire me or hurry a special delivery letter.

We have bought TEN EXTRA PRINTS OF THE "IMP'S" sensational special release "IN AFRICA," released Saturday, April 17th—TWO DAYS BEFORE THE TRUST RELEASES THE FILM IT HAS BEEN ADVERTISING SO HEAVILY.

WE ARE GOING TO RENT THIS FILM FOR \$10 A DAY AND IT IS POSITIVELY BETTER IN PHOTOGRAPHY AND MORE SENSATIONAL IN INTEREST THAN THE TRUST FILM. THE TRUST PEOPLE ARE CHARGING \$50 A DAY FOR THEIRS!

This "IN AFRICA" has a special feature, a few feet of pictures showing Roosevelt in Messina. Therefore, you will have a better right to advertise Roosevelt as a part of the film than the trust has, because the trust picture does not contain all the pictures of Roosevelt which they claim. And the ones they have were TAKEN BY STEALTH without Roosevelt's permission.

Now, then, the demand for "IN AFRICA" is going to be something unheard of, unparalleled, something sensational. If you expect to reap the benefit of the thousands of columns of newspaper notices given to Africa since Roosevelt started on his famous trip, YOU WILL HAVE TO GET YOUR ORDER IN AT ONCE. We are going to fill orders in rotation; first come, first served, and no favorites—same price to all!—\$10 a day.

This is the most glorious thing that has happened or could have happened to the Independents. Just when things looked blue because we all thought the trust would make us look sick with its African film, the "IMP" Company got hold of a special set of negatives taken almost at the same time when Roosevelt was in Africa. This turned defeat into victory—for the "IMP" release was set for TWO DAYS AHEAD OF THE TRUST'S RELEASE!

We are getting all sorts of special advertising out of this, and if you don't take advantage of it, you'll miss the best thing of years. Don't put it off one minute. Wire your order now while it is fresh in your mind. The price is \$10 a day and it will be the biggest money maker you ever had. It will jam your house to capacity.

Pardon excited language. This is written in a hurry.

Very truly yours,  
CARL LAEMMLE, President,  
THE LAEMMLE FILM SERVICE.

Before discussing the misleading and culpable statements contained in this letter and re-  
(Continued on page 5.)

## The M. P. P. Co. Cancels Steiner's Exchange Licenses

**His Imperial Exchange Failed to Report Several Theatres—Will Make Independent Pictures—Miles Bros. Loses Baltimore License—New Washington Exchange**

At a meeting of the Motion Picture Patents Company held on Thursday, April 14, action was taken cancelling the licenses held by the Imperial Film Exchange for New York, Troy and Washington. The violations of the license agreement which led up to the cancellation were practically admitted by Mr. William Steiner, president of the company, or conclusively proved against him. For these violations he had been fined at a previous meeting of the company and given till April first to settle. Failing to do this there was nothing left for the Patents Company to do but to cancel him, which it did.

Mr. Steiner attempted to make it appear that he had beat the Patents Company to it by resigning his licenses on the same day that notice of cancellation was sent him, but the fact remains that he was fired for cause.

The action of the Patents Company soon gained currency about New York and created some excitement and comment.

At the same time the order of cancellation was issued against the Imperial Exchange, Miles Brothers was served with notice of the cancellation of the license of their Baltimore, Md., branch for cause. The cause is said to be the selling of licensed film to independents.

The Imperial Exchange had been a heavy buyer of film for some months past and was credited with doing the largest rental business in New York City. "Bill" was very popular with his patrons and hopes to retain some of them when he opens as an "Independent." In this he will probably be disappointed and will have very much the same experience as Laemmle, Swanson and others who enjoyed a lucrative business prior to becoming "independent."

## New Exchange for Washington

The Motion Picture Patents Company has granted a license to the Moore Film Exchange of Washington, D. C., which will take care of the business formerly handled by the Imperial Film Exchange, recently cancelled. The new exchange will be under the management of Mr. Tom Moore, formerly manager of the old Imperial. He is fully acquainted with the territory and has proved his ability to take care of the business.



# The Film Index

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One-Third	3½ x 9	28.00
Quarter	2½ x 9	21.00
Eighth	1½ x 9	10.50
One Inch, single column		2.00

Discounts on Time Contracts—5% on three months; 10% on six months; 20% on one year.

### SPECIAL NOTICE.

The foregoing schedule of advertising rates is suspended indefinitely from this date. Write for new trial rates; they will interest you.

**CLASSIFIED ADVERTISING**—"For Sale," "Help Wanted," etc., 3c. per word; minimum, \$1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

### SPECIAL NOTICE

Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

APRIL 30, 1910.

## THE PRINCE OF FAKIRS

Notwithstanding the many protestations of honesty and fair dealing put forth by one Carl Laemmle, that person has finally come out in his true colors as the "Prince of Fakirs." Several trade papers carried his announcement last week of so-called "In Africa" pictures, alleged by Laemmle to have been made in the country now "made famous by Roosevelt." Coming as it did close upon the heels of the announcement of the release of the famous and genuine "Roosevelt in Africa" pictures issued by the licensed manufacturers, Laemmle's announcement was plainly intended to deceive the public. It could not in any sense have fooled "independent" picture men, for they all knew that there were no other genuine "Roosevelt" pictures in existence.

But the practicing of deceptions upon the public is nothing new for Laemmle. It began when he first opened a film exchange in Chicago. From the first his business announcements have bristled with innuendoes, extravagant claims and misstatements, until to-day no one familiar with the methods of the "little giant of Kenosha" takes the least stock in anything he prints.

Exhibitors who are showing the genuine "Roosevelt" pictures in their houses will have no trouble in revealing the deception on the public that is being practiced by Laemmle, and in the end, it will be a costly experiment for that individual and his associates. Tricks of this sort seldom fail to have a "boomerang" effect upon their promoters, and when they come back they hit hard.

Above all things it pays to deal fairly with the public.

## THE CASE OF STEINER

There has been expressed by a number of men in the motion picture business, genuine regret that William F. Steiner, president of the Imperial Film Exchange, has so conducted his affairs as to make imperative the cancellation of his license by the Motion Picture Patents Company. Mr. Steiner is one of the pioneers of the picture business; he was accounted a good business man and, being a comparatively young man, had within his grasp opportunities such as are seldom offered. For him there was every

inducement to run straight and keep faith with the dominant interests in the field of motion pictures, yet he deliberately threw away those chances and is now compelled to make the best of a vastly inferior position to that which he formerly occupied.

It is difficult to find a reason for Mr. Steiner's conduct which necessitated the forfeiture of his license. He had a good business and his affairs were in splendid condition. It was not necessary for him to resort to catch penny devices to replenish his bank account. He had enjoyed more than a year of prosperity and was known to be in good financial standing.

The Film Index would hesitate to class him with the Laemmle, Lewis, Cline, Bachman, Freeman and Harstn crowd, yet he has stooped to the same methods that placed those individuals in the unenviable position they now occupy and has become one of them. It is just possible that the saying: "Birds of a feather flock together" applies to his case, or that, like water, he has finally found his proper level.

But, whether it was natural inclination or too much prosperity, the result is that Steiner is out. The greater part of the business he had gained as a licensed renter has already been apportioned among other licensed exchanges and only Steiner is the loser. He will be welcomed to the ranks of the "independent" pirates—misery loves company—and he is just in time to mix up in the cat and dog fight that is going on in the "independent" camp.

## INDUSTRIAL FILMS

That the Industrial Film serves a very important purpose is unquestionably recognized throughout the length and breadth of the land. In the first place they set forth the actual accomplishment of the industry showing the securing of the raw material and its manufacture into the finished article, opening up a knowledge of things which are mysteries to nine-tenths of the world and who would not become acquainted with them in any other way because they do not have time, money or opportunity to see them. Hence they are educational and inspirational.

They give ideas of a great many possibilities of trade and commerce which very often shape their minds in the direction for which they are best suited and adapted. They furnish subjects of composition and essay for the school. The industrial question is a very popular one in this direction; it broadens the mind and acquaints people with the knowledge of how the rest of the world make their living and displays the physical geography and conditions of the world at large.

The popularity of these films as a drawing card for exhibitions is not fully appreciated, particularly in the communities where they exist. A local industry is a matter of great pecuniary and social benefit for the upbuilding of the local interests, very often unfamiliar in all its details to the community benefited thereby. Thousands of persons who have casually heard the matter mentioned and are prohibited penetrating its several departments by the "No Admittance" injunction will flock to see an industry set forth on the screen in all its branches. They will take their friends to see them and tell their acquaintances throughout the country to see them and thus other thousands are prompted to see what their friends and acquaintances are engaged and interested in.

Invariably these Industrial Films are entertaining and marvelous, surpassing in their wonderful developments stories stronger and stranger than fiction and in many cases they are revelations of wonderland. We cannot help recognizing the universal importance of the Industrial Films and they should be encouraged and developed to the broadest possible scope. While necessarily they may advertise an industry this phase is merely incidental and does not in any way lessen the value as a subject of vast and far reaching importance.

## LAEMMLE'S TEN PER CENTS

It turns out now that the real object of the Laemmle, Kessel, Baumann, Cochran, et al. "sales company" is really to form a device to divert ten per cent. of the value of all "independent" film marketed in the United States and Canada to their individual pockets.

Laemmle protests in a loud voice that there is no money in the scheme for the promoters,

but he and his fellows who are in on the ground floor, are very careful not to let anyone else in on the deal.

What an attitude this same Laemmle now presents to the unwashed, simon pure "independent," in whose interest he has long claimed to be working. Who does not remember the heart rending appeals he made to the picture men of the country to throw off the yoke of oppression; to repudiate the terrible grinding monopoly; the iniquitous trust, and join him and his fellow martyrs in freeing them from bondage. But now we see him up to his neck in a puddle of his own making—a combination in restraint of trade that has no merit to back it.

What the "independents" think of the proposition is being expressed by them in no unmis-takeable terms, and there is a chance of Laemmle losing his job as "Moses" to the independents and traveling the long trail to oblivion already blazed by Murdock, Freeman and others of that stripe.

## GREATEST RELEASE ON RECORD

On Monday, April 18th, licensed manufacturers released 600,000 feet of film—the greatest amount for one day ever recorded. This included the "Roosevelt in Africa" pictures, 300,000 feet and the regular subjects for Monday approximating 300,000 feet more. These are some figures to think about.

## DAREN'T LOOK AT CAMERA

"The Dramatic Mirror" in a review of an "Imp" (Laemmle) film compliments the players because in the picture they do not look at the camera. The compliment is entirely undeserved as a tribute to "Imp" art. The reason why "Imp" actors are no longer allowed to look at the Laemmle camera is plain enough. Nobody except the pirate owner and the operator are permitted to look at the camera. A hundred to one its masked and invisible and if any player, dares to cast his eyes toward even the lens he will lose his job. There is that awful injunction of the United States Court hanging over the Laemmle crowd like a sword of Damocles, and they all know if they are exposed as using an infringing camera the jail doors are waiting for them.

## MOVING PHOTOGRAPHY OF TO-DAY AND TO-MORROW

The remarkable activity among American motion picture producers during the past few years, if outlined in a picture story would furnish as interesting a tale as any ever turned out of their studios. A veritable "Romance of the Film." The Selig Polyscope Company of Chicago has already at work studios in the cities of Chicago, New Orleans and Los Angeles. Attached to each of these studios are acres of ground prepared for every imaginable kind of exterior work from a railway smashup to a wild animal hunt, and the animals to hunt with.

The Selig plant at Chicago has the largest collection of wild animals of any picture plant in the world. This plant was built in 1907 at the present writing new factories are going up that will double the size and capacity of the original plant. In 1909 extensive shops for the building of the Selig Polyscope machine were erected and that same summer a large cement lake and landscape architecture were added. At Los Angeles the plant there covers 620 acres with that noble mountain range, the lofty Sierras, as a background. In this enclosure there are alligators, ostriches, as well as specimens of every known wild animal indigenous to western America. In all these plants there are enough trained horses to equip a full sized body of cavalry, together with cowboys—real ones (not the show kind), led by a prize winner at lasso throwing.

All this and the end is not yet in sight. Mr. Selig, the restless leader of these enterprises is reaching out for more. There are whispers of a moving picture invasion of the Grand Canyon of the Colorado, there is nothing in the Alps to transcend the sublimating grandeur of the "Gorge." Any place where the air is clear and the scenery grand is a motion picture home with this polyscope leader.

His yearly journeys to Europe are for the purpose of keeping his eye on the progress of moving photography in that quarter of the world. The clarity of Italian atmosphere can be easily duplicated in his California enclosure. There is not a peak in the Austrian, French or



Italian Alps more beautiful for photographic purposes than California's Mt. Shasta. Selig has photographed every side of it and is now camped at its base.

Now for the material used in the production of moving photographs. The Polyscope sales room on Randolph street, Chicago, contains a large line of imported and domestic lenses. Every bit of material—every part of the machinery, even to the manufacture of electricity—if we may use that term—is made at the Selig factories.

The dressing rooms for the stock players at the new Chicago studio will equal those of any theatre in the United States. Twelve well-appointed rooms, in addition to two star rooms, fitted with private bath and lavatory, and to further emphasize his theatrical learning—for Selig was practically reared in a theatre—there is a green room that would delight the heart of any old time player; a place for the waiting artists to lounge and where friends may be entertained. The theatric inclination of the Polyscope leader argues well for the future of American moving picture photography.

The principals of pantomimic photography belong to the theatre—every principal at least, who appears in a moving picture should have and in the near future must have either a thorough dramatic or pantomimic training. Many prominent players of the American stage, a number of whom are now under contract with him, look upon Selig as a producer who will uphold the best institution of their art and not bungle it into cheapness and ridicule.

#### EDISON NOTES.

Who doesn't know the story of "Carmen," the opera that will live forever in the affections of the public? Under the title of "The Cigarette Girl of Seville" this popular operatic production will be released by the Edison Company on May 3.

In the role of Carmen will be no less distinguished personage than Mlle. Pilar-Morin, the incomparable French pantomimist, whose appearances in two Edison productions thus far have proven a revelation and an education to moving picture audiences, so different is her portrayal of a part from the work of the best of our native moving picture talent.

In the character of the coquettish, vivacious, charming but cruel and vindictive cigarette girl of Seville, Mlle. Morin is given a splendid opportunity to display her superior mimetic talent, and she is said to rise fully equal to the occasion, blending with her intelligent interpretation of the part her own winning personality.

Given a "star" of the magnitude of Pilar Morin, a supporting company selected from the best of the capable Edison staff and stage settings and costumes elaborate and complete, it is easy to see that "The Cigarette Girl of Seville" will be one of the season's most popular releases.

E. W. Townsend's "The Senator and the Suffragettes," to be released May 6, provides a series of laughable incidents that have their conception in the attempt of some suffragettes to coerce a senator into voting for female suffrage. They finally succeed, too, after the services of the female members of his family are enlisted, in a manner that will appeal most humorously to any audience.

"Love and Marriage in Poster Land," the other film on the reel of the 6th, is a short comedy, presenting happy combination of fun, marvelous trick work and excellent photography.

"History Repeats Itself," comedy by Carolyn Wells, will be released May 10, and "Carminella," an East side drama by E. W. Townsend, on May 13.

"The Princess and the Peasant," said to be one of the most sensational dramas ever produced, will be released on the 17th inst. Remembering what the Edison Company promised and fulfilled in "A Dash to Death," wherein an automobile was sent over a 100-foot cliff of the Hudson River Palisades, interest will run high in this picture to see what new sensation the Edison Company has in store.

"The Mule Driver and the Garrulous Mute," another Rex Beach's delightful Western frontier stories, will be released this month, as will also "Sisters," a dramatic production, the scenes of which were enacted in Cuba.

The Edison Company's Model "B" Kinetoscope continues to win friends along the route of their traveling representative. The demand for the machine has increased tremendously in the past three months, keeping their production extended to the limit to fill orders.

#### AN ECONOMICAL COMBINATION.

The Nicholas Power Company have just installed through the Actograph Company, a No. 1 Cameragraph and Adjustable Inductor complete at the Lyric Theatre, Oyster Bay, L. I. This combination produces such excellent results both in economy of operation, reliable service and perfect pictures upon the screen, that it is proving very popular with the exhibitors.



LOUIS J. GASNIER.

The director of Pathe Freres' American Studio, Mr. Louis J. Gasnier, whose likeness is given above, is quite a remarkable personage in the motion picture world. As one of the leading producers in the Paris studios he has had many remarkable adventures. One notable instance of this was during the photographing of the almost classic film produced by Pathe Freres some time ago, and known as "The Runaway Horse." This will be remembered as one of the most excellent films ever produced, and much comment was heard as to how it was possible to secure a horse with such intelligence as this one seemed to have. The secret of the matter lay in the fact that underneath the body of the wagon, which was a two-wheeled vehicle there was attached a coffin with the end knocked out. This was chosen because of its interior padding. In this, Mr. Gasnier took his position, face downward, and dressed entirely in black, with black gloves, and a mask similar to those used in the days of the Inquisition, over his face, and from here he drove the spirited cavalry horse by means of two steel wires on the ends of which were fastened sticks for him to hold in his hands. The shafts of the wagon were fastened to the body by steel bands, but in spite of this arrangement Mr. Gasnier was nearly killed. Just after the scene which shows the wagon knocking down the scaffold, the steel bands broke, and Mr. Gasnier, as the wagon pitched forward and turned a complete somersault, was so badly injured that he was unconscious for more than half an hour and spent fifteen days in the hospital. The horse, at the time of this accident, was really running away, and having rid himself of the cart, dashed ahead, and finally ran into the river. Mr. Gasnier's nerve is shown by the fact that after his release from the hospital he got back into the repaired vehicle and finished the picture. Mr. Pathe subsequently offered a prize of \$500 to any man who would duplicate the feat. Needless to say, the offer was never taken up.

#### MELIES NOTES.

The pronounced success of the Melies April releases and the flattering comments and letters received about them and the extraordinary merit of the films ready for May are the strongest evidences of popularity and the doing of things, all of which and more to prompt us to advise the trade, the exhibitor and the exchange to keep their eyes on the star releases for May.

Why do people like to see the wild, the free, the spirited romances of the West? The answer is the Melies pictures; dramas and comedies taken where the air, the trees, the soil and the people breathe the freedom of Texas and Mexican dazzle and dash. "The Debt Repaid," May 5; "A Race for a Bride," May 12; "Speed Versus Death," May 19; "The Pale Face Princess," May 26.

#### CAUSE AND EFFECT—"THERE IS A REASON."

Some weeks ago an article appeared in the columns of The Film Index which treated upon the subject of moving picture theatres injuring the business of the higher priced theatres and attractions, a fact which has made itself felt throughout the country; surely this is not without a reason. Some moving picture managers have found out that real advertising, and real attractions to back up the advertising, pays. These are the managers who are reaping the benefit of their knowledge, and are getting the money, while the higher priced attractions are suffering in consequence.

Having had years of experience in the dramatic business myself, and enjoying a large acquaintance among the profession, I speak with some knowledge upon the subject, and I can say without fear of contradiction, that the past two or three years have been without a parallel in the history of the dramatic profession. The salaries have been reduced to starvation "wages" and the actor has suffered more than the manager.

Many moving picture theatres have opened and closed their doors in a few days; while others almost in the same building have opened to a good business and are still doing good business. There is a reason for this also.

The fellow who believes he can hang out a sign advertising the fact that he has moving pictures, and then shows his audience a lot of junk, lets them hear a bad singer, and allows a lot of noisy boys to interfere with his patrons, and still believes that he will do a big business is a great deal like a dog barking at a train.

The average moving picture goer of today knows the different makes of pictures almost as well as many of the managers do, and, perhaps, better than some, and he knows junk from good service. The manager who conducts his theatre in a manner that will appeal to the better class will soon find that the better class appreciate the fact, and will show their appreciation by increased attendance. In catering to a better class of people managers do not exclude the poorer classes at all, but rather invite them. For there are many families who can not afford to attend a high priced performance, and will not go to many of the picture shows because they will come in contact with a lot of rowdies and objectionable people.

It will be a matter of only a few months until the situation will resolve itself into fewer places and a better class. Just as soon as the more intelligent classes find out that they can attend a moving picture show with the assurance that they will see a lot of pictures worth looking at, and will be as comfortable as they are in a first-class theatre, then the class of moving picture patrons will improve.

It is not enough to know that you are doing a good business now; you must do something to keep that business good, for the fellow who passes your place every day will see that you are doing a good business, and will think he can start up across the street or in the next block and get a lot of your business. If he does open up, he is bound to unless you beat him to it and keep your performance up to the highest possible standard consistent with the price of admission.

If you are paying a small salary to a singer, and he is not satisfactory, make up your mind to pay a little more, and try a better one. Your box office receipts will show you that you are doing the right thing; it is not taking money out of your pocket, it is putting more money into it, for it improves your show. Your audience will realize that you are doing the best for their interest; then it will be a pretty hard struggle for the new man to come in and grab your business.

A good way to forestall the possible opposition is to give your audiences an occasional surprise in the way of a first-class character singer. They get tired of illustrated songs sometimes, and a change is welcome.

If you hear of a special attraction that is playing a week at some other house, go see it, and if you think it will appeal to your audience, find out from the manager who is playing that attraction how you can book it. It may cost you money, and your profits may not be quite as large on that special week as they have been, but it is money well spent for it advertises your house in such a way that it is almost impossible for any new man to come in and get your business. You have the confidence of your patrons.

Talking pictures are good, if you get good ones. But be sure they are good before you get them; there are plenty of good talking picture people and lecturers who would add materially to your performance, but there are some who would be a detriment because they are incompetent.

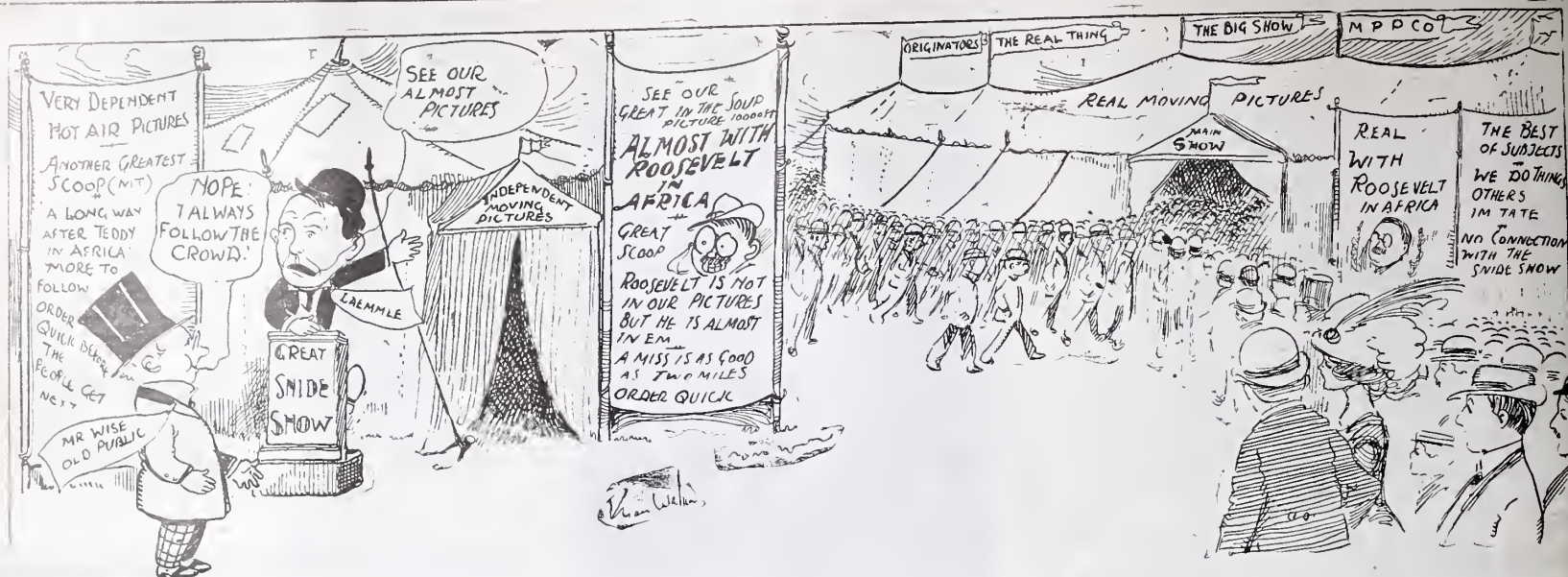
It's up to you, raise the standard of your show, and see if the results do not justify the added expense.

HOMER W. SIBLEY.

#### TUDOR SELLS MUNCIE HOUSE.

Leroy Tudor, who for the past five years, has had the Majestic, the most popular theatre in Muncie, Ind., sold out to Mr. E. P. Sumption and gave possession April 18. Mr. Tudor will return to Marion, Ind., where he has The Star, which is the most popular house in that city. During the five years that Mr. Tudor had the Muncie house he made it one of the best paying theatres in the city and the sale was occasioned by Mr. Tudor having to give all of his attention to the Marion houses. D. A. Heilman, who has been the local manager for Mr. Tudor, will continue in the same capacity for the new management.





"ALMOST WITH ROOSEVELT"—Laemmle.

### WILL THE BILLBOARD BE A PARTY TO THE FRAUD?

The Billboard, which has time and again protested its positive neutrality as regards matters of controversy between the factions in the motion picture business, and its determination to print only news relating thereto, prints the following:

#### INDEPENDENT ROOSEVELT PICTURES.

New York, April 18 (Special Dispatch to The Billboard).—The independent moving pictures of Ex-president Roosevelt's recent trip through the African jungles were welcomed at the American Music Hall on Saturday and Sunday. The pictures show plainly innumerable conflicts between the Ex-president's party and the animals of the jungle.

The only interpretation that can be placed upon this "special dispatch" is that The Billboard is strongly tempted to join the "knockers" brigade. If its New York correspondent knows anything he knows that there are no such pictures as "Independent Roosevelt Pictures," and the statement that "the pictures show plainly innumerable conflicts between the ex-president's party and the animals of the jungle" is pure fiction. The Boyce expedition which took the pictures Laemmle is trying to fake the public with, was months in advance of the Roosevelt expedition, and could not, by the wildest imagination, have accomplished what is claimed for the pictures.

Will The Billboard be a party to the fraud?

#### STUDIO BREVITIES.

Exhibitors have made many inquiries lately if the Essanay Company furnishes exhibitors lobby photos of their principal actors. The Essanay Company desires to state that while at present they have no organized stock company, contracts are now being signed by a number of actors who are well-known in theatrical circles with a view to organizing a very strong and capable stock company. These people have been chosen from the very best acting talent obtainable and will be in the Essanay employ immediately their present season's contracts expire.

G. M. Anderson, the Essanay's Western producer, writes that he is preparing for a big Western drama, one of the most sensational films ever released. We have read the manuscript, and if the film is as good as the story this picture should prove one of the greatest Western pictures ever released.

The Essanay Company's Chicago producers are still devoting their efforts to comedy productions. There are a number of extraordinary good subjects now made, including one or two big full reel comedies, which will probably be booked for early release.

"The Senator and the Suffragettes," is a comedy by E. W. Townsend based upon the present agitation for woman's right to franchise. This story is timely, splendidly acted and better staged than most comedies. For that reason, and because it is so decidedly apropos it should prove a popular film with moving picture audiences. "The Senator and the Suffragettes" will be released May 6.

The Edison Company promise in the near future to announce the release date of a film which in point of realism and sensationalism will rival their famous "Dash to Death," in which it will be remembered an automobile was dashed to pieces at the bottom of a 300-foot cliff of the Palisades on the Hudson.

#### VITAGRAPH NOTES.

"The Three Wishes," this is one of the best, and you don't have to make three to get it. It is listed for May 10, and you will do well to get "The Three Wishes," all things happen in threes and you can rest assured your people will be satisfied and they will have the whole thing. A glimpse into the land of gnomes and fairies, an introduction into the unfrequented precincts of their funny doings and mysteries.

"The Closed Door" will be open to you on May 13, and those who take advantage of this opening will get in on one of the strongest attractions every presented for public consideration. This privilege will open the eyes of your patrons as well as the doors of your theatres.

"The Special Agent" will call on May 14, and prove a special attraction and it will prove the special agent to fill the capacity of your houses and keep the "S. R. O." card in the lobby every time this special feature is run.

The Vitagraph has some sparklers from sunny Japan in reserve to brighten up your parlors and give still greater brilliancy to your screens. This

may seem previous, but it is better to be a little bit too soon than late and it is well to take time by the forelock and keep a strong hold on future releases. By the bye, have you seen the Vitagraph "ad" in this paper?

The launching of Mr. A. E. Smith's 98-foot yacht at the yards of the Electric Launch Company of Bayonne, N. J., on Tuesday, April 12, was a picture of considerable moment and beauty. As the boat was gliding off the ways, it was christened "Ethel May" by Mr. Smith's daughter, Ethel, while the assembled guests cheered and applauded the release.

This boat will afford another means of transportation and pleasure for the study and portrayal of life on the ocean deep, rock-bound coasts and wave-beat shores. The "Ethel May" is a sister boat to Mr. J. Stuart Blackton's yacht, which will probably be launched this week or next.

#### "CURTAINLINE."

That the merits of "Curtainline" are being recognized abroad, is testified to by the Markt & Hamacher Co. of London, European distributing agents who are recording large sales. The Philippine Motion Picture Patents Co. of Manila, P. I., have been granted the agency for the Orient.



THE COLONIAL THEATRE, HAMILTON, ONT.

W. J. Melody, manager of the handsome theatre picture above, recently wrote John B. Rock, Western manager of the Vitagraph Company, complimenting him on the great success in Canada of the "Capital vs. Labor" film. "It may interest you to know that we had the biggest day in the history of the house, on Good Fri-

day, the opening day of the above picture," wrote Mr. Melody. He also enclosed a dodger specially gotten up for this picture, and the cut shows the attractive manner in which the film was featured by banner and posters. Manage Melody is a live one; he goes after the money in the right way—and he gets it.



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### CHICAGO LETTER

(Continued from page 1.)

ferring to the omissions purposely made to mislead the confiding "independent" exhibitor, I must direct attention to the extreme care, careful investigation and rigorous examination of the "Roosevelt in Africa" negatives before the Motion Picture Patents Company, for the licensed manufacturers, passed on and recommended their purchase from Mr. Kearton. That the negatives did successfully stand the rigorous test to which they were subjected, and that the high price placed on them by Mr. Kearton was paid, on the recommendation of the Motion Picture Patents Company, affords sufficient evidence of the authenticity of the pictures and of their high quality. Before this letter of mine will be read some exhibitors and moving picture theatregoers will have had an opportunity to judge for themselves, the first releases having been made on April 18.

But to return to the Laemmle letter. Note in the second paragraph, "We have bought ten extra prints of the Imp's sensational special releases, etc." Mark the fact that not a word is said about where the negatives were obtained, nor of the stipulations governing their purchase. One would be led to believe, naturally, that the negatives were made by the "Imp," were it not for the word "bought," and to the average reader that word's significance would be lost in a hurried reading. And, in this hurry-up letter, this was evidently what the writer sought; for he aimed at the GLORIFICATION OF THE IMP, not at the well-doing of the exhibitor. I believe subsequent developments will bear me out in this.

I learned on Friday, April 15, that the negatives had been purchased from W. D. Boyce, publisher of the Saturday Blade and Chicago Ledger, and that certain stipulations, touching the wording of the title on each positive exhibited, had been embodied in the contract. To satisfy myself, I attended the first run of the film at the Ideal theatre, North avenue and Larabie street, Saturday evening, April 16. Only five reels were ready on that date and this was one of them. The title read as follows, as near as I could make out and remember the words: "In Africa—pictures taken on the Scientific Expedition of W. D. Boyce of the 'Saturday Blade' and 'Chicago Ledger,' showing scenes made famous by Roosevelt." I really had to laugh at the transparent marks of this easily distinguished decoy duck.

Here the patrons had paid their money to see Roosevelt in Africa and they were given W. D. Boyce in Africa; but the explanation, that Mr. Boyce had visited scenes made famous by the great hunter and still greater American, was made to lessen the sting of disappointment. Manager Gilmore of the Ideal had wisely refused to take advantage of the "special feature, a few feet of pictures showing Roosevelt in Messina," evidently impressed by the geographical fact that Messina is not in Africa and that most of its patrons knew it also. Laemmle might have been more patriotic and have given as a special feature "a few feet of pictures showing Roose-

velt leaving New York." The scene, certainly, would have been more inspiring and Roosevelt would have appeared once in the reel, just the same.

Mr. Boyce will not deny that at no time was his expedition within less than 1,000 miles from the Roosevelt party and that it touched some times the location of old camps, vacated weeks before by the distinguished American and his safari. But what does such a trifling fact as that matter to the candid Laemmle! "If you expect to reap the benefit of the thousands of columns of newspaper notices given to Africa since Roosevelt started on his famous trip, you will have to get your order in at once," he writes to his customers. "Any expedition is just as good for the purpose as Roosevelt's, so long as it is in Africa, at any old place," Mr. Laemmle might have added. Roosevelt at Messina is just as serviceable for Laemmle's purpose as Roosevelt under Mount Kenia. The "independent" exhibitors and their customers be d—d, so long as Laemmle sees "the most glorious thing," that could happen for the Imp.

Now let us see what this thing is that "turned defeat into victory" for the "independents." It is neither my object nor my wish to detract from the merits of the Boyce negatives; but it is my purpose to show that Laemmle's prints, if they can all be judged by the one I saw presented at the Ideal theatre, are a flat failure. The reel seen by me was about 700 feet, and during its run, I can truthfully state, the silence that prevailed among the audience was oppressive. A number of people got up and walked out before the reel was half run, and the only sound that broke the nervous stillness was the laugh of a woman who was tickled by the grimaces of a native whose aching teeth were being pulled by an aboriginal dentist.

Mind you, the pictures were clear and, in the main, showed fine photography; but the strung-out monotony of many of the scenes wearied the spectator. This was especially so in the needless prolongation of the march of the Boyce expedition until it seemed interminable. Employed for the purpose for which Mr. Boyce intended them—the advertising of his publications and the increase of their circulation—the pictures, after careful cutting and an eye to the introduction of a greater variety of scenes, will doubtless come up to his expectations; but to seek to popularize them by associating them with Roosevelt, or a mention of him, according to the Laemmle methods, will shear them of the real merits which they possess and deprive them of much of their educational value. It is also due Mr. Boyce to state that several thousand feet of negatives made by him and which, from all accounts, contain the best pictures taken during the travels of his expedition are not included among the Laemmle selection.

Laemmle, in his letter, refers to that sick feeling which prevailed among the "independents" before he got hold of these negatives; but, if I mistake not, the cure he has given his camp followers will linger in their craws for many a day, by reason of the nausea and general discomfort it has created. And this thing that Laemmle, in "excited language," has de-

scribed as "something unheard of, unparalleled, something sensational," will go down in film history as the most unpalatable piece of "high" crow ever dealt out to a sick crowd of confiding patients.

#### Roosevelt Films Capture Crowds.

As this is being written Tuesday evening, April 19, sufficient time has elapsed, since the first release of the Roosevelt films, to give a line on their taking qualities. Last night I visited the Orpheum on State street and the Alcazar on East Madison street, and again today. At the Orpheum the crowds kept coming and going all day Monday, in a steady stream from the opening until the closing hour, and there was no cessation in today's (Tuesday's) business.

Manager Levine and Aaron Jones, are both well pleased with the manner in which the "Roosevelt in Africa" films have measured up to expectations; and, as the management had been careful to secure a good lecturer, patrons of the Orpheum have been especially delighted to view the many strange and beautiful scenes contained in these magnificent educational reels. Colonel Roosevelt, in pictures, was heartily applauded, whenever he appeared on the screen, but the great interest taken in the films throughout showed that the spectators were not there for mere hero worship; and that they appreciated intelligently the almost insurmountable difficulties encountered by the camera man in taking the pictures.

#### Orpheum Will Clean Up Big Money.

Aaron Jones looks for a big clean-up from the Roosevelt films and his faith in them is so strong that, after seeing them run off, at the Orpheum's first exhibition, he immediately contracted with the American Film Service for their use, during a period of two weeks, in all the theatres on the chain of Jones, Limick & Schaeffer.

#### Alcazar Couldn't Handle the Crowds.

I called at the Alcazar theatre, 108 East Madison street, at 8.30 p. m., Monday, April 18, and saw Manager A. H. Talbot, who was very enthusiastic over the great rush that marked the first day's run of the "Roosevelt in Africa" films. From 10 o'clock in the morning until that time the house had been jammed.

"It was simply impossible for us to handle the people with our capacity of 300" said Manager Talbot. "We have handled over 4,000 people from 10 o'clock to the present time. Had we been able to seat all who came, we would have easily done 50 per cent. larger business than customarily. As it is, we did over 35 per cent. better, and at 6.00 p. m., we had paid for our extra charge for the film. Since that hour the house has been packed at every show and that is all velvet, as you know. By 11.00 p. m., we shall have picked up a nice little profit. Tomorrow, when the second film of the series will be shown, we shall have a repetition of today's phenomenal attendance and we look for the same rush on the third day.

"I noticed to-day that many people, on coming up to the box office, inquired if the pictures were the real or fake ones; and, on being assured that they were the only authentic views,



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they paid their money and pressed into the theatre. I made a point of listening to the remarks of people in the audiences as they passed out, and I did not hear a single word of disappointment. On the contrary, everyone within hearing distance, who gave an expression at all, said that they were well satisfied with the pictures and were especially pleased that they had seen them because they were so far out of the ordinary run and very interesting."

I must congratulate the Alcazar management on the excellent showing they made in front of the house. Selig and A. B. C. posters were strongly in evidence, and the house artist had supplemented them by handsomely handpainted 3 sheets and 4 sheets, which covered every foot of space to the right and left of the entrance, and also by the large attractive banners stretched above the entrance. These advertising aids showed up splendidly at night under a perfect blaze of electric lights.

The Theatorium, at 44 S. State street, belonging to the same owner, where the second reel was being shown, was equally well advertised in front; and I was told that business had been good and steady all day. These theatres charge only 5 cents, no matter what features are being exhibited.

### Reports of Exchange Men.

Several exchange men were called on to learn what they had ascertained from exhibitors who had contracted for the first releases of the Roosevelt films.

F. C. Aiken, of the Theatre Film Service Co., reported as follows: "Our firm is not only well taken care of in the bookings for the films; but, we are gratified to hear from our customers that business, so far, has been very satisfactory. Exhibitors tell me that their patrons have marveled at the excellent photography of extraordinary scenes taken under such great natural difficulties."

A. M. Kennedy, of the Geo. K. Spoor Co., has this to say: "Judging from reports received from exhibitors to date, for the first two days, the films are going with great acclaim. All who have rented the first releases have invariably cleaned up well financially."

I. Van Ronkel, of the American Film Service, thus contributed his experience: "My customers, so far, who have the first release, tell me that they are well satisfied with the results and that their patrons are highly gratified with the surprisingly fine photography and scene subjects of the films."

R. R. Nehls, of the Kleine Optical Co., spoke in this way: "The films have taken well, these first two days. The financial results have exceeded the expectations of exhibitors, and theatre goers have been much pleased with the Roosevelt in Africa pictures."

Exhibitors, everywhere, should be careful to lecture on these films. Fully 40 per cent. of their value will be lost unless this is done. Take, for example, the dancing bird scene. This is the first time that remarkable bird has ever been photographed. It took seven days for the Camera man to catch the views shown in the film. He is dancing around the nest, in which

sits his mate hatching the eggs, while he bobs up and down to ascertain if an enemy is in sight.

The Alcazar theatre omitted the lecture, greatly to the detriment of its patrons. If you have not got a copy of the letter, hunt a copy of the Film Index, of the issue of April 2, and you will get all the data for a lecture on the two films there.

### Richard Harding Davis' "Gallegher."

I saw Edison's "Gallegher," written by Richard Harding Davis, run off last week. "Gallegher" is the cute office boy in a newspaper office who has all the natural instinct of a great reporter, and the story hinges on the manner in which he saves a great scoop for the paper from which he has been fired.

I cannot remember when I sat through the running of a film that held me with such tense interest as "Gallegher," and at the close I must confess to several tears that would not be held back. There is not a single hiatus in this film story; it is as clear and plain to the mind's eye as though one were reading it from the magnificent descriptive writings of Mr. Davis. "Gallegher" will make a hit—a great, big hit—everywhere.

### Essanay Business Booms.

Geo. K. Spoor left for Golden, Colorado, Tuesday, April 19, to visit the Western producing staff under G. M. Anderson and will be gone for about a week. The Western aggregation came to Colorado from Santa Barbara, Cal., about four weeks ago, and has been engaged in producing Western comedies and dramas.

"I shall take along a number of strong Western stories and, while there, shall complete arrangements for their production," said Mr. Spoor the day before leaving.

"How about you foreign business?" was asked.

"The increase which it has shown of late has been so heavy that our plant is working night and day to meet it," was the reply. "I have found it absolutely necessary to enlarge the present, and to erect additional, buildings for our printing and developing departments. Our new studios are progressing rapidly."

"By the way, the first Essanay film, in which our new leading lady, Miss Martha Spier, will appear, is entitled 'The Leaven of Hate.' Miss Spier will take the part of Dorothy. This was specially written for the Essanay company by Capt. Chas. Keiner, of Washington, D. C. I can say, with all confidence, that this is a powerful drama with an intense love story."

### Another Big M. P. House For Milwaukee.

J. D. Frueler, of the Western Film Exchange of Milwaukee and Joplin, Mo., and owner of the Calumet Exchange, Chicago, was in town several days last week, arranging for the installment of his new manager in the Calumet and attending to other matters. He reported a steadily increasing business for the Milwaukee firm and a well satisfied lot of customers.

On being asked about the career of the Saxe theatres, the Modjeska and Princess, he said that both houses continued showing to big business. The former, especially, is proving the

great drawing qualities of high quality pictures and select vocal and instrumental music, as it is showing in opposition to vaudeville, across the street from it, at 5, 10, 15 and 20 cents admission, and in a neighborhood where it was thought impossible for such an expensive theatre to attract paying business. But the Modjeska is doing it, and its success has already paved the way for the construction of another high class modern picture house in Milwaukee.

Wm. Cannon, who formerly owned the Globe theatre, Milwaukee, showing at one time vaudeville and pictures in that house and afterwards pictures solely, has purchased a lot, 50 by 150 feet, on Third street, on the North side, in a business and residence district, as the site for a new picture house. The cost of the ground and of the building will be about \$40,000. The new theatre, which will seat 1,000 people, will be completed in about four months and will be opened September 1. The programs will be confined to moving pictures and songs, at an admission price of 10 cents.

### Manager Hennessy Resigns From Calumet.

J. E. Hennessy, the efficient manager of the Calumet Exchange, severed his connections with that firm Friday, April 15. When J. D. Frueler, of the Western Film Exchange of Milwaukee and Joplin, Mo., purchased the Calumet, it was mutually understood that Mr. Hennessy should remain as manager until a successor could be secured. Mr. Hennessy, having elected to rejoin the George Kleine forces.

"I have been especially struck by the great interest and zeal shown in his work by Mr. Hennessy, and appreciate it all the more under the circumstances," said Mr. Frueler, when discussing the matter. "My warmest feelings and best wishes go with him."

The nature of the position to be filled by Mr. Hennessy and the field of his future operations have not yet been disclosed.

### New Manager for Calumet.

Joseph Mergener, for several years, chief clerk of the Western Film Exchange of Milwaukee, was appointed Manager of the Calumet Exchange, Chicago, to succeed Manager Hennessy, resigned. Mr. Mergener took charge Monday, April 18, and comes highly commended as a man of pleasing personality and courteous bearing.

Mr. Mergener has a thorough knowledge of the film business and is especially familiar with the methods of the Western Film Exchange. Mr. Frueler congratulates himself on having been able to induce Mr. Mergener to come to Chicago. The new Calumet manager is well known to the Wisconsin, Michigan and Minnesota trade and is also acquainted with a portion of the Iowa trade.

### COMPLIMENTS VITAGRAPH.

Ben Richardi, proprietor of the Academy, Jersey City Heights, N. J., writes: "We want to compliment the Vitagraph Company through your paper on the beautiful picture 'Elektra,' and others too numerous to mention. There is nothing to equal them."



# "BOX OFFICITIS" AND ITS CURE

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### RUNNING A HIGH-CLASS HOUSE.

Editor Film Index—

I have been quite interested in the articles relating to lobby posters appearing in your columns from time to time, and desire to add my experience, which to many of your readers may prove a revelation.

I am conducting a high-grade motion picture entertainment on one of the trolley streets in Brooklyn, which, however, is only some 200 feet from a very busy thoroughfare. The concert consists of four reels of licensed subjects, two illustrated songs and a violin solo, augmented by an orchestra of piano, violin and trap drum. Run two sessions each evening, 7:30 to 9, 9 to 10:30. No matinees, except on Saturday and Sunday. We get 10 cents for adults, 5 cents from the children, and, by the way, the law relative to age of children is strictly obeyed. Have never used vaudeville nor has any of my patrons ever asked for it.

Maybe you might think I have no competition. Well, there are eight other places within five blocks, and with a single exception they

my place clean at all times; employ none but capable help, irrespective of salary; pass cold water around free to the audience during intermission; fired out the candy man nuisance, and last, but by no means least, make myself agreeable to the patrons and always try to give them what they want.

Once a week I run a good-sized advertisement in a local paper, also a write-up. What is the result? I have my place filled nightly with as fine an audience as one would find at the opera.

If I was to plaster up my lobby with unsightly posters my audiences would fade away. During Holy Week, while other places were losing money, I came out with a tidy profit by having the foresight to book the "Passion Play" three nights. So you see, Mr. Editor, it's not the posters that attract, but the film subjects and how they are put on, and, of course, the knack of holding your audiences after you get them, and this means give what you advertise and never misrepresent. Yours truly,

HENRY H. ROBERTSON.

Ohio, has added another projecting machine to his equipment.

William Hackman has purchased the Nickette picture theatre at Goshen, N. Y., from C. W. Bosdorf.

Stone & Conley, proprietors of the Idlehour picture theatre at Denison, Tex., have purchased the Peoples' Airdome of that city. Joseph Brodie is building a high-class picture theatre on the site of his old house at 1120 Light street, Baltimore, Md. The new house will seat 1,000 persons and be of fireproof construction.

C. B. Hunter of Buffalo, N. Y., will build a picture theatre on Broadway, near Filmore street, Buffalo, N. Y. It will be known as the Parkway theatre.

John Proctor has opened his new Theatorium at 52½ Main street, Lockport, N. Y., formerly occupied by the Aecana theatre.

The Globe Amusement Company of Philadelphia, Pa., has bought T. Reece Howard's theatre at Market and 59th streets, that city.

Dibble & Slocum of Dolgeville, N. Y., have opened a picture theatre in that city.

Cyrus Gale has leased property on Flatbush avenue, near Fulton street, for a picture theatre.

Houde & Newell, proprietors of the Tremont picture theatre at Claremont, N. H., have opened the new house to the public.

Thomas Lewis has opened a picture theatre at Parsons, Pa.

The Grand Avenue Amusement Company has opened the Maffit theatre at Vandeventer and St. Louis Aves., St. Louis, Mo.

The Crown Amusement Co., of Philadelphia, Pa., will build a picture theatre on Ludlow street west of 52d, Philadelphia, Pa., to seat 3,000 people.

Charles Tarzian, George Hallaby and Peter Paternkas have bought the Scenic theatre at New Britain, Conn., from Rudolph Simons. The price named is \$24,000.

Fred I. Spellman, manager of the Star theatre, Mansfield, Ohio, has purchased the interest of his partner, Lemuel Flickinger, in the Dreamland theatre on Fourth street, Mansfield.

The Palace theatre at Macon, Ga., has been redecorated for the summer season.

John F. Sutton of Sheffield, Ala., has bought the picture theatre of W. J. Wilkes at Columbia, Tenn.

Will Newman has leased Wonderland picture theatre at Bucyrus, Ohio, from B. E. Elberson.

The Scenic picture theatre at York, Pa., owned and managed by John Schrantz, was opened to the public for the first time March 26.

Albert DePue and Clarence Dreher of Stroudsburg, Pa., are building a picture theatre in that city.

W. F. Crall of Norfolk, Va., is building a picture theatre in Newport News, Va.

J. A. Cushing and F. R. Brannick have opened a picture theatre at Manchester, Conn.

E. G. Cook and C. D. LeVan are building a new picture theatre in Medina, N. Y.

Simon Miller has bought Adams Bros.' picture theatre on Broad street, Wilkesbarre, Pa.

George Cohan, of Jamestown, N. Y., has bought the Hippodrome picture theatre at Binghamton, N. Y.

George Bennethum of Reading, Pa., has opened his new theatre, The Victor, at 634 Hamilton street, Allentown, Pa. It seats 350 persons, is equipped with an Edison Model B projecting machine, new booth and new chairs. Is said to be one of the finest theatres in the state.

### IN NEW OFFICES.

The Pittsburg Calcium Light & Film Co.'s branch at Omaha, announces the occupancy of new offices—an entire floor at 1212 Farnum street, where patrons are invited to "come and look us over."

### MONTAGU, ADVERTISING MAN.

E. H. Montagu, formerly Western representative for Pathe Freres, has taken offices in the St. James Building, 1133 Broadway, New York City, and will engage in the general advertising business. One of his first accounts is that of Pathe Freres. It will now be up to "Monty" to increase the fame of the already famous "Red Rooster."



Robertson's Saratoga Park Theatre, Brooklyn, N. Y.

### AMONG THE EXHIBITORS.

Charles Eastman opened the Family theatre at Dixon, Ill., March 28.

Frank J. Dowd has been appointed manager of the Pastime picture theatre at Lawrence, Mass.

C. Albert Johnson has opened a new picture theatre at Rockford, Ill.

The Benjamin-Genter Company of Newburgh, N. Y., have added theatres at Kingston and Poughkeepsie, N. Y., to their circuit.

The Wizard Moving Picture Parlors West Lexington street, Baltimore, Md., had been remodeled and greatly improved.

Dave Cypress and Simon Myer have built a picture theatre at Tuscaloosa, Ala.

J. L. Rabbishaw has purchased a picture theatre at Penacook, N. H.

John A. Heer, of Decatur, Ill., has purchased the Charleston theatre at Charleston, Ill., from Witmer, Grey & Rhodebaugh. Otto Stewart will continue as manager.

F. L. Emmert has opened a picture theatre at Elm and Findlay streets, Cincinnati, Ohio.

B. F. Malan, of Cincinnati, Ohio, has purchased the Queen theatre at Hamilton, Ohio.

Manager G. H. Van Denmark has opened the new Happy Hour theatre at Elmira, N. Y.

James Pickett has opened a picture theatre at Belows Falls, Vt.

Manager Arthur Lee, of Lee's theatre, Ravenna,

I charge 5 cents, the exception running at a loss each week. Besides, they all run from 10 to 11, and one and all allow children of any old age to enter alone.

Now for the poster part. Each one of my competitors gayly decorate (?) their exteriors. He has signs painted all over his brick front, another pasted on to the show windows, others tacked to the box office, and all use in addition an unsightly dauby banner. In fact each of these places, to a respectable person, has all the earmarks of a dime (or half-dime) museum, and have nothing attractive about them for the eyes of intelligent people. On the other hand, if you will see by referring to enclosed photo, you will see no lithographs or banners. In two of the show windows are shown brass easels holding fest-green wood, signs with white letters, simply giving the name of the house, hours of show, price of admission and my name as director. The board sign near the gutter is arranged in a like manner.

The feature subjects for the next day are announced on the sheet. Am careful of my subjects; am a bug in regard to perfect projection; watch the ventilation and heat; keep



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## RECENT SLIDE RELEASES

### Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

#### Scott & Van Altena.

"WHAT'S THE USE OF TRYING TO FORGET THE ONE YOU LOVE."—A beautiful love ballad written by Robert Yosco, of the vaudeville team of Lions & Yosco, that played the Keith & Proctor circuit, and who are well known to vaudeville lovers. Words by Edgar Farran; published by Ted Snyder Co., New York. Scott & Van Altena have produced for this song a most pleasing set of illustrations, well posed, pretty models, and excellent scenery. As usual, the background represents the full summer season, despite the fact that trees at this time of year are still bare of leaves.

"THAT ITALIAN RAG."—One of the most popular "ragtime" songs on the market to-day. Now in its 50th edition, with a total sale of more than 200,000 copies. That speaks for itself. The music is by Al. Piantadosi, a very well known composer; words by Edgar Leslie, famous as a lyric writer. Published by Leo Feist, New York. The illustrations are really the best produced in many a day. The models are dressed and posed in typical Italian style, making the set both interesting and instructive. Even the scenery is Italian in effect and smacks of the warm, sunny country in Southern Italy. The photographic quality is above criticism and the coloring superb.

"WHEN TEDDY COMES MARCHING HOME."—Now is the psychological moment for the rendition of this song in motion picture theatres. Roosevelt is before the public as never before. His name is on every lip. What is more, the "Roosevelt in Africa" pictures have just been released by the Motion Picture Patents Co. Do not miss this song when you show them. Full of interesting scenes of the popular ex-president while on his hunting trip and at home.

"IN THE SAME OLD WAY."—Words and music by Nat. D. Mann, composer of "Niagara March," "Arcadia," "Just to Remind You" and "Honey, You're My Lady Love." A sentimental ballad of merit, with illustrations that do credit to Scott & Van Altena.

"TELLING LIES."—Bright, snappy comic song by Henrietta Blanke-Belcher; words by Irving Berlin; published by Ted Snyder Co., New York. The illustrations are exceptionally well posed, and are for the most part moonlight scenes. Many beautiful effects in coloring and shading have been introduced which together with usual three or four original novelty effects in each of Scott & Van Altena's ought to make this set of slides very popular.

"IT'S ALWAYS JUNE WHEN YOU'RE IN LOVE."—To begin with, this song is one of the most catchy little love waltzes published in some time. Written, words and music also published by Chas. K. Harris, New York. It has a melody that is bound to please. The illustrations are posed for in most artistic fashion by a very beautiful young woman and a handsome man, both of whom do themselves credit. More and still better novelties. An excellent set.

"YOU'RE JUST TOO SWEET TO LIVE."—A charming little melody with words that tell of a Southern

romance. Words and music by Avery, Hart and Cris. Smith; published by the Ted Snyder Co., New York. Excellent as Scott & Van Altena may be at the art of "touching up," we fear they had little use to apply it to the models in these illustrations. Young and pretty, they captivate by their graceful posing and charming expressions. This song is just too sweet to miss.

"MAY BLOSSOM."—A love ballad by Theodore Morse, with words by Robert F. Roden; published by the Theodore Morse Music Co., New York. The posing in Scott & Van Altena's illustrations is much to our taste of late. Whether due to particular care on their part or to the ability of the models, we do not know. We do know, however, that the little beauty who posed in this set is now with Andrew Mack's company, which is most particular in the selection of girls. By her clever posing and mannerisms we can almost feel her personality. "May Blossom" is an extremely good set of slides.

#### DeWitt C. Wheeler.

"I'M ON MY WAY TO RENO."—By Jerome & Schwartz. These writers can always be depended upon for a hit and Reno is certainly it. Published by J. H. Remick & Co. A comedy song that will please all classes. Opportunity for a witty set of slides has not been lost by Wheeler. His illustrations will make this song a still greater hit with everyone, married or single. If you can't afford to go to Reno yourself, get this set and see how it's done.

"CURLY HEAD."—Words by Wm. McKenna. Music by Albert Gumble. Published by J. H. Remick Co. A dainty little love ballad in which the lyrics tell the love of an old man for his childhood sweetheart. Both lyrics and melody are all that can be desired. The slides tell in pictures the love affair of the old folks when children. It is a fascinating set bound to please audiences composed largely of women and children.

"I TRUST MY HUSBAND ANYWHERE, BUT I LIKE TO STICK AROUND."—Words and music by James Brockman. The lyrics are more than clever and the music is of the high melodious standard always to be found in songs published by M. Witmark & Sons. Here is an original novel set of slides by Wheeler. After the style of "Tie Your Little Bull Outside," the illustrations are an extremely clever effect in silhouettes. There is more humor in this set than any produced during the week. It is something different from the ordinary run of slides, therefore as a change is refreshing and agreeable.

"HAS ANYBODY HERE SEEN KELLY."—Published by J. B. Harms and Francis Day and Hunter. The raging hit of the country. Miss Nora Bayes, playing the Jolly Bachelors, at the Broadway Theatre, New York City, takes ten or twelve encores nightly. Everybody is whistling it. The song has been restricted and is just released. Wheeler has the exclusive rights for the illustrating of Kelly and has produced a set of slides which will set the world thinking. It is one of Mr. Wheeler's "special sets" on which he has spared neither time nor money to make a masterpiece. Novelty effects are lacking, and there is very reason to believe that these slides will make "Kelly" a scream in any theatre. Every exhibitor should get them.

"BABY BLUE."—By Jerome & Schwartz, who are the peers in their line. Published by J. H. Remick & Co. A pretty little love ballad. The lyrics, which

are exceedingly clever, are set to a melody such as only Jean Schwartz can write. Illustrations of beautiful photographic quality and clever posing are produced by Wheeler, which are rich in nature study and human interest.

"UNDER THE ORANGE BLOSSOM TREE."—Words by Junie McCree; music by Albert Von Tilzer; published by York Music Co. A fine set of lyrics set to a beautiful waltz melody, such as only Albert Von Tilzer can write. For clearness and superb coloring, this set of slides cannot be beat. The scenery is great, such as Mr. Wheeler usually selects for love ballads which he illustrates.

"THAT LOVIN' TWO-STEP MAN."—Words by Stanley Murphy; music by Percy Weinrich; published by J. H. Remick Co. Rag-time numbers are quite the rage at present, and this song is way above the average both in lyrics and melody. A set of slide full of humor is produced by Mr. Wheeler in which we see every step and "hold" from the "hard" dance to the "society" dance.

"THAT FASCINATING RAG-TIME GLIDE."—Latest hit of Kerry Mills, composer of the ever popular "At a German Camp Meeting," "Kerry Mills Bar Dance," etc. Mr. Mills always writes hits and "Rag Time Glide" is no exception. The slides are a set of humorous, well posed illustrations that set of the lyrics in great style. A handsome young couple is seen in various dance halls where to the strain of "That Fascinating Glide" they give themselves up to the joys of Terpsichore. Wheeler has introduced more and better novelties into this set than he has ever before attempted. They are extremely clever. "That Fascinating Glide" ought to enjoy great popularity in moving-picture theatres.

"HONEY WHEN IT'S SUNNY."—Love ballad with words by Collin Davis and Arthur Gillespie. Music by Charlotte Blake. Published by Jerome H. Remick. Illustrated at a beautiful estate by Wheeler and, like most love ballads, will be well received.

The Henry B. Ingram Co., Inc., Kingston, N. Y.

"THE RAILROAD BROTHERHOOD SONG."—So dedicated to the Brotherhood of Railroad Engineers, Trainmen, Telegraphers, Conductors, Firemen and Brakemen. Poem by John F. Sullivan and music by W. H. Nelson. A wide-awake union ballad and full of interesting matter to union workers. Interesting and graphic pictures of railroad men's life. Fifty thousand copies of the song have already been sold and are circulating through railway centers. Makes a big hit wherever Brotherhood or union labor or other trade unions exist.

"THE SONG OF THE BROOK."—Recitation. Poem by Henry B. Ingram, 24 slides. Beautiful scenes nature in her sweetest aspect. Waterfalls, wild flowers, meadow scenes, mountains and every phase of the merry babbling brook. A fine recitation at one that gives great satisfaction.

"YOUR FLAG AND MY FLAG."—Patriotic Recitation. Poem by Henry B. Ingram, 24 pictures. A recitation to rouse the American spirit. A grand hurra everywhere. Good for Decoration Day, Fourth July and all other public occasions.

"BATTLES OF THE REPUBLIC."—Recitation. Poem by Henry B. Ingram. Depicting the path to liberty historic struggles of Colonial times.—Decatur at the Algerine, Perry on Lake Erie, Bunker Hill, Washington Crossing the Delaware, Lexington, Death of DeKalb and other famous struggles American History; 24 pictures.



# MANUFACTURERS' BULLETINS

Advance Descriptions  
of Licensed Subjects

## CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, APRIL 25, 1910.—4 REELS.

BIOGRAPH—The Way of the World, dramatic, 950.

LUBIN—A Child of the Sea, dramatic, 632.  
On Time for Business, comedy, 280.

PATHE—The Parisian, dramatic, 666.  
Venice, scenic, 295.

SELIG—Mr. Mix at the Mardi Gras, comedy, 1,000.

TUESDAY, APRIL 26, 1910.—3 REELS.

EDISON—Gallegher, dramatic, 985.

GAUMONT (Kleine)—Paying Attention, comedy, 354.

Solving the Puzzle, mystery, 305.  
The Potter's Wheel, industrial, 308.

VITAGRAPH—Through the Darkness, dramatic, 981.

WEDNESDAY, APRIL 27, 1910.—4 REELS.

ESSANAY—Flats for Rent, comedy, 475.  
The Latest in Garters, comedy, 525.

KALEM—The Sacred Turquois of the Zuni, Indian drama, 960.

PATHE—The Bagpipe Player, dramatic, 577.  
Jim Wants to Get Pinched, comedy, 417.

URBAN-ECLIPSE (Kleine)—The Rival Miners, dramatic, 597.

Volcanic Eruptions of Mt. Aetna, scenic, 394.

THURSDAY, APRIL 28, 1910.—4 REELS.

BIOGRAPH—Up a Tree, comedy, 981.

LUBIN—Indian Blood, dramatic, 975.

MELIES—The Seal of the Church, dramatic, 935.

SELIG—The Angelus, dramatic, 1,000.

FRIDAY, APRIL 29, 1910.—4 REELS.

EDISON—A Yorkshire School, dramatic, 800.

Drowsy Dick, Officer No. 73, farce comedy, 200.

KALEM—The Love Romance of the Girl Spy, war drama, 970.

PATHE—The Subterfuge, dramatic, 646.

The Merry Medrans Circus Clowns, acrobatic, 348.

VITAGRAPH—The Portrait, comedy, 983.

SATURDAY, APRIL 30, 1910.—4 REELS.

ESSANAY—The Vein of Gold, western drama, 1,000.

GAUMONT (Kleine)—The Captain of the Guard, dramatic, 518.

The Cheese Box, comedy, 453.

PATHE—Bud's Escape, comedy, 371.

Deep Sea Fishing, industrial, 623.

VITAGRAPH—The Minotaur, legendary, 983.

### MELIES MFG. CO.

"THE SEAL OF THE CHURCH."—A senorita, with whom two matadors, Jose and Pepe, are in love, tries to keep both on the string. She leads each to believe that he is the chosen one, creating a strong jealousy between them.

Pepe calls to see the girl and she receives him with a show of great affection and preferment. While they are courting, a caballero, friendly to the other, Jose, tells him of the girl's duplicity.

In a rage he goes to his innamorata and, demanding an explanation, accuses her of harboring his rival in the house. She cajoles him, and playfully stealing a dagger from him without his knowing it, endeavors to hold his attention by caresses as Pepe tries to make his escape.

Unfortunately he is seen and pursued by the enraged Jose who, coming up with him as he seeks the protection of a priest busy pruning trees in the grounds of the monastery, engages in a terrible struggle in which the priest is powerless to interfere. The rival breaks away and the lover, discovering the loss of his dagger, seizes the pruning knife of the priest and again goes off in pursuit, the priest following as nimbly as he can. Unfortunately he is too late, the rival is dead, and Jose, now sobered and full of despair at what he has done, begs the priest to give him absolution.

The crime is discovered and the priest arrested as a knife was found near the body of the murdered

man. Being bound by his office as priest not to reveal the secrets of the confession, he cannot excuse himself nor give the name of the real murderer.

The guilty man goes to the home of the senorita and gloatingly tells her of his revenge. Knowing that the priest has been accused, the girl hurries out of the house and, hastening to inform the authorities, she reaches the Magistrado's office just as the priest is brought in by the soldiers.

She informs them of the murderer's whereabouts, and the soldiers at the command of the Magistrado, release the priest and start in pursuit of the guilty



man. The soldiers enter the girl's home and the hunted Matador, jumping from the window, mounts his horse and flees pursued by the soldiers, who find him hidden in a wild and unfrequented ravine, where he shows fight and is shot dead by the troops.

When the senorita realizes the results of her intrigues and duplicity, she is conscience-stricken. She goes to the old village priest and confesses her misdeeds. He receives her with fatherly tenderness, admonishes and advises her to make amends by seeking the seclusion of the convent. Acting upon this suggestion she is received by the nuns as a novice of the convent and prepares herself to take the vow of the Church and devote the rest of her life to good deeds.

### PATHE FRERES.

"THE PARISIAN."—Henry Talmatt, a man whose life has left him blasé and cynical, with no affections, no ties and haunted with the thought of suicide as a possible means of ending his life, which is useless to himself and unprofitable to others, meets with a flower seller attached to a big Parisian restaurant. The young girl is fresh, charming and graceful, and Talmatt hoping to instill some interest into his life, offers to marry her and share his fortune with her. The young girl consents, happy enough to be able to



dress well and have all that she desires, but she soon wearies of her husband, who is no longer young enough to be a congenial companion to her; forgetful of the source of her present good fortune and all she owes to her husband, she snatches eagerly at the chances of amusement offered by an admirer, whose tastes are nearer akin to her own. Talmatt, however, one day sees them from the window, walking away together, and bitterly reflecting that his last illusion is gone, he takes up his pistol and puts an end to his wasted life.

"VENICE."—The glorious architectural beauties of Venice to which only inelegant justice can be done in a few short lines, have been subjected to very broad and vigorous treatment in our film. The open colonnades of the Doge's Palace and the Cathedral of St. Mark, well-known as two of the wonder sights of the world, take precedence needless to say, in point

of interest, and the memory of their rich ornamentation and wealth of priceless carvings is not to be eradicated with the termination of the film. That centre of Venetian life, the Square of St. Mark, has also been most skilfully photographed. The same may be said of the column surmounted with the lion of St. Mark standing in the Square, as well as the Clock Tower, which, when it strikes 2 o'clock, assembles the large flocks of pigeons fed at the expense of the State. A film of this kind would be incomplete without the famous Bridge of Sighs and the beautiful arch of the Rialto Bridge, which spans the Grand Canal, and the picturesque effect of gliding gondola, narrow canal and intricate street, needs no comment other than a passing mention.

"THE BAGPIPE PLAYER."—Douglas, the bagpipe player, is in love with Flora, the younger daughter of the chief of an unfriendly clan. Through the jealousy of her sister Janet, who feels herself slighted, Flora's secret meetings with her lover come to the ears of her father, and the old chief not only seizes and holds the young man prisoner, but has him marooned on a barren island. One of the clan deputed



to convey Douglas by boat to the island is, however, not unfriendly towards him, and he consents to carry a message back to Flora, asking her to kindle a beacon fire on the mainland at nightfall. Flora obeys her lover's request and Douglas endeavors to swim across, but the guiding light is suddenly extinguished. Janet's jealousy is again responsible for this, and Douglas, unable to direct his course, becomes exhausted in his battle with the waves. His strength gives out and in the morning his body is washed up by the tide. Flora eagerly on the lookout, finds her way to the spot and heartbroken sobs bitterly over the unconscious form of her lover. She is interrupted by her father and Janet, and the sound of their voices attracts Nancy, an old wandering gypsy woman, commonly looked upon throughout the countryside as a witch. She owes a debt of gratitude to Flora, and now is her chance to pay it, so moistening the lips of Douglas with some drug of her own concoction, she restores life and animation to him. He rises to his feet, and the old man, unable to withstand his daughter's pleadings any longer, relents and clasps him warmly by the hand.

"JIM WANTS TO GET PINCHED."—A professional beggar throws up his occupation in disgust at the scanty receipts elicited by his whining appeal to the public. He reads in the paper that better conditions



are to prevail in future in the Government prisons, so he decides that his lot would be a better one within the walls of jail. A direct appeal to the police to be arrested is, however, treated contemptuously, and he is compelled to resort to criminal offences to gain the desired end, but in this respect also his bad luck still follows him, for instance, he smashes a street lamp and is nigh being taken up, when the policeman's sweetheart intervenes and begs



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for leniency. Secondly, he makes an attempt at theft of a loaf of bread, but in this case the baker elects to right the wrong himself, and deals out summary justice with no uncertain hand. An unexpected incident now occurs. A lady drops a parcel before the eyes of the vagrant, disappointed in his previous plan, he resolves to do the straight thing and return the parcel to its owner. Arrived at this conclusion he runs after her, comes up with her just as she discovers her loss, and is given by her into charge as a thief and vagrant. Thus our friend having found that honesty is the best policy, finds himself beneath the roof of his Elysium, but he is soon regretting the change and grumbling that the cuisine has been much overrated.

"THE SUBTERFUGE."—James Carford, managing director of a big industrial concern, is struck with the grace and beauty of a young girl whom he meets in the street. Scarcely knowing how to make her acquaintance, the more so that he learns she is a hard working milliner, extremely proud and independent, he resolves to disguise himself as a mechanic and trust to Providence for the rest. He is not disappointed, and once having made the girl's acquaint-



ance, he becomes a welcome guest in her home, under an assumed name. A month or two later he proposes to her, but the parents, knowing comparatively little of him, write to his supposed employer (in reality himself) for information concerning him. Before a reply is received, a slight incident tends to arouse their suspicions. A ring which Carford forgets to take off his finger, is remarked upon, and in the face of the young man's confused explanation, the good people do not feel inclined to give their consent. However, a letter arrives, requesting them to call on the following day for the information desired, and on the next day, they find, much to their stupefaction, that the workman is none other than the employer, whose second request to be accepted as a son-in-law, obtains for him the happiest of replies.

"THE MERRY MEDRANS CIRCUS CLOWNS."—Apart from the children, who beyond all doubt, will find immense enjoyment in the antics and gambols of these Princes of Mirth, many of more mature years will be agreeably entertained by their clever feats. In our opinion, this film is ahead of all other of the "variety" kind we have so far published. The Medrano Circus in Paris is quite famous for its clowns, and those depicted are evidently past masters in the performance of wonderful somersaults and wierd contortions, admitting of no comparison. Added to this, the coloring of the bright costumes of the clowns, considerably enhances the effect and attractive powers of the film. Up to the present, we have found the vaudeville turn film meet with the ready approval, and have therefore been encouraged to go on with its production, and that of similar kinds. In the present instance, we have no fears as to the reception of our film, and consequently no hesitation in warmly recommending it to the notice of our customers.

"BUD'S ESCAPE."—Hotstuff, sprightly and gay goes off to meet his best girl in anticipation of a joyful time. The young lady greets him with a radiant smile, and the two instal themselves on a double bench seat for a long talk, Hotstuff first divesting himself of his light spring overcoat, which he places on the seat beside him. A tramp strolls up, sees the coat and purloins it, leaving in its place his own ragged apology for an outer covering. Shortly afterwards, a gentleman seats himself on the other side of the bench, and in so doing sits on Hotstuff's coat tails, which give way as the latter tries to rise. Upon becoming cognizant of his double loss, the unlucky man storms and rages, but is obliged to make the best of a bad job, and don the beggar's coat. His



troubles are not at an end, however, for a sudden gust of wind carries off his top hat, which is immediately seized by another wretched-looking individual. Again, when he and his lady friend are passing through a store yard, a long nail tears his trouser leg; his umbrella, too, which he puts down whilst he endeavors to repair the damage, is stolen, and a most disreputable-looking gamp, full of holes, left for him to pick up unwittingly. To crown all, a heavy shower of rain comse on, and the lady, in a temper, at the insufficient protection, afforded by the umbrella, seizes it and soundly thrashes her hapless admirer.

"DEEP SEA FISHING."—This is a subject of practical interest, and is moreover a fine piece of work as far as the artistic effects are concerned; the most notable picture in this latter connection, is that of a cloud of gulls swooping down to snap up some small fish thrown overboard the fishing craft, upon which the greater number of the views composing this film were taken. The vessel is first shown leaving the harbor and every phase of life on board has been photographed. No part of the film, however, has been spoilt by long drawn-out scenes, and unflagging interest is fully sustained until the end, when the ship returns to port. Some of the twilight effects are very beautiful and are worthy of special mention.

## SELIG POLYSCOPE CO.

"MR. MIX AT THE MARDI GRAS."—Hiram Mix and his wife decide to emigrate from the tall and uncultured and invade the city of New Orleans on a sight-seeing expedition. Accordingly the trip is arranged, and we find them landing in a busy hotel and things get extremely interesting for Mr. Mix. While walking in the office his eyes fall upon the hypnotic gaze of a pair of large blue ones. Nothing like that in Hayville, so Mix falls under their spell; buys supper and incidentally the ice-packed packages that make a noise when opened. The arrival of a handsome man while he is trying to raise the necessary ready money to meet cafe check—returns and finds the bird has left the gilded cage. He repairs to his hotel slightly ruffled in disposition as well as personal appearance, which is only increased by an irate wife, who eluci-

dates a few points in law touching upon connubial happiness. His clothes are locked up and the key to the room placed safely in the purse of the departing spouse. In his dilemma he finally gets sufficient wardrobe to appear in public and makes his escape through the window and down the veranda post. A convenient



rain barrel is disturbed by Mix, who lands clean to the bottom without any interference. His ardor is dampened, but his love of excitement and hopes of finding a pair of blue eyes among the masqueraders. He finds more amusement than he had expected, likewise abundance of trouble, making altogether one of the best comedy subjects of the season.

"THE ANGELUS."—In every province of Spain and Italy, in all the departments of France, in the states of South Germany—the counties of Ireland—the fields of dismembered Poland and Switzerland, the tolling of the Angelus marks the noon day hour and bows the head of prince and peasant in prayer. The great painting of Millet, the finest effort of French genius in pastoral portraiture during the last century, is a remarkable realization of the scene in colors.

Painting has given its idea of the Angelus to the world and the world proclaimed it a work of genius.



and now modern photography for the first time in history gives us the story of the Angelus—the sacred bell of noon—formulating its idea in the heart a struggle of modern city life—and a part from the genius of Millet—the story is as powerfully impressive in the marts of trade, as it was in the vegetable fields of rural France.

"The Angelus!" What a title to clothe and express a godlike idea, and yet—how simple. All great work



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stories are simple and are understandable to the high and the low, the rich and the poor, because they are human and real. A great and simple story is never over the heads of your audience, 'tis only the pretense that miscarries and confuses, the real and simple thing is as well understood in a modest picture house as it is in a Broadway theatre.

Here briefly told is the picture story that may prove epoch making in the photography of action. A dying mother leaves in the care of a good priest her two sons, aged 12 and 10, respectively. The man of God instills into their minds a respect for the Angelus. After a time they are sent away. Harvey, the youngest, to an orphan asylum, where he still hears the sacred toll of the Angelus with a deeper respect and reverence. The son James is adopted by a family of wealth, who rear and educate him with the same liberality they bestow upon their only daughter Ilene, a beautiful girl about the same age as the adopted boy.

Ten years elapse—James falls deeply in love with Ilene. In the meantime Harvey, the other son, having received all the care that an orphan asylum could bestow upon him, leaves to make his fortune in the world. Securing a position in a broker's office, he works his way up until at last his ambitions are rewarded, and he opens his own office. The brothers meet again and become partners in a brokerage business. They prosper—the memory of their mother and the Angelus is yet within them. Then Ilene comes into the story. She meets Harvey and his sturdier character impresses her more than does that of James, or she falls in love and is loved by Harvey. James with bitter regret, sees the idol of his heart won by his brother. The young couple is married and James, unable to further bear his love, dissolves partnership with his brother and opens an office of his own across the hall on the opposite side of the court.

From partners the brothers become business rivals. Unlucky in love, lucky in play, James has a meteoric business career and prospers greatly. He becomes known as a plunger, in a deal of stocks he catches his brother short on the opposite side of the market and crushes his firm into failure. Ilene, the wife of Harvey, while shopping down the street hears the cry of the newsboy, "Brother against Brother, Harvey Denton Brokerage Firm has Failed." Frantic he goes to James in his office and begs and pleads for her husband to be saved from ruin. James un-

strung, perhaps by the presence of the woman he loves, passionately takes Ilene in his arms by force and kisses her. Harvey in his office across the court, sees this action through a window while clutching the ticker ribbon of quotations falling. Outraged and crushed, he writes a letter to his wife, upbraiding her for her supposed perfidy and sends it by his office clerk. He then leaves her.

Pale and unnerved by Harvey's misinterpretation of her visit to James, Ilene seeks the priest that first had care of the brother and tells the story of her unhappiness. The good priest sends for Harvey and then at the hour of noon rings out the Angelus. Harvey and Ilene are brought together in the sacred shadow of the cross. James still holding the stocks that had wrought ruin and unhappiness upon his brother, is passing the church when the solemn sound of the Angelus awakens in him the first feeling of remorse—the pangs of regret—remembering lessons of childhood, he bows his head and enters the church. Arising from prayer, he finds himself confronted by Harvey and Ilene, reunited in happiness by the Father, and Harvey and James are brought back to brotherhood and forgiveness.

This is the photographic story of the Angelus. There is dramatic strength but no straining. It is a real story, it might happen in any of a dozen cities in America, there are no pistols, knives or murders, no blood thirsty rot—but dramatic strength, and above all, heart and human interest.

Perhaps no story taken this year in motion photography will equal in the qualities of human interest the Selig story of "The Angelus."

### VITAGRAPH COMPANY.

"THROUGH THE DARKNESS."—No one can tell what a day or an hour may bring forth, and we are never prepared for the unexpected. Leaving his wife and family well and happy, the leading actor in a well known theatrical company goes to the theatre for his evening performance and carries the house by storm. Elated with his success, and filled with pride and good spirit, he returns to his home to find his little girl very sick with a burning fever which augurs something worse. He is worried and anxious. The crisis must be passed before the doctor can decide the little

one's case and give any encouragement as to the outcome. The actor, a man of artistic temperament, tender emotions, and intense love, feels the strain of suspense very keenly.

The next night he must go to the theatre again. While he is playing his part with apparently the same zest and vigor as usual, his whole being is racked with thoughts of his child. The apprehension is too great, and while he is in the midst of his performance he suddenly goes insane. The curtain is rung down and he is taken to a sanitarium. His little girl passes safely through the crisis of her sickness and finally is restored to health.



The actor's wife is in despair. Trouble seems to darken her whole life, but with faithful solicitude she visits the hospital regularly to watch the condition of her husband, who grows worse instead of better.

While on one of these visits she thinks that a visit from his child might help his recovery. The doctor agrees with her, and the child calls at the hospital with her mother. The actor is brought into the reception room and, while he is sitting staringly, his





# · Essanay Films ·



Release of Wednesday, April 27

## Flat For Rent

(Length, approx. 475 feet)

Apropos of spring-time moving, house-cleaning, etc., this hilariously funny film will prove another HIT. It's a little comedy of every day life, over-flowing with human nature. Don't miss it.

## THE LATEST IN GARTERS

(Length, approx. 525 feet)

This little farce comedy, clean in its humor, full of funny incidents is a fitting reel mate for "FLAT TO RENT," the entire reel offering a combination of clever comedy, seldom found in any other but the famous Essanay comedy productions. Don't linger—book it NOW.



Release of Saturday, April 30

## A Vein of Gold

(Length, approx. 1000 feet)

Here is a high-class Western dramatic film, which will win any audience.

The story is one of great human interest, convincing and overflowing with thrilling dramatic incidents.

It is another photographic masterpiece and the exhibitor who has used any of our Western films knows what this means.

It is a film which will add to the good reputation of your theater, a film you cannot really afford to miss.

Demand it of your film exchange.

Are you reading "The Tomahawk," published with the "Essanay Guide," our weekly bulletin? Its funny stories, jokes and anecdotes will make you smile. Write for it.

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child gradually approaches her father while she is singing a little song which she and the father have often sung together. He listens, and then unconsciously hums the air until, little by little, reason dawns in his expression while he looks toward the little singer in whom he recognizes his own child.

He takes her in his arms as if convincing himself that he has not been dreaming. Then he clasps her to his bosom. Looking up, he sees and recognizes his wife, around whom he places his arm and embraces her; and thus, his mind recovered, the actor is himself again.

It contains domestic sentiments and opens to us the real and inner life of men and women who live, as well as act, human ideals.

"THE PORTRAIT."—Sketching the beauties of nature in the woods, the young artist is approached by two ladies, the one of middle age who acts as chaperon to her pretty companion knows the artist, speaks

several sittings, when the young man's father writes the Countess, saying that he will call with several art critics to see her and view the production of his son's portrait of her niece.

The portrait is not finished and the day has come for the arrival of the artist's father and the critics. The young painter and his "model" are greatly agitated until she thinks of a scheme: Cut out the face and she will stand behind the easel and put her own face into the space. Without hesitation the young man carries out the scheme, and his sweetheart puts on the finishing touches with her face in the opening.

The artist's father with the critics are announced. The latter with great dignity and importance examine the picture and condemn it is unnatural, overdrawn likeness, absurd and worthless. The young man's father pronounces it good and very much to his son's credit. While the critics, in extreme pomposity, are wise in their own conceit, the face begins to smile, wink, laugh and grimace. The critics stand aghast, and when the girl withdraws her face and walks from behind the easel they are paralyzed with surprise and chagrin.

The artist and his father, with the Countess, are convulsed with laughter, particularly at the impersonations of the critics which are given by the Countess' niece. In disgust and anger the critics withdraw. The girl throws herself into her lover's arms while his father and the Countess pronounce a hearty "Bless you, my children, bless you."

"THE MINOTAUR."—Theseus, the son of the King of Athens, has been brought up by his mother apart from his father with the understanding that when he can wield his father's sword he can present himself to his father, who will put him to a test of valor. He bids his mother good-bye after she has given him his father's sword and goes to meet the King, who does not recognize his son until the boy shows him the weapon.

In Crete, so the legend reads, lived a Minotaur, a powerful monster in human form, with a bull's head, who periodically demanded a provision of seven maidens and seven youths whom he devoured. The King of Crete had sacrificed the last of his desirable maidens to the Minotaur and sent word to the King of Athens that he must secure the Minotaur's tribute of fourteen victims from Athens or he would declare war against the Athenian.

Theseus hears the demand and volunteers to go to Crete as one of the victims. His father, the King of Athens, reluctantly consents to have him go. He proceeds to Crete, where he denounces Minos, the King, and wins the love of his daughter. She aids Theseus to escape and he decides to go to the Minotaur's den

and slay the Minotaur. The King's daughter goes with him and, to aid him in penetrating the labyrinth and lair of the monster and insure his return, she fastens one end of a silken thread around his wrist while she holds the other end, slowly unwinding it as he, with his father's sword, goes into the cave where he encounters the beast, kills him and cuts off his head as a trophy of his courage.



With the guidance of the thread and his sweetheart he issues from the cave. Theseus, with the daughter of the King of Crete, returns to Athens, where he appears before his father. He tells him his story of the destruction of the Minotaur, receives his father's blessing and presents his sweetheart to his father, who marries his son to the beautiful daughter of the King of Crete, who is delighted when he learns that the Minotaur has been slain by his son-in-law.

### BIOGRAPH CO.

"THE WAY OF THE WORLD."—"Let he that is without sin cast the first stone." With a powerful sermon these few words preach against the world's propensity to ignore Christ's teaching and example. His hand was ever stretched forth to lead the erring from the path of sin, while by us is presented the prone hand to crush them still deeper in the quagmire of iniquity. This is the moral presented in this Biograph subject. The bells of the old mission chime, but the people heed them not. They are too much



to him, and he asks an introduction to the young lady. They converse for a while, and as they are leaving the artist gives his card to them. The following day the young painter's studio is visited by the two ladies and they arrange to have him paint the portrait of the young woman, which seems to be very satisfactory to the young people. The portrait is to be painted at the home of the Countess, where the girl lives. She has



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engaged, and have no time for prayer. How ungrateful is the worldly. They cannot spare the time to breathe a prayer in thanksgiving for the many blessings God has bestowed, much less to ask His grace to help their fellow men. They are like the publicans satisfied that they are not like others, who are less fortunate. The old priest is deeply grieved over the empty church, when his young assistant decides to follow the Master's footsteps and go among the people as an example. Donning civilian garb, he goes out into the world to work in the fields. Here he learns the extreme thoughtlessness and selfishness of humanity. There are the two classes—the money seekers and the pleasure seekers. The former are shown in the fields and store houses, each struggling for himself unmindful of the condition of his neighbor, all driven by an unreasonable employer. The latter class is seen spending their time in a dance resort. The first have a standard of morals dependent upon their success in life, while the others have no standard of morals whatever, for the simple reason that they know no better. The young priest, incog, becomes a worker at the storehouse, dispensing his earnings in charity, while endeavoring to plant the seed of righteousness in the hearts of his fellow laborers, but his endeavors are met with derision. He is almost on the point of giving up when the dance resort is raided by the police and the women of the place flee in a panic, with the exception of one, who turns to the ones who brought her there for protection. Ah, but how like the world, they not only turn from her, but even assist in her ejection from the place and follow her tauntingly down the road, their crowd augmented by many curiosity seekers until there is a howling mob at her heels. At this moment the young priest appears, and driving off her persecutors, leads the poor unfortunate modern Magdalene away to find some place of healthy safety for her, but again the world shows its unchristian spirit by refusing to receive her. Hopeless, the young priest makes his way back to the mission, where he tells the old pastor that "They received me not." He has hardly uttered the words when the girl appears and prostrates herself before the two holy men to ask their prayers for God's grace, determined to spend the rest of her life penitentially. The old father turns to the young curate and exclaims: "Not in vain if one soul is saved." The scenes of the production are laid at historic San Gabriel Mission, California.

"UP A TREE."—The colloquialism "up a tree" is a metaphor for "in a difficulty; in a mess," etc. But the victims in this story were up a tree both metaphorically and actually, but there was one of them made so happy that this one event in a measure might condone the perpetrator for his mischief. Jake, a young country lout, comes into the possession of a ladder, and plans to have some fun. Placing the ladder against a tall tree, he climbs up and lodges his cap in the branches. Descending, he waits at the foot and when an old farmer appears, Jake begins to blubber crying that his cap is in the tree where he tossed it after a bird and, pretending lameness, beseeches the farmer to get it. Up the farmer climbs and dislodges the cap, but when he attempts to descend he finds that Jake has removed the ladder. He is "treed" and no mistake. The trick worked so well, that Jake is encouraged to try it again. This time his victims are a couple of lovers who have quarreled. The beau, in a huff, refuses when the sweetheart suggests he get the boy's cap, so she to shame him climbs up herself. Fine! The lover follows, paying Jake to do the very thing he intended—remove the ladder. Of course, the girl, is wild, but the lover is in his element. Here they are "treed" side by side on the limb. Jake seeks another victim further on. This time it is a man with a wagon. Same thing happens, only Jake drives off in the wagon to find another easy-mark, which he does in the person of a Jew carrying two live chickens. Jake has visions of a chicken pie, but his dream fades, for the Jew carries the birds up the ladder. Further on Jake sells the horse, wagon and ladder to

a painter for four dollars. Cheap, of course, but it is velvet to him. With the money he goes to the summer garden restaurant and purchases four dollars' worth of May wine. Meanwhile, the man with the wagon has retraced the route taken by Jake and comes upon the treed ones. All are anxious to be rescued but the young lover, who spurns their assistance until his sweetheart accepts him, which she finally does. The victims then band to wreak vengeance, and fortune soon favors them, for along comes Jake, their persecutor, lame from head to feet. They pounce on him, and after administering chastisement, carry him up into one of the trees, where they leave him to think it over.

### EDISON MFG. CO.

"GALLEGHER."—This latest one of Mr. Davis's delightful stories concerns itself with Gallagher, an office boy in a big newspaper office. The lad has a thirst for adventure and a true newspaper man's instinct for a good story, and the film shows how he gets both.

The first scenes show how the story begins with the murder and robbery of an old millionaire and the

ture in the detective's possession. Gallagher, not knowing that his absence from the office resulted in his discharge, seeks his friend, the reporter, and taking the detective with him they go to the prize fight.

The fistic encounter takes place in an old barn and they are easily able to locate the criminal, but just as the fight is in full progress, the detective about to arrest his man and the newspaper reporter and Gallagher to get their great "scoop," the police appear and everybody is under arrest. The reporter's plea to be allowed to send his story to the paper is unavailing. The sergeant is inflexible, but Gallagher, slipping his hand into the reporter's pocket, takes the notebook and, crying pitifully, succeeds by his very size and youth in getting by the sergeant and away. He borrows a cab, and though fired after by the other officers, lashes the horse into a run, and the next scenes show him speeding away toward the newspaper office where compositors and pressmen are holding the morning edition for the promised story. The boy's wild ride is stopped twice by officers, whom his street gamin shrewdness succeeds in throwing off the track, and just when all hope has been abandoned and the paper is going to press without it, he rushes in with the story and falls in a little heap on the floor. Needless to say that after this he does not lose his job.

The story is full of dash, vitality and go, and is splendidly played, the role of Gallagher being especially well enacted.

"DROWSY DICK, OFFICER NO. 73."—This is a plain farce of the comedy kind, but aside from its laugh-making qualities it has some characterization and tricks of photography that are entirely new and decidedly clever.



escape of his secretary. The detective who is put on the case comes into the newspaper office to see his reporter friend, and there Gallagher hears of the case, when he becomes possessed of the wild desire, which probably fills every boy's heart, of playing detective. He is so enthralled with the profession and the personality of the sleuth that in spite of all remonstrances from his employer, the editor, he follows the man when he leaves the office. The next scenes show Gallagher watching the passersby on the street corner and in the railway station, searching vainly for a man who looks like the photograph of the much sought secretary, who has only three fingers on his right hand.

The boy's vigilance is unexpectedly rewarded when he finds that the criminal has purchased a ticket for a small suburban station near which, as the initiated know, a prize fight is to take place that night. The criminal has disguised himself by removing his beard and mustache, but unfortunately for him this makes him look all the more like his youthful pic-



"Drowsy Dick," a young officer on the police force, is afflicted with a sleepiness that nothing seems able to overcome. He incurs the enmity of the sergeant by yawning instead of laughing at the sergeant's story, and is assigned to a tough district as a reward for his demerit. His soporific tendency is here laughingly displayed.

Cries from a basement where a free fight very evidently is in progress fail to excite him, and he stretches lazily as he descends. An instant later we see him surrounded by probably the most villainous



# ★ "The Seal of the Church" ★

A Gripping Drama of Old Mexico, with the Quaint Romance and Fervor of Spanish Literature. Thrilling scenes, tense situations---a touching finale.

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## COMING MELIES RELEASES

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Comedy—MAY 12, 1910—Farce

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crew of desperadoes and thugs ever collected in one room. They creep upon him, raise their weapons to strike the fatal blow—but why tell how he escapes, or what his reward? It would only spoil the point of one more of those Edison short comedies which are scoring points so steadily nowadays.

"A YORKSHIRE SCHOOL."—All readers of Dickens will recognize this film as an adaptation of a portion of the story of Nicholas Nickleby. The craft and hypocrisy of Mr. Squeers, the overbearing schoolmaster of Dotheboys Hall, the pitiable plight of Smike, the drudge of that classic place, and the manly, intrepid character of Nicholas Nickleby, as far as his experience at the Yorkshire School is concerned, and incidentally some insight into the Nickleby family's home circle, constitute the main threads of the story of this film.

We see first the Nickleby family discussing their financial condition and Nicholas deciding to answer

ning away, proceeds to belabor Smike. Nicholas can stand it no longer—he springs upon Squeers, snatches the rod from his hand and administers to him a beating which brings the bully to his knees. Nicholas then takes Smike and leaves the school.

His prospects for the future look very dark, but on his arrival at home his mother shows him a letter which she has received from her brother in India, to the effect that he is rich and is about to return

gives in, but states he will have to place a "flat to rent" card in her window. After some argument, Mr. Beaten is permitted to place the card in the window and then withdraws.

The trouble starts immediately when Mrs. Smith-Brown, a very haughty dame, enters, desiring to look at the flat. Mrs. Smith-Brown makes herself disagreeable in contemptuously examining Mrs. Flat-Dweller's furniture, and is finally ordered out by the latter when her comments become too pernicious.

Mrs. Flat-Dweller is hardly seated again when Mr. and Mrs. Newlywed ask permission to look at the flat. Their sickly love making exasperates Mrs. Flat-Dweller, who is finally forced to remind them that if they desire to see the flat to cut out the billing and cooing and attend to their business.



to England, where he will provide for the comfort of Mrs. Nickleby and her family. All look at Smike in his wretchedness and agree that he shall share the joy which has come into their household. This is the happy ending of the story, which cannot fail to win applause of the observer. The characters in the story are sharply drawn by the Edison players, who seem to have caught the Dickens's atmosphere.

### ESSANAY FILM MFG. CO.

"FLATS FOR RENT."—Here is a timely subject apropos of spring fever, housecleaning and moving. It concerns things in the lives of the "van-dwellers," or those people who are constantly moving from flat to flat. It is a typical Essanay comedy, with "a laugh in every foot."

As the story goes, U. R. Beaten, a real estate agent, calls on one of his tenants, Mrs. Flat-Dweller, with a newly written lease, asking her if she will sign up for another season. But Mrs. Flat-Dweller has resolved to make a move; the flat she is now occupying is too dark and there are other inconveniences besides the rent being too high. Mr. Beaten argues, but she is persistent. Finally, Mr. Beaten



After the Newlyweds have left, Mrs. Flat-Dweller resolves to tear the sign out of the window, but is interrupted again by the clamor of the street door bell. She opens the door to Mr. and Mrs. Levinsky, with three or four small Levinskys, and also the Levinsky dog. The younger Yiddishers begin to make themselves perfectly at home by climbing over Mrs. Flat-Dweller's furniture and starting a row with the dog. Isaac has an awful time in subduing his children as they are led from room to room by Mrs. Flat-Dweller, who is forced to continually reprimand the playful youngsters. In the end she is forced to order the family out of the house. When this is accomplished she pulls the "flat to rent" card from the window and tears it to bits.

Squeers' advertisement for an assistant. Then we see Mr. Squeers gathering together some of his prospective charges, his meeting with Nicholas, their departure from the "Saracen's Head," a London hostelry, their arrival at the school, the incidents in the school room showing Squeers' brutality and introducing Smike in his pathetic character. Nicholas expresses to Smike his deep sympathy for him, and while he is doing so Squeers enters and takes Smike by the collar, striking him a blow with his cane and threatening Nicholas.

That night Smike steals away from the school, only to be brought back by the wily Squeers. The next day as Nicholas is teaching his class Squeers enters, dragging Smike after him, and after telling all of the shivering youngsters that he is going to give them a practical illustration of the dangers of run-



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THE MASTER MARK (TRADE MARK) OF PICTUREDOM

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SELIG



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A NEW ONE OF THE "WESTERN VARIETY"

## "The Cow-Boy Girls"

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PHOTOGRAPHICALLY CORRECT

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SELIG

SELIG

THE MASTER MARK (TRADE MARK) OF PICTUREDOM

SELIG

Mr. U. R. Beaten appears now and finds the card has been taken from the window. He enters and demands furiously that he be permitted to place another card in the window. She refuses. They quarrel and soon come to blows, he endeavoring to protect himself from the fury of the housekeeper. Overturning furniture, smashing vases and statuettes, they make the circle of the room. A policeman, hearing the cries of the frightened landlord, enters through the window and separates the two. In the name of the law he arrests them for disturbing the peace and orders them to leave with him to the station. The whipped agent hesitates and on bended knee asks for just one favor, that he be permitted to place his "flat to rent" card in the window. This is granted and the real estate agent with a smile of triumph on his face is led off with Mrs. Flat-Dweller to tell the judge about it.

"THE LATEST IN GARTERS."—This reel includes the comedy subject "Flats for Rent," and is another reel of excellent humor.

In this story we are shown the inside workings of the evolution of a fad, and as the idea has been invented by the Essanay producers, we feel sure that we are not only releasing an uproariously funny moving picture comedy, but have planted the seed of a new fad, which ought to prove all "the noise."

Trixie Sweet, a pretty society miss, receives a letter and a parcel from an old time chum in gay Paree. The parcel contains a new style of garter—"the bell garter"—and the letter states that in Paris, as we have expressed above, it is "all the noise." Trixie tries them on. Then to the tinkling of the many little bells, she dances about the room.

Unmindful of the consequences, Trixie resolves to wear the garters on a little trip down the street. She has not gone far before she has quite a following of curious masculines and is finally forced to seek shelter and hiding in a doorway until the mob has passed by.

A trifle frightened, Trixie hurries back home and is joined shortly by her chum. They have great fun with the garters and finally the chum suggests that they give a little party and, in inducing the lady guests to wear the new garters, thus popularize them.

The day of the party arrives and the lady guests are induced to slip on the garters. Finally all flock to the ballroom, find their partners, and glide into a dreamy waltz. The tinkling of the bells immediately arouses the curiosity of the men, who finally locate the mysterious tinklings.

The girls are enjoying the fun immensely and the boys get together and discuss ways and means of getting glimpses of the new garters. One of them

gets an idea and hurries out of the room, after instructing the rest to keep the girls busy.

The girls are seated in a semi-circle playing that exciting game of "Simon Says, Thumbs Up," when the other fellow returns with a mouse trap, containing



two or three mice, which are shaken out of the trap at the girls' feet. Screams of silence! The ladies all scramble upon the chairs and pull their skirts up and tight around them, exposing, of course, those wonderful "bell garters."

This is the finish of the picture, and, as you may imagine, it's a roaring good one.

"THE VEIN OF GOLD."—This big Western picture is one full of heart interest, convincingly acted, superbly photographed. The title of the film is symbolic; in the crudest of characters there is often a vein of gold, or pure, priceless character.

Convict No. 999, lonely in his prison cell, is handed a letter one morning from his mother. The letter states that the enfeebled old lady is ill and without food or money. The convict's heart saddens as he recalls his life of crime and that he is responsible for the poor old mother's want. He prays for the opportunity to redeem himself.

Later he calls the guard, who is monotonously patrolling the hall outside, and begs an interview with the warden of the penitentiary, a just, honest man, to whom he shows the letter and begs for a ticket of leave, that he may visit his mother and make some endeavor to relieve her want. The request is granted, and promising to return when his time has expired, No. 999 shakes the warden's hand and goes out.

Beyond the gray walls of the penitentiary Walt Rooney makes haste to catch the next train for his home in the little Western town. He arrives and hurries to his mother's home. The mother embraces him tenderly, while Walt turns his head, hiding a tear. "I will find help, mother, dear," he finally assures her; "I will find work; we shall have money and you shall have food and a doctor."

Walt realizes his mother's grave condition and the necessity of having medical aid immediately. Also he knows that he will be unable to find work at this dull time of the year, and in desperation he finally resorts to "the old game."

It was not prudent nor the best plan, we will admit, but it appeared to him to be the only way. At the point of a revolver he forced the village storekeeper to hand over all his cash, then, after writing a promise to repay the storekeeper at some future date, Walt hurries out, pulls off the mask and hurries for a doctor.

A few days later, just as the warden has given up all hope of the return of No. 999 the convict steps in.

Two years go by and No. 999 is released, his time having expired. Walt now hunts up his mother and tells her of his plans for the future. He will turn prospector, he says, and without a doubt they will soon be rich. In truth, Walt makes a lucky strike on his claim and a very lucrative vein of gold is



revealed. For a vast sum Walt sells the mine and he and his mother move back to the village.

They arrive to find a large crowd gathered in front of the village grocer's. The old man has been unable to meet the mortgage on his place and a sheriff's sale is in progress.



# EDISON FEATURE FILM

## FOR NEXT WEEK

### THE CIGARETTE MAKER OF SEVILLE

A dramatization of "Carmen," the second of the Edison grand opera series, with the incomparable Mlle. Pilar Morin in the title role. A story of love, deceit and revenge that has few equals in dramatic strength. A superb portrayal of the vivacious, alluring, heartlessly cruel and irresistible charming "Carmen" by the eminent French pantomimist. Elaborately staged and costumed. No. 6624. Code, Viperello. App. length, 995 feet. To be released May 3.

#### OTHER EDISON FILMS

**THE SENATOR AND THE SUFFRAGETTES.**—A timely comedy from the pen of E. W. Townsend, who has used the present agitation of "Votes for women" to build a series of comical incidents around the attempt of some suffragettes to coerce a senator into voting for their cause. They succeed, too, by a subterfuge that carries a hearty laugh with it. No. 6625. Code, Viperes. App. length, 635 feet. To be released May 6.

**LOVE AND MARRIAGE IN POSTER LAND.**—A unique and delightful short comedy in which two posters step from a billboard into real life and by the magic creative power of love secure everything necessary to their marital happiness. A happy combination of fun, beautiful photography and the perfection of mystifying trick work. No. 6626. Code, Viperetta. App. length, 365 feet. To be released May 6.

**HISTORY REPEATS ITSELF.**—(Comedy by Carolyn Wells.) No. 6627. Code, Viperidae. App. length, 540 feet. To be released May 10.

**THE STUFF THAT AMERICANS ARE MADE OF.**—(Dramatic.) No. 6628. Code, Viperiers. App. length, 455 feet. To be released May 10.

**CARMINELLA.**—Drama by E. W. Townsend. No. 6629. Code, Viperinas. App. length, 720 feet. To be released May 13.

**ACCIDENTS WILL HAPPEN.**—(Comedy.) No. 6630. Code, Viperino. App. length, 280 feet. To be released May 13.

#### A BIG FEATURE FILM.

**THE PRINCESS AND THE PEASANT.**—A sensational dramatic film to be released May 17. Something different from ordinary films. Scenes laid in Cuba. Magnificent scenery and a thrilling story.

Order Display Posters of these Films from your Exchange or the A. B. C. Co., Cleveland, Ohio

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NEW YORK: P. L. Waters, 41 East 21st Street

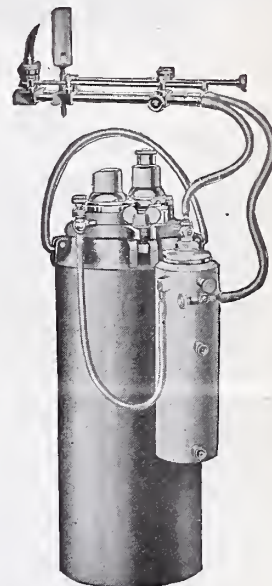
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Price, \$42.00

SOLD BY ALL LICENSED EXCHANGES

Walt is interested and sees an opportunity to repay the old man whom he had robbed when fate had been cruel with him. Walt bids with the rest until he and the avaricious landlord are fighting for the ownership of the store.

"One thousand, five hundred dollars from this gentleman," the auctioneer calls.

"Two thousand!" from Walt.

"Two thousand is offered by this gentleman," the auctioneer again draws. "Who will make it more?" There is no answer, and as Walt's rival turns away leering, the auctioneer sings again, "Two thousand, I have! Two thousand, once; two thousand, twice; two thousand, three times, and sold to Mr. Rooney!"

A few minutes later Walt with the bill of sale in his hand touches the sorrowful old grocerman on the shoulder. The latter looks up.

"I reckon you'll want to look the place over," he says, rising slowly. For answer Walt thrusts the bill of sale into the old man's hands.

"No, no," he says, "I want to repay you for the kindness you showed me once in—"

He finishes by producing half of the note he had forced upon the grocer two years before. The old man recognizes it, then slowly stretches out his hand. Their eyes meet and they understand.

#### GAUMONT.

(George Kleine.)

"PAYING ATTENTION," or How Different People Listen.—In this film are presented in the following order these listeners:

A young lady listens to her lover's words.

Three ladies listen to a sermon with great interest.

A woman listens to her husband's objections to high millinery bills.

Two gossips listen to one another's scandals.

An audience and their attitude in listening to a popular tenor.

A damsel listens to the words of a fortune teller.

Then the final scene shows us how talks on men's rights are received by the opposite sex.

A smile never builds bridges or great buildings, but it is a help in life. There are many helps in this film.

"THE POTTER'S WHEEL."—Particularly of interest to the higher class theatres, but bound to meet with approval in all.

In this film we are given an opportunity to visit the famous Gulf Juan potteries and watch the entire process of porcelain and pottery manufacture.

We see the choice and mixture of clays, followed by the grinding, after which comes the throwing or moulding. Here is introduced a very artistic bit of photography showing the potter, in the light from a

side window, engaged in producing on the old-fashioned potter's wheel the quaint and gracefully shaped vases and pots so much admired and sought by lovers of the artistic all the world over. This is followed by the first firing process and that by glazing, after which comes another firing. The last step is that of decorating, and several methods are made clear to us.

In every scene the photographer has carefully chosen backgrounds which make the purely industrial feature seem only a secondary matter.

"SOLVING THE PUZZLE."—A little play on people's adherence to foolish games. The Jig-Saw puzzle is a game which is at present in vogue in all the countries of the world. To make a picture with a great number of little pieces is no easy matter. Persons begin the game, but few stay for the finish.

The film presents a drawing room. One gentleman has a new way of solving his puzzle. He puts a handkerchief over the game and immediately the picture is made.

Under the handkerchief we see how piece by piece it is put into one finished picture.

His success makes him an object of envy, however, and the gentleman meets with considerable trouble before the party is over. Timely comedy on a prevailing hobby.

"THE CAPTAIN OF THE GUARD."—A house party at the house of Viscount of Varelul, in the days of Napoleon. Many handsome men and beautiful women enjoying an evening in the ball-room of the mansion.

A message is brought from the government offices announcing the arrival of an officer, whom the Viscount is requested to entertain during a few days.

The arrival of the Captain of the Guard, who proves a charming guest in every way and is immediately lionized by the entire party, especially is he admired by the Viscount's daughter.

The accident in which a chandelier falls to the floor unexpectedly, thoroughly frightening all in the company except the Captain, who now volunteers the information that he has never known fear.

The plot, by the young ladies of the company to daunt the boastful officer. The daughter of the house is to disguise herself as a ghost and enter his room during the night. Finding his revolver among his luggage, they empty it of cartridges.

The perpetration in which is proven that the Captain is really interloper and the foolish young lady almost loses her life.

The effect of the escapade in which explanations remove the anger of the Viscount at finding his daughter in his guest's room uninvited.

"THE CHEESE BOX."—Gaston carefully dons his most elegant attire in preparation for a call upon his fiancée.

When his valet hands him a bouquet which is to be given to the young lady, we note that the hero is so troubled by a cold that he is unable to smell them. From this ailment arise the ludicrous complications upon which the comedy is built.

In mellow mood he decides to take in addition to the flowers, a box of confectionery. The clerk who waits upon him, accidentally hands him a box of strong cheese, instead of the sweetmeats.

Poor Gaston, because of his cold, does not know the difference. Enough is said. His troubles are better watched than described.

#### URBAN-ECLIPSE.

(George Kleine.)

"THE RIVAL MINERS."—The blasting operations introduced are alone of great interest, while the story moves rapidly through many scenes in mountain country to a strong finale. Fraser, a workman in a mining settlement, is deeply in love with Sarah, the daughter of the man for whom he works. Austin, a stranger from another community, is placed in charge of the men and soon conceives a love for Sarah. In his position as foreman he also makes trouble for Fraser. During working hours on a day he had made very trying for Fraser, Austin taunts him by talk of Sarah; then states he is going to see her himself and leaves the men at work while he makes the unwelcome call. Fraser follows him, arrives in time to resent Austin's boldness to Sarah and wins her father's esteem. Austin disappears, while Fraser is made foreman, to the delight of the other workmen. Six months later Austin, who has remained in hiding while awaiting a chance to even scores, attempts to carry Sarah away. Again Fraser is enabled to foil the rogue, who falls into the hands of the boys and is given his just dues. Every moment holds the audience in deep interest.

"VOLCANIC ERUPTIONS OF MT. AETNA."—Floods, airship flights, wrecks, storms, auto races happen often. A great volcanic eruption is an event of a lifetime. This film offers a wonderful series of the late disturbance which have excited the world. It is needless to say the photography brings every detail clearly to you. The eruptions began March 23. We immediately started a series of cables to Europe, which result in our being able to offer this great feature to you now.

The pictures will arouse the keenest interest, showing as they do the devastation caused by the eruption of this great volcano. The series includes pic-



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handsome, four color lithographed posters, illustrating dramatic, melodramatic, comic and farcical scenes, made during the past twenty years for all kinds of plays.

They can be used to advertise motion pictures to great advantage and we offer them at the following very low prices:

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Ten handsome samples will be sent you upon receipt of 50 cents, which sum we ask to safeguard ourselves against imposition, and which will be considered part payment for any later order of one hundred or more posters. Ask any theatrical manager about

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curcs showing the people fleeing before the lava, ashes and flame; lava flowing in great streams even an entire day after leaving the crater; showers of ashes, clouds of smoke and convulsions of the hills.

Aetna or Etna is the greatest volcano in Europe, a mountain 10,900 feet in height. It rises abruptly from the sea, has a circumference of more than a hundred miles and a number of towns and villages on the lower slopes.

The eruptions of Aetna have been numerous and many of them destructive. It is said some 15,000 persons were buried by the disturbance of 1169, while in 1669 the lava flowed over the country for forty days and killed some 10,000 again. Sixty thousand perished in the eruptions of 1693. Probably the only opportunity the present generation will have to observe the dangerous burning hill in full action.

## KALEM CO.

"THE SACRED TURQUOIS OF THE ZUNI."—

Scene 1.—A young Zuni Chief enters a turquoise mine and prepares to work. He gathers up various good-sized fragments of rocks and proceeds to smash them by crushing them with another big rock. When he has worked a sufficient length of time he discovers a magnificent turquoise, a stone so big and beautiful that it seems to emit rays of light. Just then an Apache Chief comes into view. As the Apache notes the find he stealthily creeps down and tries to attack the Zuni from the back. But the Zuni is too quick and turns just as the Apache's knife is about to fall. They have a fierce fight, in which the Apache is scalped and left for dead. The Zuni exits and when he has gone the Apache revives and crawls away.

Scene 2.—A group of tepees. Indians in various occupations scattered about, playing a game. As the game is proceeding furiously a runner comes in to announce the return of the Indian who was scalped in the first scene. He crawls in, apparently half dead, is helped from his horse and falls exhausted to the ground. A squaw fetches a bowl of broth and when the Indian drinks this he revives somewhat and tells his story in graphic pantomime. At its conclusion he gasps and falls back as if dead. The other Indians thereupon hold a pow-wow; the Chief makes a speech and they don their war bonnets, get their horses and start out to avenge their brother and capture the wonderful jewel.

Scene 3.—We see the interior of a Zuni Temple with a big idol on a stone platform in the center. The entrance is up high on the side. Two Zuni priests are doing a snake dance before the altar. The young Zuni of scene one then enters and after a brief pow-wow, in which he describes the finding of the turquoise and the fight, he gives it to the priests, who place it on the breast of the idol, where it emits rays of mysterious light. As it does so, all three prostrate themselves and then exit.

Scene 4.—A clear night in Arizona. The light from the moon comes only through the high door and falls on the statue of the Zuni God.

The temple is empty and quiet. Then slowly an Apache's head appears peering in the door, then disappears. Then it comes again and slowly the Apache enters and is followed by another. The two examine the statute half in fear and panic, but finally one of them musters up courage enough to inspect it closely. He discovers the turquoise, and while his companion is watching the door, he pries it out with his knife, conceals it in his pouch, and the two slink out as they entered. They fail to notice that they have left their knife behind.

Scene 5.—The two priests enter the temple, find the desecration, and discover an Apache's knife left behind as the two thieves fled. They call, other Zunis enter, hold a council of war, and start in pursuit of the Apaches.

Scene 6.—We first see the Zuni party in hot pursuit. then the two Apaches followed by the Zunis, both exchanging shots. The Apaches defy the Zunis. Now we see the arrival of the main body of the Apaches.

Scene 7.—The two Apaches climb into the rocks and with the Zunis coming up after them, one being killed by an Apache shot. The Zunis seek shelter wherever they can and start firing at the Apaches.

We now see the same scene from the opposite side, the two Apaches being in the foreground. The fighting continues, and one of the Apaches is killed. As he dies the Zuni of scene one comes in and grapples with the remaining Apache. At the same moment the balance of the war party of the Apaches rides in and fierce fighting is shown in the background, while the Zuni and the Apache grapple to the death in the foreground. The Zuni, the wounded, slowly wears down the Apache, stabs and kills him, searches the two bodies and finds the turquoise in the pouch of the Indian he has killed.

Then we show a closer view of the hand-to-hand fight between the Zunis and Apaches, and all are killed off, leaving the one Zuni the solitary survivor. The solitary Zuni, evidently wounded unto death, staggers away.

Scene 8.—The wounded Zuni with difficulty drags himself into the temple, restores the turquoise to its place on the breast of the idol and then drops dead at its feet.

"THE LOVE ROMANCE OF THE GIRL SPY."—This

is the fourth and last of the Kalem Co.'s celebrated series of productions relating the fascinating adventures of Nan, the Girl Spy. In this is shown how fate played a trick on Nan; how she found the man to whom she intrusted herself and her future happiness, in the army of the enemy she hated so bitterly. Scene 1.—It is four o'clock of a summer afternoon. For a week the two opposing armies have been approaching each other, until yesterday's close found them face to face only a few miles away from the plantation of Nan's aunt. At the first streak of daylight a general engagement began. All day long Nan and her aunt had watched the engagement. The slow, sullen falling back of the Union forces has brought them nearer and nearer. Over the valley the heavy smoke from the batteries hangs in a gray cloud. Here and there a stray shell explodes with a crash. An occasional spent bullet drops with a gentle thud into the ground at their feet. With anxious eyes Nan and her aunt watch their beloved boys in gray as the fortunes of battle surge them forward and backward.

An hour later the battle is over. The victorious Confederates are caring for their wounded. Nan and her aunt have thrown open their house and are giving what aid they can. Two men bear in the form of their beloved Commander. A bullet wound in the forehead tells its own sinister story. A comrade carries in the color bearer. Delirious, he still clings to his flag and waves it feebly about his head. Two men carry in a wounded Union captain. Nan's bitter hatred of the enemy that robbed her of her father and brothers, causes her to halt them. "No man in that uniform can enter our house." She catches sight of his ghastly wound and his pitiful suffering face. Her womanly tenderness leaps to the front. She bends over him, offers him a glass of water and begins to bind up his wound.

Scene 2.—A month has passed. Nan is reading in the garden when Captain Wilkins, the Union officer, now a convalescent, makes his appearance. Nan arranges a chair for him; he begs her to confine her reading aloud. In a moment she glances up to find the captain's admiring eyes fixed on her. She reproves him gently. He begs her to adjust the bandage on his wound. The touch of her hands is too much for the captain's weakened self-control. He seizes and kisses them passionately. Nan is startled, then a bit angry, and goes hurriedly to the house. The captain with a sigh drops into the chair and gazes out into space, thinking of what hopes the future may bring to them.

Scene 3.—A few days later Nan is in the summer house when the captain enters. He has received orders to rejoin his command. Knowing Nan's bitterness toward the North, he does not intend to tell her of his deep love. Nan holds out her hand. He takes it, intending only to impress a farewell kiss upon it, but his arm steals around her waist, and he is pouring out the passionate story of his love. Nan stops him and draws back. She tells him they are sworn enemies, that she can never be the wife of a

Northern man. With sorrowful face he begs for the rose she is holding. She watches him out of sight, her eyes fall upon the hand he has kissed. Slowly she lifts it to her lips, while into her eyes creeps the gleam of awakened love.

Scene 4.—The scene shifts to two years later. The great duel between Grant and Lee is drawing to a close. The Union army has been much annoyed by the clever work of Nan, the Girl Spy. An order has been issued from headquarters cautioning all to be on the lookout for her. The General calls Captain Wilkins from his tent and after drawing his attention to the orders, rides out.

The next day two Union soldiers are foraging when one of them sees in the distance a young girl approaching. Quickly they dismount and hide. As the girl rides up they step out. "Halt! Where are you going?" "To the market." "Oh, no, you are not; you are going to the camp as our prisoner."

The soldiers ride up to Captain Wilkins' tent. The sentry calls him. He steps out and finds himself face to face with his sweetheart, Nan. He has not seen her for two years. The soldiers tell their story. Captain Wilkins reluctantly orders Nan searched. "Look, Captain, in her hair, are the secret dispatches! We have the Girl Spy at last." The captain turns and with a sorrowful face orders her confined as a special prisoner within his tent.

Scene 5.—That night Captain Wilkins sits before his tent. He cannot reconcile his mind to the fact that Nan, his Nan, is the Girl Spy. Within Nan is thinking deeply. She must escape! The Captain's clothes hanging on the tent wall catch her eyes. An idea! She places them on the bed, then crosses to the tent door. Captain Wilkins turns and sees her. To his surprise, Nan extends her hand and says "Good night." It is the first word of recognition she has given him. He starts to speak but she silences him and disappears within the tent. He walks restlessly up and down, fancies he hears something inside the tent; listens, then satisfied all is as it should be, resumes his seat.

And now Nan is ready to put her desperate plan of escape into action. She has donned the captain's clothes. Now she piles her own in the bed so it appears as if she were sleeping. Listen! Was that the captain coming? No. Under the edge of the tent she crawls. The sentry is at the far end of his beat. She rises to her feet and is speeding away. The sentry turns, sees her. "Halt!" No response. His gun comes to his shoulder, a shot whistles harmlessly by Nan; the sentry starts in pursuit. Three others rush up and join him. At the sound of the shot Captain Wilkins rushes into the tent; seeing Nan's dress protruding from under the covers he calls her name. No answer. She has escaped! Thank God! A note pinned to the pillow catches his eye:

"I love you, but I cannot be yours till the war is over. Forgive me for placing you in this position, but I don't like being a prisoner. NAN."

A look of joy flashes over his face. He picks up the dress and covers the hem with kisses.

Nan's wild flight leads her to the river bank. Along the shallow waters she wades. She hears the soldiers in close pursuit. Down in the tall grass at the edge of the water she crouches. The soldiers rush by. As soon as they are out of sight Nan comes from her hiding place, and now she is safely away in the direction of the Confederate camp.

Scene 6.—At Confederate headquarters that haggard and worn army awaits with dogged determination the arrival of Nan with the long-looked for secret information. A sentry leads Nan into General Lee's tent. Dropping on her knees she sobs out, "General, I have failed." Over the General's sorrow-worn face comes a look of tender pity. He lifts her to her feet and gently pats her head, while to his countenance there comes a look of patient resignation, for he knows the long-deferred bitter end is near.

Scene 7.—Six months after Lee's surrender at Appomattox. Nan's aunt is seated on the front steps of her home sewing when Captain Wilkins arrives, dressed in civilian clothes. After a few words of greeting, he inquires for Nan. Hearing she is in the garden, he hastens down the path. Nan is busy ar-





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A dramatic phase of life in a great metropolis

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A melody of emotional sweetness

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A sparkling glimpse of funnyland

### May 13 The Closed Door

A story of a wayward woman's folly and her recall

### May 14 The Special Agent

A drama of the Kentucky Mountains

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...basket of flowers. She bears her name softly spoken and turns. A glad cry and she is folded in the arms of the gallant captain. The war's bitterness is over and the reunion of the Stripes and Bars is complete.

#### LUBIN MFG. CO.

"A CHILD OF THE SEA."—An old fisherman, walking over the rocks to his boat, spies an object floating upon the sea, that to his keen eyes appears to be a raft. The binoculars prove him correct, for now it is seen that it is a raft on which are the bodies of a woman and a little girl. It is being driven shoreward and summoning aid the fisherman makes for the spot where it is evident the raft will land. They reach the place and dash into the water, dragging the crude craft to shore. It is apparent that the woman is past all aid, but the child is still alive, and the fisherman hurries with her to his home, where his kindly wife makes the little one comfortable. There are no marks by which the child

hours late, to make the interesting discovery that the infernal clock was wrong, and instead of being late he is still ahead of time. Then things happen, but those are better seen than talked about. It's a very human little farce, this tale of blue morning, and it is bound to evoke a responsive chuckle in the breast of every man, for we all have had days when things simply could not go right, and misery loves company. We like to think that others get a deal as raw as that we have ourselves, that's one of the reasons the collar button joke and the mother-in-law quip still live to fatten the bank accounts of the humorists, and poor Jenkins has pretty nearly everything happen



to him that one man can endure in a given time. It is a smart playing little farce that is bound to win a laugh anywhere.

"INDIAN BLOOD."—Most Indian stories run pretty much the same way, but here is one that is of an entirely different sort, rich in the atmosphere of the west and yet with just a touch of the east to give contrast. Adams has married an Indian woman and there is a child, a little girl, to whom he is devoted. Like most squaw men, he loves his wife, a rather pretty woman in her way, and he is entirely content until he strikes it rich. By the irony of fate it is the woman herself who discovers the gold as she comes to spend the noon hour with her husband, bringing the child with her. He is disheartened with a run of bad luck, and to amuse him she works with the heavy pick among the stones of the creek bed, where there should be gold according to all signs.



Thrusting her hand into the water she draws forth a nugget of large size and Adams is overjoyed. Even in the moment of his triumph she senses her own defeat, and when Adams sells the mine and receives the first payment he takes the child and steals from the bouse. The wife sees that he has gone and by a short cut she hurries through the woods to make a last appeal. His answer is a blow that sends her reeling to earth, and he rides on with his little daughter. He makes his way back east, and for the sake of the child, Catherine, he establishes himself in society. The girl is sent to the best schools and, her education finished, she becomes engaged to a rich man, who possesses more money than real manhood. Catherine has promised a school chum that she will visit her in the summer, and the chum writes that they are planning a camping party, and urges her friend to not only come but to bring her father and her fiancé. Adams does not like the idea of Catherine going west. He knows the Indian blood that flows in her veins and fears that she will respond to the call of the woods, but he cannot well refuse his consent without awkward explanations and he gives his assent to the trip. Ralston, the fiancé, also goes along, and they hugely enjoy the novelty of camping in the heart of the mountains. Unconsciously the girl responds to the wild life and she revels in the new sensations. She encounters a handsome young Indian and he secretly becomes her guide, showing all the beautiful spots until she finds that she has fallen in love with him, and when he proposes that they marry she is quite willing. By chance she meets her mother, and stops her to bargain for the necklace of bear claws the old woman wears. A scar on the arms betrays her identity and the mother reveals herself. At first the girl is shocked at the revelation of her mixed blood, but true blood runs in her veins and she takes the deserted wife into her

arms and for the first time in many years the woman feels the touch of her daughter's lips against her cheek. The old woman aids the lovers to marry and then she seeks the man who, years before, betrayed her trust and left her to go back to her tribe to mourn her little daughter and a broken pledge. She encounters the faithless husband with a party of friends and leads him to the crest of the hill. Far below the valley is dotted with the tepees of the tribe and through his powerful glasses Adams looks down upon the picturesque scene. Before one of the tents reclines the young buck and along the river bank Catherine is gathering the wood for the fire. Presently she returns to the tent with her load and sinks beside her husband. In the moment of mental agony, as he realizes that the dreams of the future are wrecked, that the Indian blood has told, the woman is avenged the wrongs she has suffered in silence, for the Indian blood is true and no matter what the environment, is bound to speak. This is a more than usually good release from every point of view. The story is novel, the acting forceful and convincing, and no prettier scenes could be shown than the outdoor settings of this picture. Indian pictures are in demand at the moment, and this is but one of a number of unusual stories planned for early production.

#### ESSANAY NOTES.

The Essanay Company's release for May 4, "The Stolen Fortune," is the fourth of a series of big comedy pictures which are vastly increasing the reputation of this firm for delightful comedy productions. Their first big release, "An Interrupted Honeymoon," has undoubtedly proven one of the most popular comedy films released this year, while "His Hunting Trip" and "Their Sea Voyage," lately released, are feature films which should not be overlooked by any exhibitor.

"The Stolen Fortune" tells of a young chap who inherits a large fortune from an uncle, who he has known little about. On the strength of his good luck he becomes engaged to a wealthy young society girl, trusting that the bulk of the fortune, which is withheld from him for six months, will be delivered to him in due time. Upon the expiration of six months he is given a note from his uncle informing him that he is not the rightful heir, that the uncle had come by his money from an invention he had stolen from a Pole, one Max Iluski, and further he asks that his nephew make search for Iluski and deliver into his hands the fortune. The shock is a great one for the young man, who realizes that his engagement to the society girl must be broken. Following this, he advertises for Max Iluski, and immediately a great swarm of Jews, Poles, and, in fact, representatives of nearly every nationality call upon him, each individual claiming to be the rightful heir to the fortune. The situations which follow are extremely ludicrous. He is hounded day and night by the Iluskis, but is unable to secure correct proof from any of them. He is about to give up the task as a hopeless job when his uncle's attorney makes an appearance and declares that no Max Iluski exists, that he has been the butt of a joke, perpetrated by his eccentric uncle, who desired to make sure that his nephew would be found worthy of the fortune.

This film will undoubtedly prove one of the most satisfying comedy films released in a long time. The idea is big and wholesome. The comedy is extremely good and true to life. The acting will be found all that can be desired.

The Essanay Company certainly deserve the title "Finders of Lost Men." It might be profitable for them to advertise something like this: "Have you a brother or sister whom you have lost track of? We will find them. Watch our films!" John Robinson, while in Denver, located his brother William in Los Angeles, Cal., after having viewed the Essanay Aviation film, made at Los Angeles. They had been separated 20 years and thought each other dead. A similar story, which is going the rounds of the press, is that Mrs. J. Elliott Carethers, of Washington, Pa., saw in the Essanay Company's film, "World's Baseball Series" between Pittsburg and Detroit, her brother, Wilford Terliford, whom she had lost track of. The youth had run away from home several years ago, had gone West, then returned to Pennsylvania, locating in Pittsburg, where he had married. The sister took up the search and found her brother.

Miss Martha Spier, the Essanay Company's new leading lady had her first experience in moving pictures in a big dramatic subject made in the Chicago studios last week. She expressed herself as delighted with the work. Announcement of the release of this big subject will be made later.

G. M. Anderson and his Western picture crew, in Colorado, are contributing more splendid Western films, which show they are taking advantage of the scenic opportunities where they are working. Scenically, these pictures are rare masterpieces, while the good tone and dramatic qualities of the pictures, with the excellent photography, are maintained at their high level.

C. O. Baird, manager of the Baird Amusement Company, of Johnstown, Pa., writes that all that company's houses are running smoothly. The house at Windber, Pa., opened March 1 with licensed pictures. It seats 150 persons and is managed by R. B. Gardner. Business has been growing since the house opened. The house at Portage, Pa., is also doing a good business.

may be identified on the clothing of either the dead woman or the living child, and so she grows up in the household of the fisherman, and it seems but natural that the boy and girl affection of the child and the fisherman's son should ripen into the deeper love of man and woman grown. The child has become a very pretty maiden, and she has attracted the attention of the son of one of the neighbors, who is furiously jealous of the successful man. The captain of a yacht stops at the house for a drink of water and the girl brings it. He is attracted by her good looks and slips her a note making an appointment with her. She is in turn attracted by the gold braid and brass buttons, in such strong contrast to the homely garb of her fisherman lover, and she meets the trim yachtsman. The meeting is overseen by the unsuccessful lover, who posts off to inform the girl's sweetheart and gloat over his suffering. The boy, not dreaming that the charge can be true, is heart-broken, and his suffering tempers the gratification of his rival. There are other meetings and an elopement is planned. The girl does not love the yachtsman, but her head is turned by his flattery and polished ways and she steals forth from her home to the place of meeting. Again she is overseen by the rejected sweetheart, but now he is ashamed of his former action and seeks only her good and the interest of the lad who was once his closest friend. He has found a letter the captain dropped in which it is shown that he is a married man. Armed with this he follows and catches up with the girl just as her betrayer meets her. A word and the showing of the letter is enough for the girl, whose real love for her childish companion has never changed, and she turns to the man for comfort and protection. He puts his arm protectingly about her and pats the heaving shoulders as a brother might. In this position the fisherman finds her, and for the moment misunderstands the situation, but this is soon made clear and the generosity of the rival is appreciated. There is a warm hand clasp and once more the two men are the friends they were of old. The story is simple in theme but interesting, because it is a bit from real life. It is played with skill and the settings alone would please even were the story not so compelling. Effective use is made of one of the most picturesque coasts in the West Indies, and some of the scenes are laid on the famous "honeycomb" rocks, coral formations from which the pounding of the surf has abraded the softer material, leaving the surface composed of razor-like ridges of stone which soon cut to pieces the stoutest boots, but over which the negroes walk unconcerned in their bare feet.

"ON TIME FOR BUSINESS."—Jenkins is a crank about getting to business promptly. He has an alarm clock to ensure promptness in rising, but he oversleeps and then there starts a race against time. You know how it is when you get out of bed in a hurry and get into your clothes in record time. Nothing seems to go right, and Jenkins is no exception to the rule. Things go dead wrong, and the further he progresses the worse things seem to get. Nothing is right, and all the way to his office he is getting up steam for an explosion. Each little happening, small in itself, is magnified into a mountain on this grouchy morning and the more angry Jenkins gets the bigger the mountain becomes. He reaches a point where it seems that he must thrash some one or be thrashed himself when he reaches the office,



**A FEATURE WEEK**

Commencing April 24, 1910

**THREE GREAT FILMS**

Each Subject is Described at Length on Another Page of this Issue

**A POSTER FOR EACH REEL****PAYING ATTENTION**

Comedy . . . . . about 354 feet long

**SOLVING THE PUZZLE**

Mystery . . . . . about 305 feet long

**THE POTTER'S WHEEL**

Industrial . . . . . about 308 feet long

Gaumont  
ReelAbout  
917 Feet  
in LengthTues.  
April 26**RIVAL  
MINERS**Intense  
Dramaabout 597  
feet longUrban-  
Eclipse  
ReelAbout  
991 Feet  
in LengthWed.  
April 27**VOLCANIC ERUPTIONS  
OF AETNA**

Topical . . . . . about 378 feet long

**THE CAPTAIN OF THE  
GUARD**

Drama (Colored) . . . . . about 518 feet long

EXTRA FOR COLORING \$13.75

**THE CHEESE BOX**

Comedy . . . . . about 453 feet long

Gaumont  
ReelAbout  
971 Feet  
in LengthSat.  
April 30

EVERY FILM IN THE WEEK IS GOOD

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52 State St., CHICAGO

19 E. 21st St., NEW YORK

**KALEM FILMS****CHIEF BLACKFOOT'S  
VINDICATION**

Issue of May 4th

Length 895 Ft.

Chief Blackfoot's Vindication is an Indian story picture of exceeding merit. Its thrilling scenes, natural action and beautiful photography bespeak for it instantaneous success.

Exhibitors should feature this top notch headliner.

**THE EGRET HUNTER**

Issue of May 6th

Length 845 Ft.

That this picture might be produced with true local color, the Kalem players penetrated into the center of the Florida everglades and amidst the surroundings where he plies his cruel vocation, wove a dramatic story of the terrible reckoning meted out to this illicit Egret Hunter.

Great posters for both these features made by the  
A. B. C. Co., of Cleveland, Ohio

**KALEM CO., Inc.**

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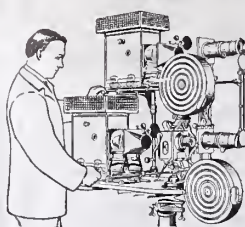
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**Curtainyline Curtain & Producing Company, 22 5th Avenue, Chicago, Ill.**

### LUBIN NOTES.

"This is a true story" is the tag that frequently accompanies the motion picture manuscript, for amateur authors do not know that as a rule that is enough in itself to damn the story with an experienced editor, but an ingenuous writer betters that the other day with an offer to the Lubin Company to sell the story of her life for \$25. Judging from some sample incidents it was worth the money, but the purchase was not made.

One of the Lubin players had part of his hair singed off the other day through lack of care in posing with a premature blast. A week later he was tied to the stake and the fire grew uncomfortably warm before the film stopped running, and the director's injunction to "keep cool" did not help much, either. On top of that an agent sought to sell him life insurance. "Not on your life," was the player's retort. "All I'm looking for is fire insurance if they have any more pictures like 'The Cowboy's Devotion.'"

About four and a half minutes of "The Master Mechanic," one of the Lubin releases early in May, is taken up with scenes in a factory, but for that brief showing two electricians and three helpers were occupied for nearly a day and half in running wire cables and making connections that the scenes might be taken in an actual factory instead of against painted backgrounds.

Already "When the Cat's Away" has scored its expected hit, and orders for extra prints are coming in from exchanges, with standing orders for only one or two reels. Many ordered extra prints in advance, the others after the exhibitors created the demand,

WE have served over **TWO-THIRDS** of our customers continuously for over two years. The best asset to an Exchange is a satisfied customer.

## Why not be one of them?

Write for our special proposition.

## O. T. CRAWFORD FILM EXCHANGE CO.

1401-07 Locust Street - ST. LOUIS, MO.

for the showmen remember what a hit "A Hot Time in Atlantic City" was, and the new Atlantic City picture is even better.

Something different from the usual Buttinsky pictures is "Mrs. Nosey," a part of the Lubin release for May 2. In this a woman sustains the leading comedy character with excellent effect, and some screamingly funny scenes are shown. Some trick effects smarten



## UNIFORMS

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the fun, but the arrangement of incidents is admirably planned to gain the best comedy results.





Trade Mark.

# BIOGRAPH FILMS



Trade Mark.

Released  
April 25th, 1910

## The Way of the World

A LESSON IN CHRISTIAN CHARITY

"Let he that is without sin cast the first stone." This is the moral taught by this Biograph story. The old priest at the mission is grieved at the negligence of the people in refraining from attending church services. They are either too much taken up with business or seekers of pleasure. His assistant, a young priest, determines to follow the Master's footsteps and go among the people. He then learns the extreme selfishness and lack of christian charity, particularly when he finds the very ones who have caused a poor unfortunate young woman's downfall the first ones to crush her deeper into the morass of woe. His kindness, however, awakens in the girl a true spirit and she, kneeling at the feet of the priest, determines to spend the rest of her life in penance. The scenes of this production are laid at the historic San Gabriel Mission in Southern California.

Approximate Length, 950 ft.



THE WAY OF THE WORLD

Released April 28th, 1910

A BIOGRAPH COMEDY OF INCIDENTS

## UP A TREE

Jake, a young country lout, comes into the possession of a ladder, and plans to have some fun. Placing the ladder against a tall tree, he climbs up and lodges his cap in the branches. Descending, he waits until an old farmer appears, when he begins to cry that his cap is in the tree, and pretending lameness, asks the farmer to get it. Well, he takes away the ladder leaving the farmer treed. This trick he repeats several times with success. Among his victims are a pair of lovers, who have quarrelled. They are the only happy victims as they settle their tiff while treed. Still the worm will turn, and finally when the victims get together and catch Jake, they carry him to the top of a tall tree and leave him there to think it over on this elevated stool of repentance.

Approximate Length, 981 ft.



UP A TREE

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GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

## Last 4 Weeks' Productions of Licensed Film Makers—April 30.

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Apr. 4	As It Is in Life.....	Dramatic	981
Apr. 7	A Rich Revenge.....	Comedy	980
Apr. 11	A Romance of the Western Hills.....	Dramatic	980
Apr. 14	The Kid.....	Farce Comedy	981
Apr. 18	Thou Shalt Not.....	Dramatic	987
Apr. 21	The Tenderfoot's Triumph.....	Dramatic	989
Apr. 25	The Way of the World.....	Dramatic	950
Apr. 28	Up a Tree.....	Comedy	981

### EDISON CO.

Apr. 5	It Pays to Advertise.....	Comedy	330
Apr. 5	The Heart of a Rose.....	Dramatic	670
Apr. 8	Sandy the Substitute.....	Dramatic	990
Apr. 12	For Her Sister's Sake.....	Comedy	520
Apr. 12	King Cotton.....	Industrial	475
Apr. 15	Her First Appearance.....	Dramatic	990
Apr. 19	A Case of Identity.....	Detective Story	1,000
Apr. 22	The Miner and Camille.....	Comedy Drama	605
Apr. 22	Ready in a Minute.....	Comedy	360
Apr. 26	Gallegher.....	Dramatic	985
Apr. 29	Drowsy Dick, Officer No. 73.....	Farce-Comedy	200
Apr. 29	A Yorkshire School.....	Dramatic	800

### ESSANAY CO.

Apr. 6	Henry's New Hat.....	Comedy	358
Apr. 6	Imagination.....	Comedy	642
Apr. 9	A Family Quarrel.....	Comedy	275
Apr. 9	The Ranger's Bride.....	Comedy	785
Apr. 13	Their Sea Voyage.....	Comedy	1,000
Apr. 16	The Bad Man and the Preacher.....	Comedy	422
Apr. 16	The Mistaken Bandit.....	Comedy-Drama	578
Apr. 20	A Wise Guy.....	Comedy	368
Apr. 20	She Wanted a Bow-wow.....	Comedy	607
Apr. 23	The Cowboy's Sweetheart.....	Comedy Drama	1,000
Apr. 27	Flats for Rent.....	Comedy	475
Apr. 27	The Latest in Garters.....	Comedy	525
Apr. 30	The Vein of Gold.....	Western Drama	1,000

### GAUMONT

Apr. 5	Poetry of the Waters.....	Scenic	403
Apr. 5	A Drama of the Mountain Pass.....	Dramatic	525
Apr. 9	O'er Hill and Vale.....	Scenic	130
Apr. 9	The Kiss Was Mightier Than the Sword.....	Comedy	825
Apr. 12	The Stubborn Lover.....	Comedy	425
Apr. 12	The Volcano of Chinyero.....	Scenic	158
Apr. 12	Vintage of Languedoc.....	Industrial	374
Apr. 16	Touring the Canary Islands.....	Scenic	478
Apr. 16	Mephisto at the Masquerade.....	Comedy	486
Apr. 19	A Penitent of Florence.....	Semi-religious Drama	1,020
Apr. 23	Judith and Holofernes.....	Biblical	1,017
Apr. 26	Paying Attention.....	Comedy	354

Date.	Subject.	Class.	Length, Feet.
Apr. 26	Solving the Puzzle.....	Mystery	305
Apr. 26	The Potter's Wheel.....	Industrial	308
Apr. 30	The Captain of the Guard.....	Dramatic	518
Apr. 30	The Cheese Box.....	Comedy	457

### KALEM CO.

Apr. 6	The Uprising of the Utes.....	Indian Drama	725
Apr. 6	Wandering Wilfred's April Fool Day.....	Comedy	250
Apr. 8	The Gipsy Girl's Love.....	Dramatic	890
Apr. 13	The Old Fiddler.....	Dramatic	870
Apr. 15	The Forager.....	War Drama	980
Apr. 20	Fighting the Iroquois in Canada.....	Indian Drama	795
Apr. 20	Through the Tunnel.....	Comedy	140
Apr. 22	The Bravest Girl in the South.....	War Drama	830
Apr. 27	The Sacred Turquoise of the Zuni Indian.....	Drama	960
Apr. 29	The Love Romance of the Girl Spy.....	War Drama	970

### LUBIN MFG. CO.

Mar. 28	His Spanish Wife.....	Dramatic	930
Mar. 31	The Daughter's Choice.....	Dramatic	965
Apr. 4	Back to Boarding.....	Comedy	625
Apr. 4	The Right House, But.....	Comedy	362
Apr. 7	First Love Is Best.....	Romance	925
Apr. 11	The Fisherman's Luck.....	Farce	389
Apr. 11	Hemlock Hoax, the Detective.....	Farce	232
Apr. 11	Jones' Watch.....	Comedy	279
Apr. 14	Western Justice.....	Dramatic	920
Apr. 18	When the Cat's Away.....	Farce	970
Apr. 21	The Angel of Dawson's Claim.....	Dramatic	950
Apr. 25	A Child of the Sea.....	Dramatic	632
Apr. 25	On Time for Business.....	Comedy	280
Apr. 28	Indian Blood.....	Dramatic	975

### MELIES MFG. CO.

Apr. 7	Cyclone Pete's Matrimony.....	Comedy	912
Apr. 14	Branding the Thief.....	Western Drama	880
Apr. 21	The Newly Born.....	Comedy	928
Apr. 28	The Seal of the Church.....	Dramatic	935

### PATHE FRERES.

Apr. 4	Agra.....	Scenic	348
Apr. 4	The Good Boss.....	Dramatic	679
Apr. 6	The Vintage.....	Industrial	344
Apr. 6	The Dutchess de Langeals.....	Dramatic	669
Apr. 8	Paula Peters and Her Trained Animals.....	Fairy Tale	246
Apr. 8	The Hunchback Fiddler.....	Fairy Tale	754
Apr. 9	A Hasty Operation.....	Comedy	462
Apr. 9	Honest Peggy.....	Dramatic	476
Apr. 11	One Legged Acrobats.....	Acrobatic	249
Apr. 11	Her Sister's Sin.....	Dramatic	735
Apr. 13	Ice Scooters on Lake Ronkonkoma.....	Sports	325
Apr. 13	The Miniature.....	Comedy	656

Date.	Subject.	Class.	Length, Feet.
Apr. 15	Johnny's Pictures of the Polar Region.....	Trick	397
Apr. 15	The Maskmaker.....	Dramatic	534
Apr. 16	The Bully.....	Dramatic	544
Apr. 16	The Pillagers.....	Dramatic	410
Apr. 16	Simone.....	Dramatic	492
Apr. 18	The Greenhorns.....	Dramatic	502
Apr. 20	Othello.....	Dramatic film d'art	1,043
Apr. 22	The Wreath.....	Dramatic	590
Apr. 22	Delhi.....	Scenic	410
Apr. 23	The Chivalrous Stranger.....	Comedy	676
Apr. 23	The Storm.....	Scenic	302
Apr. 25	The Parisian.....	Dramatic	666
Apr. 25	Venice.....	Scenic	295
Apr. 27	The Bagpipe Player.....	Dramatic	577
Apr. 27	Jim Wants to Get Pinched.....	Comedy	417
Apr. 29	The Sufterfuge.....	Dramatic	646
Apr. 29	The Merry Medrans Circus Clowns.....	Acrobatic	348
Apr. 30	Bud's Escape.....	Comedy	371
Apr. 30	Deep Sea Fishing.....	Industrial	623

### SELIG POLYSCOPE CO.

Apr. 4	The Common Enemy.....	War Drama	1,000
Apr. 7	Hugo, the Hunchback.....	Dramatic	1,000
Apr. 11	The Clay Baker.....	Dramatic	1,000
Apr. 14	Dorothy and the Scarecrow of Oz.....	Fairy	1,000
Apr. 18	The Rival Cooks.....	Comedy	—
Apr. 18	Mr. A. Jonah.....	Comedy	1,000
Apr. 21	Davy Crockett.....	Historical Drama	1,000
Apr. 25	Mr. Mix at the Mardi Gras.....	Comedy	1,000
Apr. 28	The Angelus.....	Dramatic	1,000

### URBAN ECLIPSE.

Apr. 6	Her Father's Choice.....	Dramatic	525
Apr. 6	The Fly Pest.....	Educational	437
Apr. 13	A Ramble Through the Isle of Sumatra.....	Scenic	241
Apr. 13	The Lookout.....	Dramatic	678
Apr. 20	The Lover's Circle.....	Dramatic	502
Apr. 20	Trawler Fishing in a Hurricane.....	Scenic	447
Apr. 27	The Rival Miners.....	Dramatic	597
Apr. 27	Volcanic Eruptions of Mt. Aetna.....	Scenic	394

### VITAGRAPH CO.

Apr. 5	From Shadow to Sunshine.....	Comedy-Drama	903
Apr. 8	Elektra.....	Tragic	942
Apr. 9	The Conqueror.....	Dramatic	928
Apr. 12	The Girl in the Barracks.....	Dramatic	908
Apr. 15	The Call of the Heart.....	Dramatic	959
Apr. 16	The Merry Widow Takes Another Partner.....	Comedy	959
Apr. 19	Love's Awakening.....	Dramatic	977
Apr. 22	Her Sweet Revenge.....	Comedy Drama	987
Apr. 23	St. Elmo.....	Dramatic	927
Apr. 26	Through the Darkness.....	Dramatic	987
Apr. 29	The Portrait.....	Comedy	983
Apr. 30	The Minotaur.....	Dramatic Legend	983



# LUBIN FILMS



Released Thursday April 28th, Approximate Length, 975 feet

## UNIQUE STORY

Unusual Indian stories are rare indeed, but this is entirely away from all others and in every respect a novelty. Here Indian blood answers to the call of the wild, and the squaw man who left his wife when riches came pays the penalty. Bound to be a winner.

## ARTISTIC ACTING



## Novel Production

It is seldom that we have excelled the photographic excellence of this unusual film. The scenery is but the background of a remarkably strong story, but the scenes of real beauty appeal as strongly to the eye as does the story to the imagination. A real feature everywhere.

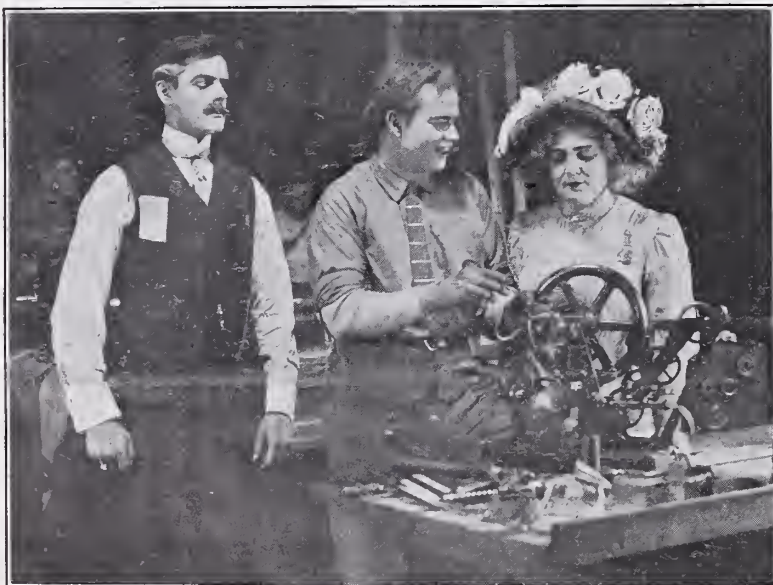
## SUPERB SCENERY

# INDIAN BLOOD

Approximate length, 594 feet

Released Monday, May 2d

Approximate length, 382 feet



## THE MASTER MECHANIC

(A. B. C. Posters)

A stirring story of a young mechanic, who is loved by his employer's daughter. Through the machinations of the foreman he is disgraced, but the girl's shrewdness wins proof of his innocence, and all ends happily. The factory scenes are wonderfully realistic, having been made in a real factory, with the other workmen busy at their appointed tasks.

See Description Inside



## MRS. NOSEY

Mrs. Nosey has all a woman's curiosity and then some beside. She cannot keep out of other people's affairs, and she does not learn by experience until she investigates the laboratory of Prof. Zeno, and barely escapes with her life. Then she is willing to make a promise that only her own affairs will receive her attention in the future. Funny all the way through.

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# The Film Index

VOL. V. No. 19

NEW YORK, MAY 7, 1910

WHOLE No. 211

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

## Shriner's Pilgrimage Pictured by Selig

**Special Reel For This Week—First Time Event Has Been "Filmed"—Jollied Van Ronkel—Note and Comment**

James S. McQuade.

THE columns of the daily press throughout the country have fairly teemed recently with accounts of the doings of the Shriners at the late annual pilgrimage, centered at New Orleans, from April 10-15. The dwellers in the Crescent City, who have been wont to refer to their Mardi Gras festivals as the Ultima Thule of gay, festive scenes and parades of barbaric and classic splendor, have been taught that the wonders of Allah are limited only by the privilege of seeing and discerning them; and so, in future, they will view the visit of the mystic hosts as a chronological landmark, and will talk of it, when in an ebullient mood, much in the same way as simple folks speak of "the great wind," "the great flood" or "the great fire."

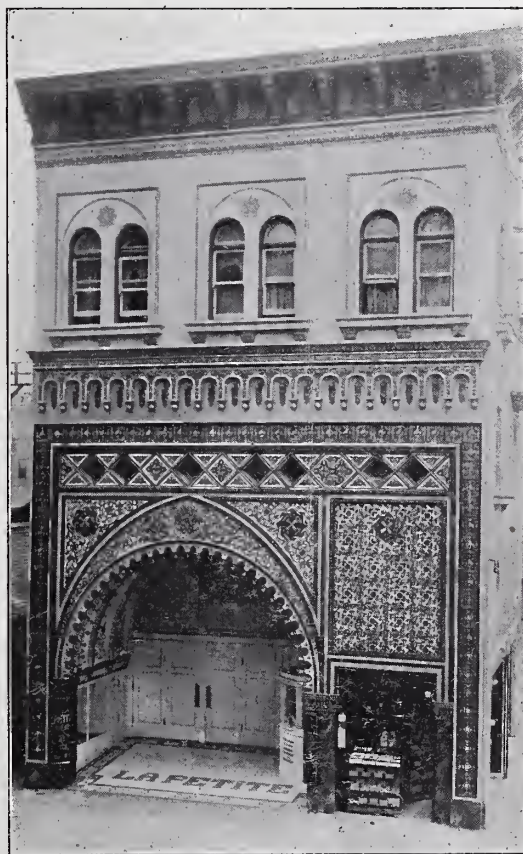
To read of all the splendid fetes, receptions, balls, drills, parades, marches, etc., in which the visitors participated—and to read about them only—leaves a great deal to the imagination; but to have all the outdoor pageantry and martial scenes reproduced more accurately than one's own eyes could have viewed them, and in such manner that one can sit cosily in an opera chair in one's home city theatre and see every scene in the kaleidoscopic panorama as it before the vision with all the realism of life and action and pomp and glitter and brave display, is another world-wonder of our day and generation. And so clear and positive are the moving units in the marshalled hosts, you will be able, most likely, to pick out your friends and acquaintances as they pass, and will feel inclined to call out a welcome, or cheer by way of encouragement.

Wm. N. Selig, of the Selig Polyscope Co., has made this possible. A member of Medinah temple, this city, which sent a delegation that fairly captured the southern city by storm, Mr. Selig secured the exclusive moving picture privileges of the annual gathering. One of his most expert camera men was on the scene daily and the result of his labors is about 950 selected feet of the most interesting and absorbing spectacular scenes witnessed in many a day.

The intricate evolutions of thousands of Shriners on the baseball ground at New Orleans form a splendid spectacle; the smartness and variety of the uniforms, the richness of the regalia and the perfect sea of waving banners giving a picturesque effect that it would be almost impossible to duplicate. Standing out prominent among the well trained hosts, in drill and march, are the Arab patrol and the Oriental

band of Medinah, two fine aggregations that carried off memorable honors at the meeting.

The great parade on Canal street is so excellently pictured that the faces of those in the line of march and of many of those massed in thousands along the sides of the street can be recognized readily by friends and acquaintances, so that throughout the entire country, wherever



La Petite, Wheelock & Boland, Props., Ocean Park, Cal.

a Shriner holds his habitat, the film will possess an interest and a drawing power all its own.

The "Shriners' Pilgrimage to New Orleans in 1910" marks a new departure in moving picture production, as this is the first instance in which a Shrine Pilgrimage has been negated. Apart from the special appeal which this remarkable film will make to Masons and Shriners everywhere, and to their hundreds of thousands of friends, acquaintances and relatives, it will commend itself to all who delight in viewing a spectacle that is at once magnificent and extraordinary.

(Continued on page 4.)

## Receiver Appointed For Imperial Exchange

**Proceedings In Bankruptcy Commenced Against Steiner's Old Company Reveals Peculiar State of Affairs—Steiner and Devery Examined Before Commissioner Alexander**

HERETOFORE, when the Motion Picture Patents Company has cancelled the license of a film exchange, it has been the practice among the film manufacturers to permit the cancelled exchange to pay its debts any old time, or not at all, if able to dodge payment. In this way the licensed manufacturers calculate that they have practically financed most of the so-called "independent" exchanges now in business.

In the case of the Imperial Film Exchange, however, it was decided to adopt a different course which, if proved satisfactory, would be the future policy in dealing with delinquent exchanges. The services of Attorneys Waldo & Ball of New York, were retained and a petition in bankruptcy was filed against the Imperial Film Exchange upon the claims of The Vitagraph Company, Pathe Freres and the Kalem Company. The petition was laid before Judge Hand of the United States Circuit Court, on April 26, and on the following day the Court appointed Mr. Frank L. Crocker as receiver.

When Mr. Crocker took possession of the offices and the assets of the Imperial, less than 100 reels of film were found, which, with some miscellaneous junk and office fixtures and about \$1,100 in the bank, were the only tangible property, with which to satisfy the claims of the petitioners. This was considered to be rather suspicious in view of the fact that the Imperial Film Exchange has been buying an average of fully fifty reels per week for the past year.

When the receiver reported the condition of things to Judge Hand, his honor did not hesitate to grant an application for an immediate examination of the officers of the Imperial, and summonses were served upon William Steiner and William Devery to appear before Commissioner Alexander, at 3 o'clock, on the afternoon of Friday, April 29, to explain to the receiver and the attorney for the petitioners what had become of the assets of their company.

The proceedings were in progress when this issue of The Film Index went to press.



# The Film Index

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Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

MAY 7, 1910.

## NO CAUSE FOR ALARM

The recent cancellation of the licenses of the Imperial Film Exchange and Miles Brothers, and their several branches is being taken advantage of by certain interests opposed to the Motion Picture Patents Company to emphasize a theory that all exchanges are to be gradually eliminated and that branch of the business grabbed without compensation.

Such a conclusion is, of course, purely gratuitous and circulated for the purpose of creating unrest among the licensed exchanges. A calm consideration of the facts bearing upon the cases of the Imperial and Miles Brothers exchanges will prove to every exchange man who is conducting his business properly, that he has nothing to fear.

The Imperial Film Exchange and Miles Brothers were cancelled for serious violations of their agreements with the Patents Company. Others have lost their licenses for the same reasons. Possibly the individuals in authority in the Imperial and Miles Brothers exchanges may have been laboring under the impression that they were privileged persons; that the regulations formulated by the Patents Company for the exchange was not really made for them; that, because of the large amount of purchases they made, or the large sum of their debits, they were protected from cancellation, and that, therefore, they could safely disregard the rules of the game. It was a rude awakening when they discovered that their fancied security was purely imaginary, and that they, even they, must suffer.

That is all there is to it.

Yet, there is a lesson in the action of the Patents Company in these two cases that every exchange man can learn to advantage: No matter how big you are; no matter how many reels of pictures you buy every week; no matter how much you may be in the debt of the manufacturers, you are not secure if you do not play fair.

There is sufficient reason for every rule embodied in your license. A year's trial of those rules have proved them to be wisely framed. You, Mr. Exchange Man, know that the business is in better condition to-day because of those regulations than it would be if they had not been made.

It is the plain duty of the Motion Picture Patents Company to you—a duty that you have the right, not only to expect, but to demand that it perform—to cancel the license of every exchange that does not live up to the terms of the agreement. Otherwise you would be subjected to unfair competition.

Therefore, instead of being alarmed because the licenses of important exchanges have been cancelled, those exchange men who are living up to the terms of the license agreement should feel that they are more secure and the better protected than they would be if violations by important exchanges were overlooked, or winked at.

The Film Index believes that the recent action of the Motion Picture Patents Company will have the effect of strengthening the position of the licensed interests in every branch.

## AMALGAMATED BROUGHT TO BOOK

It will be interesting information to motion picture theatre owners of the Northwest to learn that the Motion Picture Patents Company is seriously considering the necessity of establishing exchanges in Portland and Seattle, Oregon, in competition with the Amalgamated Film Exchange, now operating in those cities.

The reason for this contemplated action is accounted for by the numerous complaints that have been received from exhibitors to the effect that they have been discriminated against in favor of houses owned and operated by the Peoples Amusement Company, which is controlled by the same persons interested in the Amalgamated Film Exchange.

The Film Index has received several communications from licensed exhibitors complaining of this discrimination on the part of the Amalgamated, it being alleged that threats were made that competing theatres would be installed in their towns if they did not sell to the Peoples Amusement Company. It also appears that similar threats have been made when exhibitors, not receiving the service contracted for with the Amalgamated, have sought service with other exchanges.

Correspondence tending to prove the unfair practices of the Amalgamated Film Exchange reached the Motion Picture Patents Company and resulted in the summoning of Mr. S. Morton Cohn of the Amalgamated Film Exchange to New York to explain. As a result of the several conferences with Mr. Cohn the Patents Company has become convinced that the exclusive control of the territory given to the Amalgamated Film Exchange has been abused and that apparently the only way to give relief to licensed exhibitors in that territory from the unjust practices of the Amalgamated is to establish competing exchanges.

While The Film Index has not been advised that the Patents Company has definitely decided upon the course to be pursued, there is no doubt that the establishment of competing exchanges in Seattle and Portland would be generally approved by exhibitors in that territory. As a matter of justice to its licensees we do not see how the Patents Company can avoid, with consistency, its contemplated action.

Incidentally, the situation in the Northwest emphasizes the evil of combining the exhibiting and exchange business. There should be none but exclusive exchanges.

## THE VALUE OF FEATURE SUBJECTS

There is evidence that exhibitors—managers of motion picture theatres—are becoming alive to the possibilities for large profits that are to be derived from "feature" subjects. During the past year motion picture producers have made a number of remarkable subjects in series and in single pictures. While the producers have spent unusual sums of money in the making of these pictures, not to speak of the time and patience expended, they have apparently meant no more to some exchange men and exhibitors than so many feet of film.

This indifference to the extraordinary efforts of the producers by exchanges and exhibitors has not been particularly encouraging. It gives rise to a doubt as to whether those factors in the business really care what they get as long as it is film. This belief is intensified by recent expressions from several exchange men that even the Roosevelt pictures should have been issued as regular releases. Fortunately there are exceptions.

The Film Index is in receipt of a letter from

Mr. Louis F. Steuerle, president and manager of the Broadway Amusement Company of Louisville, Ky., which proves what can be done with a feature subject. We learned that Mr. Steuerle had planned to run the Vitagraph Company' "Life of Moses" series in the Broadway Theatre Louisville, for an entire week, and requested information on the methods and results. Here is what Mr. Steuerle said in reply:

In answer to your letter of the 29th, will state that we ran the entire five reels of the "Life of Moses" from March 14th to March 19th, giving one performance in the afternoon and two in the evening. It proved a great success; in fact, the receipts for the week were the largest we ever had since we began business, which is now about two years ago. As an educational picture it was also a success, as we had many children and students of the Bible to see same and we do not want to forget many old women, men, many of whom had never been to a picture theatre before. The picture was fully lectured from beginning to the end, explaining every movement made so that it could be fully understood by every one present.

Our house has at all times made the lecturing of pictures a feature, and to this we attribute our great success, for we often hear the remarks from our patrons that when they see a picture at our house they enjoy it a great deal better, because they understand the plot and know just what the actors are doing. In many pictures the vital points are not clear, in others you must wait until the picture is almost finished before you know what it is all about; but with a lecture you interest your audience from the very beginning, besides there are many children and also older patrons who have never read any history, perhaps never read a newspaper, who do not understand a picture, and therefore do not appreciate the beauty of a story told in pictures unless there are some explanatory remarks. Even the most learned forget dates and facts should be given them by a lecturer. We believe that the future of the picture show lies more in having a good lecture accompany the picture than to have a bum singer accompany some old song to which he uses fake slides, as many houses are doing over the country.

Again referring to the "Life of Moses," we advertised it in many ways. We got our dates in advance, flashed it on the curtain, sent out letters to the ministers, inclosing with each two passes for the early part of the week, put out 125 large posters in our neighborhood, distributed about 6,000 circulars and did some advertising in the newspapers.

This proves clearly that there is far more to be gotten out of big feature subjects than either exchanges or exhibitors have been getting out of them in the past. Exchange men have complained loudly against the "Life of Moses" series, giving a hundred reasons why such series were not wanted; yet here comes an exhibitor who knows what to do with them and proves that they can be used successfully. We have heard of other exhibitors who have used the same series to advantage.

Probably the mistake has been made in permitting high-class feature subjects to be issued at the same price as the usual picture. We can imagine that if the Roosevelt pictures had been put out as a regular release they would have taken the usual course of such releases. The higher price has compelled the exchange men to hustle to get their money back. It is just possible that higher prices for all feature pictures will prove to be just the incentive that is needed to make the exchange men and exhibitors hustle for more business.

## THE FIRST SEA PICTURE

The Kalem Company claim the distinction of making the first "sea picture." This may need some explanation, because there are a number of pictures taken of the sea and from the deck of a ship at sea. The picture of which the Kalem Company speaks is a dramatic production in which castaways are rescued at sea and several scenes of the production were taken on the decks of one of the coastwise liners which brought the Kalem stock company from Jacksonville, Fla., to New York, the other day. It is claimed for the picture that it is unique in this respect, and that it is entitled to the distinction of being the first sea picture.

## CLEOPATRA

This colored art film to be released by Pathe Freres on Wednesday, May 11, is claimed to be the greatest spectacular sensation of the year. We have seen a copy of this film, and it certainly is all they claim for it, the acting, stage setting and coloring being as perfect as is possible. Pathe Freres have supplied the exchanges with a very fine large engraving of the scene showing the death of the messenger who has brought the news of Antony's defeat, and exhibitors can form a good idea of the splendor of the film from this picture.



## THE KALEM GIRL

Heroine of the Famous "Girl Spy" Series—A Versatile Artiste

In response to numerous requests the Kalem Company has consented to tell the readers of the Film Index something about the clever and beautiful girl who has made such a hit in the "Girl Spy" series. She is Miss Gene Gauntier, the leading woman of the Kalem Company. Not only is Miss Gauntier a splendid and artistic actress and good photographic subject, but she is also a writer of no mean talent. When it is known that she has

"Enoch Arden," and "The Outlaw." Add to these accomplishments, her really remarkable horsemanship, the ability to row, paddle, and swim, and, when necessary, to undertake feats which would make even a man hesitate, such as rolling off high slanting roofs, dropping from second story windows, letting herself down a twenty-foot well full of water, swinging from the limb of a tree to the back of a horse, running engines, and other things too numerous to recount.

In her literary work, besides supplying most of the stories for one producer of the Kalem Company, Miss Gauntier will shortly bring out a subscription volume of poems, pronounced by critics to be a really beautiful work; is engaged

in idleness and am miserable except when my mind is full of plans and ideas. Last summer the firm thought I needed a rest, so I went to Berlin with my younger sister, who is to sing in grand opera there this year. Do you know, I simply couldn't be idle and live in that student atmosphere. But I had overworked last year in Florida, and was under the care of a nerve specialist. He forbid me even looking at a manuscript for several months, but allowed me to take up acting under Fraulein Katrina Griesbach of the Royal Deutsches Theatre. And he couldn't prevent the ideas coming, so I went over the libretto of my grand opera with the composer and got it outlined. But my, I was glad to get back home and to work again. My days are so full there is no time for discontent or restless longings.

"Am I content to give up the stage? Why, I haven't given it up. There is just as much art in motion picture acting, and more scope for individuality—and certainly fewer who can do it well, besides a greater field. Who knows what will be the status of the motion picture actor in ten years? It is on the flood, while the theatrical situation, to put it mildly, is uncertain. I act for the pure love of acting. The applause of an audience is not the thing that fascinates, but the love of expressing a different character—the joys and sorrows of an imaginary being, with one's own hands and face and body. I—in fact everyone of our little company, take on the character we are to play, from the moment the wig is adjusted and the greasepaint spread. I couldn't give up acting—it is an outlet for me when I am nervous from writing too much. And I think if I had to choose between the two, I would let someone else do the writing.

"My favorite character? Well, that is hard to say, but I believe I liked the poor forlorn girl in 'The Man and The Girl' best. When Mamma saw it run out in Kansas City, she wrote back 'You poor little thing! You didn't have much to live for in that picture, did you? I can tell you, however, which is the public's favorite. It is the daredevil young southern girl who has so many exciting adventures in The Girl Spy. But it is such a hard part, physically that after counting my bruises on finishing the second, and finding nearly a hundred, I decided I had to end the war, marry the girl off, and turn my attention to the liniment bottle.'

Miss Gauntier is well known in the theatrical business, having made her first appearance in her home town, Kansas City, with the old Woodward Stock Company, when that organization was in its prime—1900.

She starred through the west in Rose Stahl's play, "An American Gentleman," and played leads with Harry Beresford, Helen Ward, Lester Lonergan in Shakesperian repertoire. Coming east she played "Lucy Rigby" in The Country Chairman, "Texas" in Texas, and many others, in every one of which she scored successes.

## BAILEY VISITS NEW YORK.

C. F. Bailey, of the Theatre Film Supply Company, Birmingham, Ala., has been in New York City for the past week renewing his acquaintance with the motion picture men of this city. He paid The Film Index a call and related many interesting facts concerning conditions in the South.

"One fact that few people understand," said Mr. Bailey, "is that a large percentage of our population is black and not good for the picture business. The negroes will not support a picture theatre. Several attempts have been made to establish a picture theatre for the negro in Birmingham and in other towns in the South, but they have failed in every instance. Folks up North, here, see that a Southern city with a population has no picture theatre and wonder why that happens to be so. The reason is that from fifty to seventy-five per cent. of the population of that town is colored. There are not enough whites to support a theatre and the blacks will not."

Mr. Bailey reported the business of the Theatre Film Supply Company in good condition and gave credit to the Patents Company for its efforts to rescue the motion picture business from the certain demoralization that threatened it. Regarding the Roosevelt pictures, Mr. Bailey said that his firm had no trouble in booking it solid for the first five weeks and expected to have an almost indefinite demand for the subject thereafter.



MISS GENE GAUNTIER.

In a large majority of the scenarios produced by the stock company in the south, that is acted as Director Olcott's "Man Friday," he consults, that she has acted in almost every production, and that she is probably the woman who ever staged a moving picture scene, it will be seen how very versatile she

As producer she has put on several productions and each time successfully—notably

on a play founded on the story of The Girl Thief, released a short time ago, and copyrighted for this purpose—a sketch for a well-known eccentric comedian, and the libretto for a grand opera, already spoken for by a well known Berlin composer. This would seem in itself enough for one young woman to attempt, but Miss Gauntier explains it herself:

"How do I find time to do it all? Well, I just have to work, that's all. I am never happy



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### CHICAGO LETTER

(Continued from page 1.)

In a special announcement, sent out by the publicity department of the Selig Polyscope Co. to exchanges, Mr. Selig states:

"In presenting this special release to my clients, I do so with the firm conviction that at no time in the past have I been so thoroughly convinced as to the clear and concise photography and interesting maneuvers of a public demonstration as I am of this great subject, showing in absolute detail every interesting feature of the world's greatest Shrine Pilgrimage."

The release date of the "Shriners' Pilgrimage to New Orleans in 1910" has been fixed for Saturday, May 7, and all orders must be in by Monday, May 2.

#### Pathe New Orleans Office Closed.

K. W. Linn, Western manager of the Pathe Freres, returned last week from New Orleans, after an absence of ten days, during which he closed the New Orleans office of that firm. With the exceptions of film exchanges in New Orleans and Birmingham, Ala., goods henceforth will be shipped direct from Chicago to all customers formerly supplied from New Orleans.

Mr. Linn states that the licensed film business is making a steady advance throughout the South and that licensed exchanges are optimistic over the near outlook. He also vouches that the "Rooster" trade mark is eagerly looked for in New Orleans and throughout Louisiana, as French blood predominates in the State.

While regretful over the severing of many pleasant business and social ties in New Orleans, Mr. Linn feels very much encouraged at the cordial reception given him in film circles in Chicago. He is deeply impressed by the hearty co-operation existing here between manufacturers and exchanges and already he is beginning to feel the "home" ease amid his new surroundings.

"Business in Chicago is picking up especially since the Pathe announcement of the early release of two American films weekly" said Mr. Linn. "Many inquiries have been received at the Chicago office concerning them."

During his stay in New Orleans Mr. Linn was present during the annual convention of the Imperial Council of the Mystic Shrine, which, he says, was the largest gathering ever seen in New Orleans. It far eclipsed any Mardi Gras ever held there, and it was estimated that fully \$3,500,000 was spent in the Crescent City by the visitors during the week. Mr. Linn has the distinction of being a Shriner, and he will find a host of them in the Windy City.

#### Treat Pupils to Roosevelt Films.

The following clipping from a Springfield, Ill., paper shows the importance attached to the "Roosevelt in Africa" films in that city:

**PUPILS WILL BE GIVEN OPPORTUNITY TO SEE "ROOSEVELT IN AFRICA."**

The public schools of the city will be dismissed at 3 o'clock next Wednesday or Thursday afternoon in order that the pupils may witness the moving pictures to be given those afternoons at the Chatterton, representing Roosevelt's trip through Africa.

Part of the proceeds of the attraction will be expended in purchasing apparatus for the Lincoln school playground. Edward W. Payne of the State National Bank has purchased tickets for the pupils of the Lawrence school and will convey them in a special car to the theatre.

#### Gold-Laden Cherubs for Van Ronkel.

I. Van Ronkel, of the American Film Service, beamed all over the other day after receiving a birthday greeting from S. L. Rotenberry, manager of the Idle Hour theatre, Herrin, Ill. It was not Van's birthday, nor was it Manager

Rotenberry's; it was the first anniversary of the Idle Hour's Connection with the American Film Service.

The birthday card had the following greeting:

"The Idle Hour sends greeting to the American Film Service, the 'best service in America,' the 'House of Specials,' on this 19th day of April, 1910, the first anniversary of the Idle Hour's connection, as an exhibitor, with the American Film Service."

The picture side of the card shows three rosy-cheeked cherubs hauling a small hand cart over fleecy clouds, in which is stored a cargo of sacks of gold. Let us hope they will arrive at Van's office on Clark street before spilling the precious contents. I shall try and be there myself when the gold-laden celestials alight.

### CHICAGO FILM BREVITIES.

The H. & H. Film Service has arranged for additional floor space in the Monadnock building, to take effect May 1, in order to accommodate increased business.

Manager Sam Katz of the Illinois theatre, 31st street and Wentworth avenue, arranged recently with the Theatre Film Service for a superior class of bookings. Business is very satisfactory, according to Mr. Katz.

E. A. Beadell, of the National Waterproof Film Coating Co., states that the factory has been rushed all last week in water-proofing twenty sets of the "Roosevelt in Africa" films.

Manager Nestle opened the Bon Ton theatre, 116 Thirty-first street, about three weeks ago. He is getting a high class service from the Theatre Film Service Co., and is making singing a big feature at the new house. He reports that business is increasing steadily, daily.

M. R. Angel, owner of a chain of theatres in Cedar Rapids, Clinton and Lyons, Iowa, and in Savannah and other Illinois towns, reports good business all along the line. He speaks highly of the H. & H. Film Service bookings.

Selig's "Flying Special" of April 29, shows that Harry Gordon is keeping up his "lick." "The Polyscope News," under the heading, "Ten Years Ago Today," contains many bright personal references to well known men in the film business that will be read with interest.

George Kleine's "Film Progress," under the clever editorship of Leroy Goble, continues to scintillate with pointed saying and quaint humor. The issues of April 20 and 30, are printed in four colors and form handsome and valuable trademarks for the K. O. Co.'s films.

Archer McMackin sustains the Essanay's reputation by the next bulletin issued bi-monthly for that firm. "The Tomahawk," published every noon or so, is its copyrighted name. The last page is devoted to smart literary matter, pertinent to the trade, and productive of a good laugh here and there.

Guy Stickle, manager and owner of the Main street theatre in Bloomington, Ill., visited the city last week and contracted for a higher grade service with the H. & H. Film Co. Mr. Stickle speaks encouragingly of business at the present time and glowingly of the future.

A. M. Gollas, formerly owner of Wonderland theatre on Milwaukee avenue, recently purchased the Kedzie theatre, 12th and Kedzie streets, and the Royal theatre on Milwaukee avenue. The latter is a handsome house with a seating capacity of 400. A fine pipe organ, costing \$3,800, has been installed, and moving pictures and illustrated songs form the entertainment. Manager Gollas has arranged for a first and second run service for the Royal, and the Calumet Exchange attends to the bookings.

F. J. Switzer, who formerly owned the Cup theatre and who leased the Dreamland for the past year, both houses in this city, will resume business at the Dreamland May 1, when he will re-open with a fine quality service booked to the Theatre Film Service Co. The Dreamland is built in the Mission style and is considered one of the handsomest nickel picture houses in Chicago. Pictures and illustrated songs will comprise the program.

John Miller, manager of the Glamour theatre, 220 West 63d street, told me a few days ago that his patrons have requested him to present Gaumont's "Poetry of the Waters," for a second run, so much pleased were they by its splendid photography and beautiful scenes. At its first presentation, about three weeks ago, Manager Miller was obliged to show it several additional times. Mr. Miller is well satisfied with business and with the service furnished by the K. O. Co.

C. A. Frambers, manager of the Bijou theatre, was seen last week and reports very fine business at his house. A. D. Frambers, father of Manager Frambers, is owner of the Bijou which has been running three years. Association and licensed pictures have always been used during that time. Pictures, one vaudeville act and illustrated songs form the program. The Standard Film Exchange furnishes the service.

Sherwood & McWilliams, of the Fair Play theatre, Madison, Wis., have leased the Full Opera House in that city for four months, beginning May 12. They will use a high class film service and songs in the Opera House, which seats 1,300 people. The Theatre Film Service which also attends to the bookings for the Fair Play, will furnish the Opera House service. Business continues satisfactory at the Fair Play.

A. M. Kennedy, business manager of the George K. Spoor Exchange, showed me the other day that there is no limit to the field in which the exchange operates. Tait Bros., who own the Oriente theatre in Manila, Philippine Island and F. W. Yearsley, who has built the Empi theatre in the same city, at a cost of \$40,000 have severally contracted for a year of the Spoor service. Each of these houses charges 2 and 50 cents for admittance and, from all accounts, they are doing fine business.

C. J. Klemann and I. W. Bauter, proprietors of the Crystal theatre, a new house with 30 capacity, in Antigo, Wis., opened its doors, Monday, April 25, to big business. Messrs. Klemann and Bauter are well-to-do business men of Antigo, and they made it a point to give the Crystal all the modern appointments for the convenience and comfort of patrons. The contracted for a high quality service, machine and supplies with the Theatre Film Service in this city. Illustrated songs and spot-light singers are featured in this house.

Roy and Stuart Honeck, of the Chicago Slide Exchange, when seen the other day, exclaimed: "We are so busy filling orders, we have scarcely time to think!" This certainly speaks well for the volume of business coming in from that 25 cent proposition, and the busy hustlers assert that the volume still continues to increase and that new customers are applying daily for service from all sections of the country. In the near future additional floor space will be a necessity, in order to accommodate the increased trade.

H. Schoenstadt, owner and manager of the Palace theatre, has purchased a lot, 75 by 11 feet, on 35th street, between Archer avenue and Robey street, on which a new theatre will be built, the operations to begin early in May. The new structure will seat 1,200 people at



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will cost \$35,000. Pictures will form the principal entertainment furnished at the new house, which will be ready for opening about the middle of August. The old Palace will be retained, as in it the money was made that enables Mr. Schoenstadt to erect the new house. The American Film Service will furnish the pictures for both houses.

C. Spencer, of Sydney, Australia, spent a few days in the city last week. Mr. Spencer is the owner of a circuit of theatres in the Antipodes and also engages in the manufacture of scenic and topical films. He produced the Burns-Johnson fight, the film of which was thought well of in this country. He arrived in Frisco a few weeks ago and is on his way to London, via New York. He will return to the latter city in several months and will leave for home at Vancouver, British Columbia, sometime in August.

One of last week's visitors was J. B. Stoneburner, manager of the Star theatre, Decatur, Ind., who increased the quality of his service with the Theatre Film Service Co. Mr. Stoneburner has the distinction of opening the first exclusive moving picture theatre in the Hoosier State. That was Sep. 2, 1905, and since then his theatre has closed its doors for only two days, during regular business days. He has never run vaudeville in his house, and has been a constant user of the licensed product since the M. P. P. Co. was formed. The best people in town are his patrons and he pronounces business very good.

## WILL BUILD BIGGEST THEATRE.

The Genesee Theatre Company, which now has a moving picture theatre in South avenue, Rochester, N. Y., announce that it has secured an option on a large building lot in Clinton avenue north, upon which it will erect one of the largest moving picture theatres in the country. According to the plans of the management the new theatre will have a seating capacity of 2,000, which will make it as large as the average playhouse and the biggest theatre devoted exclusively to moving pictures in the city.

Plans for the new structure are being drawn by C. M. Hirschfelder and the very latest devices to insure comfort and safety will be installed. The building will be absolutely fireproof. The lot on which the theatre is to be erected is just north of the Masonic Temple.

George M. Carnes, Charles P. Cox, M. E. Gates, Charles Englert and Wallis McLeod are the directors of the company.

## EDISON NOTES.

Carolyn Wells has contributed a dainty little comedy classic—"History Repeats Itself"—to Edison productions for release on May 10. The pretty little love story it tells reveals another and parallel heart affair out of the dust and cobwebs of a distant but fragrant past in a manner that will bring smile and a tear to lovers, young and old.

"The Stuff that Americans are Made Of" tells a story of a plucky little chap who, left alone to guard his little sister, detects two burglars in the act of rifling the house. Discovered by them, tied and gagged, he escapes from his bonds and holds the prisoners at the point of an unloaded gun until his parents return from the theatre. This is a story full of action, and the heroic conduct of the boy will win the applause of any audience.

E. W. Townsend has given another of his character studies of New York life to Edison films. In "Carmine," released May 13, he has woven into a pathetic love story familiar characters of New York's great East Side as well as a scion of a wealthy Fifth avenue family. Mulberry Bend, the Bowery, exterior

and interior views of New York tenements, Fifth avenue and other familiar points of interest to the New York visitor are drawn upon to furnish the scenes of this story, which compels a sustained interest throughout by its strength of scene and excellent portrayal.

"Accidents Will Happen" is a short film of the uproarious type in which American street car customs and manners are caricatured with hilarious effect, the climax of the film being nothing less than a "scream."

The Edison Stock Company, or rather that portion recently arrived from Cuba, brought back some excellent films, which are scheduled for early release. These films are distinguished both for the wealth of natural stage settings and splendid photography. The crumbling ruins of ancient churches and dwellings with their picturesque architecture of centuries past offered an excellent opportunity for the dramatization of stories that breathed romance of days of long ago, while the clear, mild atmosphere of the island contributed wonderfully to the photography of the film. Two of these films will be released this month—"The Princess and the Peasant" on May 17 and "Sisters" on the 20th—both stories of the most intense dramatic interest. The former is said to be a particularly strong drama, containing one scene that is expected to cause a sensation.

A special Decoration Day film will be released on May 27. The title, "Mid the Cannon's Roar," indicates its military character. The story of love and

hatred it tells reaches its combination in the heroic defence of "Fort Loring" during the Civil War. It is a thrilling film, full of action and sure to arouse the patriotism of any audience, especially when seen on a day consecrated to the heroic defenders of the republic.

Rex Beach has written another of his inimitable frontier stories for Edison films—"The Mule Driver and the Garrulous Mute"—to be released May 31. This film is also full of action, as it portrays an attack by Indians on a wagon train, the rescue of the settlers by a troop of cavalry and a hand to hand fight with knives between a mule driver and an Indian brave. There is wealth of humor introduced in this picture which adds greatly to the general effect.

## MILES BROTHERS CANCELLED.

Notice has been given by the Motion Picture Patents Company that the licenses of Miles Bros., Inc., for New York City and Boston, Mass., have been cancelled, for violation of the license agreement. It is said that Miles Brothers intend to contest the right of the Patents Company to take such action.

The cancellation of these licenses has been expected for some time and did not come as a surprise.



SELIG'S CONTRIBUTION TO POSTERDOM.



# PUP PHILOSOPHY



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## AWFUL INDIAN MASSACRE

**Band of M. P. Redskins Attack Old Deerfield, Mass.—Indiscriminate Scalping and Bloodshed, Not.—Fearful Carnage Graphically Reported by the Northampton Gazette**

"Skulking down the low hills to the east of Old Deerfield yesterday afternoon at 3 o'clock and then cautiously running with the wind that their approach might not be heard by the garrison of 300 or more in the stockade, dusky and swarthy savages, grim looking in buckskin and moccasin, guns or bows and arrows in hand, crossed the plains opposite the Pocumtuck House and started the sacking of Deerfield. Acted thus in real life, it was a repetition of the sack of 200 years ago this month, in the second colonial or Queen Anne war, and it was for the purpose of securing moving pictures.

"Two moving picture cameras from the Edison studio, New York, were on hand and reeled off foot after foot of film. Fifty people participated, including 30 moving picture actors from the Edison studio, the others being Greenfield and Deerfield young men. Many from Greenfield and some from Northampton went to see the realistic reproduction. It will last until next Tuesday inclusive, work being done as convenience will allow. As costumes have to be frequently changed, it is slow progress. More time is taken, as plans have to be carried out in a perfect manner, even as to detail. As the usual rehearsals are not permissible, because of the desire to leave the snow untrodden, instructions must be explicit and understood.

"A representative of the Gazette arrived on the scene just as hostilities were commencing yesterday afternoon. Going up he heard that Deerfield was overrun with savages, and it was suggested by the conductor when the down car proved tardy that it might have been captured. Such not being the case, arrival at the Pocumtuck House in due time followed. This was about 2 o'clock, and Indians and pioneers swarmed in front of that hostelry, as well as stage directors, operators and spectators.

"Crossing the road, the participants, under the expert direction of Frank McGlynn, of the Edison Company, a stage manager, took their positions and the advance was on, the machines operating 100 feet in the first picture, that of the approach of the Indians before daylight. It took an hour, however, to get things in readiness. Difficulties were on all sides, and but for the experience and patience of Mr. McGlynn such success as attained would have been im-

possible. It was necessary to yell instructions to amateurs half a mile off, using a megaphone, to give signals by wigwaging, and also to impress the public that it was a serious matter of business, involving considerable expense. No little difficulty was experienced in keeping the crowd back out of range of the picture, but Mr. McGlynn accomplished this by request and an appeal to the good sense of the spectators rather than by threats.

"After specific directions had been given the handkerchief signal agreed upon was made and the advance was on. A stockade, imagined to surround a small garrison and to protect the settlement, had been erected on the edge of the rising land south of the stream running through the historic battlefield. Off to the east were the redskins. Way in the rear, scattered out over the ridge were 10 Greenfield men. At the foot of the hill, about half as far away, were as many more, concealed in a thicket. Then, in the open lot, much nearer and forming the principal subjects of the picture, were the 19 men from New York. They were led by Charles Ogle as the chief. As they approached, on tiptoe, crouching, an excited scout of dusky hue, ran to meet them. He had reconnoitered and carried tidings of an easy surprise. Down on the snow lay the red men and advanced in serpent fashion. Meantime more Indians, in the 20 natives stationed to the rear, poured down the wooded hillside and into the open field. On, on, they came, and woe betide the whites sleeping peacefully beyond.

"This ended the first picture. As it was not desired to move the machines to a new position until necessary, the immediate attack upon the fort was postponed, and a later feature of the battle was pictured. This was the beating back of the Indians, temporarily, by the brave pioneers and red coats. It occurred on the plain where the first picture had been taken. In it a few women and two children took part. Miss Rosanna Bainbridge was the Puritan maid and William Sorrell the juvenile Indian. By the way, to make it a little more dramatic, H. S. Streeter, of Greenfield, who originated the idea, has woven a little love story between these two into it. As the girl is taken captive to Canada she falls in love with the dusky lad. But that is to come later.

"The battle was most realistic. The Indians wore goat skins over their shoulders, in some cases, shawls, many had snow shoes, and all who didn't carry guns had bows and arrows, tomahawks and war clubs. Wigs of darkest and coarsest hair, long over the shoulders in aboriginal fashion, and paint to tan the skin a sallow hue were in the make-up. Colonial troopers wore red coats, helmets of steel, and ancient looking shoes with big buckles. Breeches, of course, were of knee length only. Women and pioneers all wore broad starched collars.

"Big as the proposition is in the appreciation of spectators, it really is much larger than they realize. Work began several months ago, when Mr. Streeter wrote a scenario to go with the pictures. In it, in addition to the love story, is much of historical interest, true to the facts as they happened a couple of centuries ago. He interested the Edison people and they decided that as soon as the weather was favorable they would send on their company, that which enacts the scenes for all their pictures. February being the month of the battle, conditions now are about as at the time of the conflict. Mr. McGlynn had to do considerable studying of history before he could properly instruct his followers. Historical detail was followed perfectly. The Indians came over from towards the Connecticut River, surprising the garrison completely.

"The two machines will unroll 2,000 feet of film before the work is done, though, of course, much of that may be cut out in the final finished film. Such are usually 1,200 feet long. Two machines are used so that should one meet with an accident the other would still have a picture. The operators are J. H. White and Carl L. Gregory, professional cinematographers of the Edison Company. As the finished product will include the Bloody Brook massacre, and as that happened at a different season of the year, the picture film will not be released until the middle of August or early in September. Mr. Streeter, who owns the Bijou in Greenfield, will have the first production.

"Many amateur photographers were there to take souvenir pictures, and the chiefs and scouts posed for still photographs after the first act. Aside from the real work, there were many side features of interest. The men were somewhat thinly clad, wearing brown tights to give their bodies the Indian color. All who had shoes on were instructed to get to the rear, so that shoes would not be shown, for Indians did not wear shoes. Nearly all, however, had brown tennis shoes on, and they got them full of snow, wet feet following. To stand around, even though the snow had been emptied out of them, waiting for scene two, was no sinecure. One man had used too light paint on his face, and Mr. McGlynn shouted to him to turn his head from the camera as the charge neared.

"At the little hotel over the way things were busy. Indians and soldiery swarming throughout. Hardly had the first act been accomplished than Mr. McGlynn directed one of his assistants, a costumer, to lay out the pioneer clothes and then get those detailed for such parts into them. The Indian paint had to be removed and this took some time. But the former savages came out full-fledged soldiers of Her Majesty or pious Puritans, as the case might be."

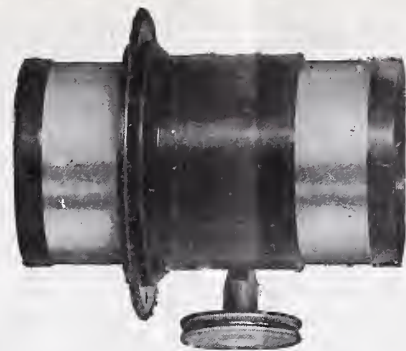


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### MONTREAL NOTES

#### Delayed Budget of News from Our Montreal Correspondent

In my recent ramble about town I called upon, among others, Mr. H. Attewell, the manager of the Gaiety picture theatre, and as I went there primarily to get some impression of the place, I found conclusive evidence before I was there very many minutes that the name "Gaiety" was indeed well chosen and not a misnomer. Everything was spic and span, on the hum, and there was no cobwebs about the doors, either.

I had a pleasant chat with Mr. Attewell on matters of local interest to M. P. men; he spoke to me in a very optimistic strain and gave it as his opinion that the trade outlook was rosy and cheery. His attitude reminded me of those lines which begin:

Twixt Optimist and Pessimist  
The difference is droll;  
The Optimist sees the doughnut  
And the Pessimist the hole!

To back his statement up, Mr. Attewell showed me the new—what he has christened—Hatless Section of 250 seats which were recently installed. This is only an indication of what is going on in several of the M. P. houses in this city.

The Gaiety, which is situated on St. Catherine West, in the heart of the departmental store district, and on land which to-day is worth about \$25 per square foot, is owned by Pulos & Co. It was opened to the public in March, 1909, with a seating capacity of 450, but to-day it has 700. Previous to Mr. Attewell's managership independent films were used, but on his assuming that position he was successful, with the aid of a few innovations, and among them the liberal use of the Motion Picture Patents Co. films, to add new life to the place.

The vestibule, as one can well judge from the accompanying photograph, is very tastefully arranged, and the overhead electric sign, which was manufactured by the Denis Advertising Signs Limited, embodies many new features in electrical mechanism, and is beyond doubt quite unique.

The interior looks very businesslike; seats placed on a good incline; the walls pleasingly tinted in light green with mirrors running along the two side walls, and the lighting arrangement is excellent. But that which attracted most of my attention was the courteousness of the ushers cloaked in full dress.

Another point of interest in place is the operator's booth. It has ¼-inch asbestos lining throughout, and



ATTEWELL'S GAIETY THEATRE.

this in turn is coated with zinc. Mr. Thomas Attewell, the son of the manager, who has charge of this department, showed me the different mechanical effects that he personally installed in his booth, and among them was a device for the automatic closing of all apertures opening into the main auditorium in case of accident from fire, which was quite ingenious. The booth is well ventilated and all tools or rubbish are kept in metallic receptacles; the chances for fire thus being reduced to a minimum. It might be said without flattery that Mr. Attewell's booth is the neatest I have yet seen, and he deserves credit on that account, for after all what's a M. P. theatre worth if the operator is slovenly in his habits—not much. The Power Machine is used here.

The orchestra consists of Mr. Thomas, the pianist, Mr. Charley Archdale, formerly of the Princess Theatre, Boston, who has charge of the drums and sound effects.

Mr. Attewell, the manager, is a firm believer in the drawing power of films of the Biograph type, in fact, he told me that such pictures regenerated the place, and that the first reform that he carried out when he came to the Gaiety was to change inferior films subjects for the better kind. He gives patrons a four-reel show, of which two are changed daily, with songs and excellent vaudeville acts. The patronage here is of a high order, and whereas the other houses charge 5 cents as general admission, the Gaiety's price is 10 cents, and still the crowd comes!

The notice of incorporation of "The Palace Amusement Co., Incorporated," has just been published. The capitalization is to be \$10,000, divided into 400 shares of twenty-five dollars each. The names of the incorporators given are S. W. Jacobs, K. C.; Mr. A. R. Hall, Miss Beatrice Byrne, Isidore Friedman and Louis Fitch. Among other things, the company proposes to "carry on the business of theatre proprietors and managers, in particular to provide for the production of Kinematograph, Kinetoscope and Biograph exhibitions, and all and every device for productions known as moving picture exhibitions, and every business incidental thereto." The chief place of business of the company will be in the city of Montreal.

I have just received a letter from Mr. A. Ledoux, of the newly incorporated "Starland Limited" under "The Manitoba Joint Stock Companies Act." To the Film Index he writes:

"We are very pleased to report that we are regular subscribers to this valuable paper.

"We find this paper so full of news and interesting information pertaining to our business that, indeed, we do not see how we could do without it."

Mr. W. Ledoux is the general manager of the "Starland Limited," and in the "Manitoba Gazette," which he was kind enough to send me, I note that the capital of this company is \$100,000, shares being \$100 each. The incorporators of the company are Paul Le Marquard, theatre proprietor; Ovide Robillard, hotel keeper, of the city of Montreal, in the Province of Quebec; Mrs. Eugenie Louise Ledoux, wife of Wilfred Ledoux, of the city of Winnipeg, in the Province of Manitoba, manager; Naim Menasse, of the city of Edmonton, in the Province of Alberta, and Hugh Dysart Cutler, of the city of Brandon, in the Province of Manitoba, barrister. The chief place of business of the "Starland Limited" is Winnipeg, from which are controlled M. P. houses in the following places: Portage, La Prairie, Brandon, Indian Head, Saskatoon, Kenotin, Kenora, Winnipeg, Edmonton and Calgary.



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## RECENT SLIDE RELEASES

### Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

DeWitt C. Wheeler.

"PLAY THAT LOVEY DOVE WALTZ SOME MORE."—Words by Edgar Leslie. Music by Kerry Mills. Published by F. A. Mills. Kerry Mills' name on a piece of music is guarantee enough as to its merit. Enough said. The slides are extremely humorous telling in pictures the story of a music-crazed girl—crazed by the strains of a lovey dove waltz. The set is strictly a novelty one. Every slide has a surprise and will cause a laugh. If you're looking for something funny, this is it.

"SHOES AND SOCKS SHOCK SUSAN."—By the star song writers, Williams and Van Alstyne. Published by J. H. Remick & Co. The combination of writers and publishers is sufficient criticism of this song. It tells of the pleasures of drinking when one expects on his arrival home to be met with a rolling-pin or a volley of abusive words. The slides depict two men in a bar room endeavoring over-zealously to say the words "Shoes and socks shock Susan" to determine the state of their inebriety. A good set that ought to get a laugh.

"DADDY WAS A GRAND OLD MAN."—Words by Bert Fitzgibbon. Music by Leo. Bennett. Published by M. Witmark & Sons. The semi-patriotic lyrics are set to one of the swinging march melodies which always please, and which, if as good as this one, are always encore winners. The slides show the life of the old man, both at home and while at war. Some vivid war scenes are shown that are famous in history as well as picturesque and interesting.

"I'M ON MY WAY TO RENO."—By Jerome & Schwartz. These writers can always be depended upon for a hit and Reno is certainly it. Published by J. H. Remick & Co. A comedy song that will please all classes. Opportunity for a witty set of slides has not been lost by Wheeler. His illustrations will make this song a still greater hit with everyone, married or single. If you can't afford to go to Reno yourself, get this set and see how it's done.

"CURLY HEAD."—Words by Wm. McKenna. Music by Albert Gumble. Published by J. H. Remick Co. A dainty little love ballad in which the lyrics tell the love of an old man for his childhood sweetheart. Both lyrics and melody are all that can be desired. The slides tell in pictures the love affair of the old folks when children. It is a fascinating set bound to please audiences composed largely of women and children.

"I TRUST MY HUSBAND ANYWHERE, BUT I LIKE TO STICK AROUND."—Words and music by James Brockman. The lyrics are more than clever and the music is of the high melodious standard always to be found in songs published by M. Witmark & Sons. Here is an original novel set of slides by Wheeler. After the style of "Tie Your Little Bull Outside," the illustrations are an extremely clever effect in silhouettes. There is more humor in this set than any produced during the week. It is something different from the ordinary run of slides, therefore as a change is refreshingly agreeable.

"HAS ANYBODY HERE SEEN KELLY."—Published by J. B. Harms and Francis Day and Hunter. The raging hit of the country. Miss Nora Bayes, play-

ing the Jolly Bachelors, at the Broadway Theatre, New York City, takes ten or twelve encores nightly. Everybody is whistling it. The song has been restricted and is just released. Wheeler has the exclusive rights for the illustrating of Kelly and has produced a set of slides which will set the world thinking. It is one of Mr. Wheeler's "special sets" on which he has spared neither time nor money to make a masterpiece. Novelty effects are lacking, and there is every reason to believe that these slides will make "Kelly" a scream in any theatre. Every exhibitor should get them.

"BABY BLUE."—By Jerome & Schwartz, who are the peers in their line. Published by J. H. Remick & Co. A pretty little love ballad. The lyrics, which are exceedingly clever, are set to a melody such as only Jean Schwartz can write. Illustrations of beautiful photographic quality and clever posing are produced by Wheeler, which are rich in nature study and human interest.

"UNDER THE ORANGE BLOSSOM TREE."—Words by Junie McCree; music by Albert Von Tilzer; published by York Music Co. A fine set of lyrics set to a beautiful waltz melody, such as only Albert Von Tilzer can write. For clearness and superb coloring, this set of slides cannot be beat. The scenery is great, such as Mr. Wheeler usually selects for love ballads which he illustrates.

Scott & Van Altena.

"HANAKO."—A Japanese intermezzo by Wilh. Aletter; words by Ballard MacDonald; published by Jos. W. Stern & Co., New York. The slides for this song show a loving couple in native Japanese dress in real Japanese surroundings. A striking and beautiful set full of beautiful colors which do not clash or offend the eye. As to novelties, they are not lacking. One slide in particular is a stunner and bound to make a hit.

"YOU REMIND ME OF THE GIRL THAT USED TO GO TO SCHOOL WITH ME."—Words by Jack Drislane; music by Charles Miller; published by F. B. Haviland, New York. The story of this song deals with a couple who have just met. The young lady reminds the youth of a little country girl who was his playmate in boyhood days. The slides show charming rustic and childhood scenes that the couple recall and which abound in beautiful settings and novelties. The music is pretty and should appeal to all.

"WHAT'S THE USE OF TRYING TO FORGET THE ONE YOU LOVE."—A beautiful love ballad written by Robert Yosco, of the vaudeville team of Llons & Yosco, that played the Keith & Proctor circuit, and who are well known to vaudeville lovers. Words by Edgar Farran; published by Ted Snyder Co., New York. Scott & Van Altena have produced for this song a most pleasing set of illustrations, well posed, pretty models, and excellent scenery. As usual, the background represents the full summer season, despite the fact that trees at this time of year are still bare of leaves.

"THAT ITALIAN RAG."—One of the most popular "ragtime" songs on the market to-day. Now in its 50th edition, with a total sale of more than 200,000 copies. That speaks for itself. The music is by Al. Piantadosi, a very well known composer; words by Edgar Leslie, famous as a lyric writer. Published by Leo Feist, New York. The illustrations are really the best produced in many a day. The models are dressed and posed in typical Italian

style, making the set both interesting and instructive. Even the scenery is Italian in effect and smacks of the warm, sunny country in Southern Italy. The photographic quality is above criticism and the coloring superb.

"WHEN TEDDY COMES MARCHING HOME."—Now is the psychological moment for the rendition of this song in motion picture theatres. Roosevelt is before the public as never before. His name is on every lip. What is more, the "Roosevelt in Africa" pictures have just been released by the Motion Picture Patents Co. Do not miss this song when you show them. Full of interesting scenes of the popular ex-president while on his hunting trip and at home.

"IN THE SAME OLD WAY."—Words and music by Nat. D. Mann, composer of "Niagara March," "Arcadia," "Just to Remind You" and "Honey, You're My Lady Love." A sentimental ballad of merit, with illustrations that do credit to Scott & Van Altena.

"TELLING LIES."—Bright, snappy comic song by Henrietta Blanke-Belcher; words by Irving Berlin; published by Ted Snyder Co., New York. The illustrations are exceptionally well posed, and are for the most part moonlight scenes. Many beautiful effects in coloring and shading have been introduced which together with usual three or four original novelty effects in each of Scott & Van Altena's ought to make this set of slides very popular.

"IT'S ALWAYS JUNE WHEN YOU'RE IN LOVE."—To begin with, this song is one of the most catchy little love waltzes published in some time. Written, words and music also published by Chas. K. Harris, New York. It has a melody that is bound to please. The illustrations are posed for in most artistic fashion by a very beautiful young woman and a handsome man, both of whom do themselves credit. More and still better novelties. An excellent set.

"YOU'RE JUST TOO SWEET TO LIVE."—A charming little melody with words that tell of a Southern romance. Words and music by Avery, Hart and Cris. Smith; published by the Ted Snyder Co., New York. Excellent as Scott & Van Altena may be at the art of "touching up," we fear they had little use to apply it to the models in these illustrations. Young and pretty, they captivate by their graceful posing and charming expressions. This song is just too sweet to miss.

### PATHE FIRST AMERICAN PRODUCTION.

Mr. Berst of the Pathe Co. has certainly his hands full seeing to the erection of the new American studio and in the meantime engaging the necessary staff for the making of American productions.

Since the arrival in this country of Mr. G  snier, the producer, he and Mr. Berst have been busy with the necessary preparations, and it is expected that Pathe Freres will turn out their first American production about the middle of May. This, of course, will not be a studio picture, as it will take some months to complete the studio which will be in the usual Pathe style and will be far ahead of any studio yet in operation in this country.

As an instance of the interest taken in this new departure of Pathe Freres it may be stated that it has taken one clerk's time for the past two weeks to answer telegrams and letters received from exhibitors inquiring as to the date of release of the first Pathe production.



# MANUFACTURERS' BULLETINS

Advance Descriptions  
of Licensed Subjects

## CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, MAY 2, 1910.—4 REELS.

BIOGRAPH—The Gold Seekers, dramatic, 976.  
LUBIN—The Master Mechanic, dramatic, 594.  
Mr. Nosey, farce, 382.  
PATHE—Only a Faded Flower, dramatic, 613.  
Picturesque, Pyrenees, scenic, 367.  
SELIG—Papinta, dramatic, 1,000.

TUESDAY, MAY 3, 1910.—3 REELS.

EDISON—The Cigarette Maker of Seville, operatic, 995.  
GAUMONT (Kleine)—The Money Bag, dramatic, 610.  
The Banks of the Danube, scenic, 331.  
VITAGRAPH—The Lost Trail, dramatic, 972.

WEDNESDAY, MAY 4, 1910.—4 REELS.

ESSANAY—The Stolen Fortune, comedy, 1,000.  
KALEM—Chief Blackfoot's Vindication, Indian drama, 895.  
PATHE—The Witch of the Ruins, dramatic, 617.  
Diamond Cut Diamond, comedy, 377.  
URBAN-ECLIPSE (Kleine)—Called to the Sea, dramatic, 584.  
Immigrants' Progress in Canada, educational, 400.

THURSDAY, MAY 5, 1910.—4 REELS.

BIOGRAPH—The Unchanging Sea, dramatic, 952.  
LUBIN—The Miner's Sweetheart, comedy-drama, 911.  
MELIES—The Debt Repaid, Indian drama, 945.  
SELIG—The Cow-boy Girls, dramatic, 1,000.

FRIDAY, MAY 6, 1910.—4 REELS.

EDISON—The Senator and the Snuffragettes, comedy, 635.  
Love and Marriage in Posterland, comedy, 365.  
KALEM—The Egret Hunter, dramatic, 845.  
PATHE—A Romantic Girl, comedy, 377.  
Customs of Buddhists in India, educational, 544.

VITAGRAPH—One of the Finest, dramatic, 985.

SATURDAY, MAY 7, 1910.—4 REELS.

ESSANAY—The Sheriff's Sacrifice, dramatic, 950.  
GAUMONT (Kleine)—The Call of the Forest, dramatic, 571.  
Gigantic Waves, scenic, 348.  
PATHE—The Cherries, dramatic, 574.  
Medium Wanted as Son-in-Law, comedy, 387.  
VITAGRAPH—Mario's Swan Song, dramatic, 842.

### PATHE FRERES.

"ONLY A FADED FLOWER."—At twenty years of age, their sweetest memories linger around a faded bunch of violets, upon which Fred spent his last nickel when Mary was suffering as a child.

to them. There, disguised as a flowerseller, he manages to hand to Mary the faded bunch of violets. These remind her of her old-time lover and recognizing him she throws herself into his arms to the discomfiture of her companion, who is there and then dismissed.

"PICTURESQUE PYRENEES."—A trip through the Pyrenees in the neighborhood of Bagneres de Luchon, giving an impressive view of the wild and precipitous granite peaks of the Maladetta, standing out clearly in the sharp air with torrents and cascades leaping from rock to rock.

"THE WITCH OF THE RUINS."—No sooner had John, a big healthy farm laborer, left for work after kissing his wife Mary and their little daughter Lucy good-bye, than Frank drives up in his cart, and



frightens Mary by speaking again of his old love for her. Mary runs inside the cottage and Frank returning to the cart, finds little Lucy holding out a piece of sugar to his horse. He offers to give her a ride and takes her to the ruins of an ancient castle and leaves her there with only a cloak as a covering.

Mary meets Frank on his return, and overcome by her entreaties, promises to restore her child. John, seeing her driving off with Frank, becomes suspicious and follows.

Meanwhile, Lucy has been cared for by a witch living amongst the ruins, and when Frank and Mary reach the spot where the former left the child, she has disappeared. Mary, believing herself to be duped, calls aloud for help; John rushes forward and a struggle takes place between the two men, the issue of which is decided by the witch (brought to the spot a second time by the sound of the struggle) striking Frank unconscious with her stick. Lucy is quickly restored to her parents, who leave hand in hand, whilst the witch remains behind to bathe the forehead of Frank.

"DIAMOND CUT DIAMOND."—Mrs. Muntmorency, perceiving that her husband is following her, coaxes a friend whom she meets in a fashionable restaurant, and who is dressed in a similar gown to her own, to pass out again in her place. Waiting outside is the



husband, and as his supposed wife comes out, he follows. Enraged at seeing her in animated conversation with an elegant gallant, he is about to demand an explanation, when he feels a soft caress against his face. Standing at his side, is his laughing wife. What a fool he felt the motion picture camera is not able yet to show.

"A ROMANTIC YOUNG LADY."—Her head filled with the thrilling feats of Arsene Lupin, Dolly decides to marry only one who can perform some deed worthy of the great Arsene himself.

The most ardent of her admirers is the ever sprightly Max, who accepts the challenge with alacrity.

After a few moments' thought Max announces that he will stand a supper to Dolly and the others present without paying for it. His invitation is accepted with glee, and with Dolly herself at the head, the party assembles at the restaurant named by Max.

The supper is a huge success, but the time for reckoning soon comes. Max, however, is quite imperturbable, and calmly requests his guests each to make a feint of being eager to pay the bill when it is presented. The waiter is accordingly perplexed and it is therefore suggested that the waiter be blindfolded, and the one caught by him shall pay. The waiter agrees, allows himself to be blindfolded, and eventually succeeds in catching the proprietor of the restaurant long after Max and his guests have got away through the open window.

"CUSTOMS OF THE BUDDHISTS IN INDIA."—We first see the wonderful Buddhist Temple at Kandy, together with pictures of the natives at prayer, concluding with very fine views of the sacred elephants bathing and disporting themselves.

"MEDIUM WANTED AS SON-IN-LAW."—Jenny's father, a crank and a spiritualist, wishing to obtain a medium to aid him in his researches, inserts an advertisement in the paper to the effect that he desires to marry his daughter to a medium.

Jenny thereupon runs away with her lover, Reggie, and the two concoct a little plan by which they can



get married. Disguised as a Turk, Reggie calls and states he is willing to marry the spiritualist's daughter. Jenny's father is distracted at the loss of his daughter, so he begs the supposed medium to trace his daughter by occult means. Needless to say this is not a difficult matter to Reggie, who after leading the spiritualist a wild-goose chase over the country, brings him back to his own home (to which Jenny has returned in the meantime) and shows him his daughter hidden away in a cupboard. Tableau of delighted father, unmasking and blessings on the young people.

"THE CHERRIES."—Two lovers go one summer's day to gather wild cherries in the woods; it is the most pleasurable day of their lives, and enchanted by the unalloyed joy of a few golden hours, they swear to each other to return on the same day in the following year to repeat the experience.

Their promise, however, is not to be fulfilled, for sickness comes to the young girl, and lack of employment brings the once happy lover face to face with many sordid cares.

The anniversary comes round in due course, and she, confined to the house by her illness, tells her



lover when he calls, of her longing for the taste of the wild cherry.

He, half-crazed with grief, goes out hoping against hope that something will turn up to permit him to satisfy her desire. Nothing does turn up, however, and the poor fellow is tempted to steal a basket of cherries from a store. He is seen, arrested, and about



Fred is a carpenter, whilst Mary is employed at a milliner's. One of Fred's fellow workmen sees Mary as she steps into a motor with another who is trying to win her love and hearing the address of the cafe given to the chauffeur, immediately tells Fred. Fred throws down his tools, and follows the couple to the beautiful garden, where lunch is being served



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to be handed to the police when a sympathetic lady customer intervenes, and he tells her the story of his sweetheart's illness and of her longing for cherries. Touched, she begs for leniency, buys a large basket of cherries, and accompanied by the lover carries it to the invalid's humble lodging. New life and spirits seem to be infused into the invalid and the picture shows prospects of a brighter future for the young lovers.

## VITAGRAPH COMPANY.

"THE LOST TRAIL."—"One thousand dollars reward for the capture of Antonie Bonthou, the outlaw, dead or alive." This notice posted throughout the country has aroused the people and started the sheriff in pursuit of the quarry. Accompanied by his aides they are making their way through the forest when a fierce blizzard envelops them and they are separated.

The sheriff, facing the blinding drifts of snow and hail, is overcome and falls exhausted. Recovering a little strength, he fires his revolver in hope of bringing the help of his companions. In this he is not successful, but he arouses the attention of a young woman in a nearby lone cabin. She goes to his assistance, and half dragging, half supporting him, she leads him into the cabin, where he falls helpless upon the floor.

The girl administers to him, and while she is aiding him her husband, Antonie Bonthou, comes in. She is rejoiced at her husband's safe arrival. He at once turns his attention to restoring the stricken man to consciousness. After doing all he can, he leaves the cabin to keep an appointment. While he is gone the sick man recovers and asks for his tobacco.

The young woman goes into the next room, where she has hung his hat and coat, to get his tobacco pouch. In taking the pouch from his coat pocket, she finds a pair of handcuffs and a circular offering a reward for the arrest of her husband; then she discovers the sheriff's badge pinned on the inside of his coat.

She goes back to the man and gives him the tobacco. He makes advances and, regardless of her aversion, she encourages him until she succeeds in getting possession of his revolver. At this moment her husband returns, and the sheriff recognizes him and reaches for his revolver, which is now in the hands of the woman and pointed in his face. She tells her husband that the man is the sheriff of the county.

Approaching footsteps are heard, and the outlaw obliges the sheriff to go in the bedroom with him while his wife meets the newcomers. Covering up the bedroom doorway with a blanket and furniture, she greets the new arrivals, who happen to be the sheriff's companions. She feeds them and they leave. The husband, with the sheriff, comes from the bedroom, and the wife pleads with the sheriff to let her and her husband escape. He consents after some hesitancy, and the outlaw and his wife leave the cabin. Alone, the sheriff is wrapt in reverie of the woman who so generously rescued him from death. He sees her shawl and reverently lifts it to his lips and then buries his face in its folds.

"ONE OF THE FINEST."—Sorrowfully and reminiscently looking through the contents of a little trunk, Mrs. Hennessey is indulging in a sort of memorial service on the anniversary of the death of her child. Sadly she views each memento of the little one until her husband, Sergeant Hennessey, comes into the room and comforts her.

Time for post duties arriving, the sergeant starts on his rounds and finds a little girl, Nella, on the street begging. He learns from her that she is obliged to beg to support a parcel of worthless vagabonds with whom she lives and whom we see in a previous scene assembled in a most squalid quarter. The girl faints with hunger and exhaustion. He takes her into a drug store and restores her to consciousness and decides to take the child to his home as a companion to his wife and a consolation for the loss

of their own child. Mrs. Hennessey is delighted when her husband returns with the girl, and she adopts her as her own. The rascally crew, finding themselves deprived of Nella's earnings, and learning that Sergeant Hennessey has taken her to his home, and knowing that he is "running" them down, they plan to be avenged on Hennessey, and six months later lead him into their den, knock him insensible and hold him a prisoner in their own vile quarters.

The sergeant's wife becomes alarmed at his long absence, and imparts her fears to Nella, who consoles



her foster-mother and then prepares for action by disguising herself as a boy violinist. She plays in a saloon which the band of desperadoes frequent, overhears them talking about Hennessey's plight, dons her rags, goes to their den, assumes her old role as a padrone, and, when the opportunity offers itself, releases her friend and gives him a revolver with which to protect himself.

Hennessey gives her his whistle, which she blows for the police, who come and arrest the villains. Sergeant Hennessey returns with Nella to his home, and they are received with much joy by Mrs. Hennessey, who loves little Nella more than ever for her pluck and loyalty.

"MARIO'S SWAN SONG."—Little Mario, the child musician, lives with his old father in impoverished circumstances. The father is very feeble and able to do but little work. Mario is obliged to play his violin on the streets to earn what money he can.



One day his father is confined to the house by sickness, and while he is sleeping Mario goes out to play his instrument to secure money for their needs. Going through a park, he sees a gentleman with his little daughter sitting on a bench. Mario approaches them and plays his violin, while a great crowd gath-

ers. Their attention is attracted to him and his playing, particularly the little girl's notice. She induces her father to give the boy a liberal appreciation. With graceful courtesy the boy hastens away to secure a supply of eatables to carry home to his daddy.

A crowd of urchins follow him and rob him of his purchases, and one of them runs off with Mario's violin. The poor boy pursues the young thief and falls in front of an automobile, which runs over him.

The gentleman with the little girl sees the accident, and he and his little girl go to the boy's assistance. Placing the child in the automobile, he is taken to the hospital; then the gentleman notifies the little fellow's father and escorts the old gentleman to see his boy. Arriving at the hospital, they do not know that the little fellow has been fatally hurt. He is playing "The Swan Song" on his violin as his father enters, kneels beside the cot, bows his head in grief. The boy smooths the old gray head and smilingly passes to the realms of sweeter harmony and eternal peace.

## BIOGRAPH CO.

"THE GOLD-SEEKERS."—The maxim, "'Tis darkest just before the dawn," was certainly verified in the case of the despairing prospector who is the subject of this Biograph story. All his searching for the coveted yellow ore has been fruitless, and he starts out to make his last effort to find pay dirt. The privations he has suffered do not affect him as much as the hardships endured by his patient wife with their little child, a boy of ten years. To see them subjected to hunger and exposure almost drives him mad, and this final effort is almost maniacal. As usual, his endeavors seem to be in vain, until in a fit of rage he hurls his pick away from him and sinks despairingly on the ground. Here he sits hopeless, when he sees something shining in the earth that the pick's point had overturned, when he hurled it from him. He is dazed, and can scarcely believe his sight. However, a pan of the dirt taken to the brook and washed proves he has at last struck pay dirt. Wild with joy, he rushes to his camp to give the news to his wife. She reminds him of the importance of filing his claim at once, and to this end the three—man, wife and child—go back to the place and he stakes the claim, guarding it, while the wife hurries to the agent's office to file it, she taking the little boy with her. Two mountain reprobates from a distance see the staking of the claim, and knowing that the first one filing the claim may secure it, try to reach the agent before her, but as she is on horseback and they on foot, she reaches there first. When she arrives she finds the office not yet open and a line of prospectors waiting the agent's arrival. The two scoundrels now scheme to get the wife's place in the line, and to effect this they play upon her sympathy by getting an unconscionable old woman to feign illness and ask to be assisted to her home. This the wife does, the scoundrels following and locking her in a room with her little boy. They go back to the agent to secure his recognition of their claim. After futile efforts to burst the door, the wife lets the baby through the transom on a rope, telling him to run for help. This the little fellow manfully does, and after a time engages the attention of a couple of ranchers, who release the poor woman, rushing her to the land agent's office just as he is about to sign the claim of the scoundrels. The agent listens to the woman's story, backed up by the ranchers and the baby, and signs the claim, handing it to her, at the same time pushing a pistol in the scoundrels' faces with the injunction, "Now, git," and they very wisely "got."

"THE UNCHANGING SEA."—There is perhaps no work from the pen of the eminent English clergyman and poet, Charles Kingsley, better known than his tragic poem, "The Three Fishers." It so tersely illustrates the lot of the honest fisherfolk. While this Biograph subject was suggested by the poem it uses it simply as a preamble or introduction to a story of sympathetic interest. A young married



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couple are living happily in the little fishing village and at the opening of the story the young husband is one of the

Three fishers went sailing away to the West,

Away to the West as the sun went down,  
Each thought on the woman who loved him best.

And the women stood watching them out of the town.

For men must work and women must weep,  
And there's little to earn and many to keep,  
Though the harbor bar be moaning.

As the days rolled by the "three wives sat up in the lighthouse tower . . . They looked at the squall, and they looked at the shower," but no sign of their husbands' return could be seen. Ah! little did they know that on a distant shore "Three fishers lay out on the shining sands, in the morning gleam as the tide went down." When the rescue party brings the fishers in they find life in one, the young husband. With the tender care of the folk of this distant land he regains his health, but his memory is a blank. All efforts to recall the past prove futile. Meanwhile, the poor wife, with her baby, sits gazing out to sea, still hopeful of his return, but in vain. The years roll by and her child grows into young womanhood to be courted by one of the young fishermen of the coast village, and it is upon the day that the young couple are preparing for their wedding that the long lost husband, having started out to sea once more, lands on the shore of his native village. The familiar scenes restore his memory. It seems to him that it was only on the yesterday that he left, and he rushes eagerly along the coast to meet his wife. There she stands, ever hopeful. At first they hardly recognize each other, time having wrought such a change, but enwrapped in each others' arms they realize fate's injunction:—

For men must work and women must weep,

And the sooner it's over the sooner to sleep;

And good-bye to the bar and its moaning.

The scenic beauty of the subject is exceptional, being taken at a fishing village of Southern California.

### EDISON MANUFACTURING COMPANY.

"THE CIGARETTE MAKER OF SEVILLE."—"Carmen," the second of the Edison grand opera series, affords Mlle. Pilar Morin greater opportunity for her superlative art than either of her previous successes, "Comedy and Tragedy," and "A Japanese Peach Boy," and she has taken full advantage of this. Her splendid talent has never been more wonderfully displayed than in this character. The story of Carmen has few equals in dramatic strength and popularity in the operatic world.

This little factory girl, Carmen, meets for the first time a young soldier, Don Jose, in the public square of Seville and piqued at his indifference to her charms, determines to win him. A jealous quarrel

takes place in the factory between Carmen and one of her companions, in which she does not hesitate to use a knife, and wounds her rival. She is arrested and placed under the guard of Don Jose. With all the allurements and charm of a woman of the world she tempts her captor to let her escape and promises him a secret rendezvous at the tavern of Lillas Pastia. Don Jose, young and full of life, yields to her fascinations and permits her to escape. Carmen keeps her promise and they meet at the tavern. In the midst



of a charming love scene the call to duty is sounded and Don Jose springs to his feet to respond, but Carmen resents his desire to leave her so soon. Her charm and fascination again enable her to draw her coils about him. Filled only with the joy of loving and living, Don Jose forgets everything until he is suddenly confronted by his superior officer. A quarrel ensues, the officer is wounded, and Don Jose escapes with Carmen and her smuggler friends to the mountains.

She has now dragged the young soldier down to her own level of smuggler, thief and bandit, and he has become blind to everything except his love for her. Then she begins to tire of his affection and when

Escamillo, the toreador, appears on the scene, she at once transfers her affections to him. Mad with jealousy, a Spanish duel takes place between Don Jose and Escamillo, which is interrupted by the arrival of Micaela, Don Jose's former sweetheart, with news of his mother's approaching death and her dying request to see her boy again. He is torn between his wild, mad love for Carmen and his duty towards and love for his mother. Duty conquers and Don Jose leaves Carmen. The sound of his footsteps has scarcely died away before she goes to join Escamillo, the famous toreador of the bull ring of Seville.

The last sad, eventful scene of a misspent love and life takes place at the entrance of the bull ring, where Escamillo appears with Carmen in all her glorious attire. Don Jose has been seeking her for weeks, and weary, worn and haggard, he sinks at her feet begging for her love. She laughs at him and starts to seek her newly found lover. Don Jose, blind with passion, ends Carmen's cruel, heartless life with a dagger thrust; then, remorse and love supplanting the fury of revenge, he sinks sobbing on her body trying to call her back to life.

The vivacious, alluring, heartlessly cruel and irresistibly charming character of Carmen is perfectly portrayed by Mlle. Pilar Morin, who blends with her interpretation of the part her own winning personality. She is surrounded in this presentation by a cast of excellent actors, and stage settings and costumes are elaborate and complete.

"THE SENATOR AND THE SUFFRAGETTES."—With its usual enterprise the Edison Company has taken advantage of the present agitation of the subject of "Votes for Women" to produce one of the most timely and genuinely humorous stories of the season. Mr. Townsend has provided a series of laughable incidents that carry a consistent story to a logical and most comical conclusion.

The opening scene shows a suffrage meeting, not of the comic-paper sort, but such as the better class of American women are taking part in today. Despite the absence of caricature, however, the scene is genuinely humorous and contains clear-cut types of the advocates of the cause. A committee of four is appointed to "see" the Senator in whose hands lies the supposed fate of a bill giving women the right to vote, and they swear in true (?) masculine fashion to accomplish this purpose or die. They are a really determined-looking little band, too, as they sally forth on their mission, with firm faith in their ultimate and complete success. The Senator is waylaid by the entire committee, but succeeds in ridding himself of all except their leader, who is an old friend and whose daughter is betrothed to his son. He refuses to listen to her, but she is not one to be easily turned from her purpose. Taking her daughter to his office, she announces that the engagement of the young couple is at an end until the Senator signs a





# Essanay Films



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pledge which binds him to "the cause." Even here the Senator stands firm, and a sort of counsel of war is called which results in his wife joining his adversaries for the sake of her son's happiness. When he refuses her, his old mother is appealed to and, unable to withstand her grandson's pleas, espouses a cause for which she has little heart. Thus re-enforced, the family descends in numbers upon the luckless Senator, but he has now grown stubborn and again refuses, this time with an air of finality which betrays the obstinacy of his character, but which

members of his family silently and with mournful countenances file into the room. One by one his family bids him farewell, refusing to live with him any longer. He stands firmly upon his principle and refuses to sign the pledge until the little Irish cook appears and starts to follow the vanishing family. As the Senator sees his hopes of dinner as well as a long train of past and future comforts thus disappearing, his stern resolution melts like snow before the summer sun, and he not only signs the pledge, but vows that he always has believed in "Votes for Women."

The story is better acted and better staged than most comedies, comparing very favorably in that respect with some of the elaborate and beautiful serious productions turned out by the Edison factory. Its timeliness should make it popular and give it a special place among the laugh-producers of the month.

"LOVE AND MARRIAGE IN POSTER LAND."—This latest link in the popular chain of Edison short comedies again presents a happy combination of fun and so-called trick work, but it is a long way from the old style slap-stick pantomime, being as fresh and chic as any of the well-known French productions, with an added clearness and sweetness that is wholly American.

Two pretty posters on a billboard are the protagonists of this story. Perhaps because they are so attractive, they come to life before our eyes and, spying each other, very naturally fall in love at first sight—and of course a kiss follows. A burly policeman, who looks about fourteen feet tall beside the little poster people, catches them in the very act, and even though they at once fade into posters again he arrests them and carries them before the learned judge. Naturally, this worthy magistrate is shocked at the story, but when he sees that the culprits are two pieces of paper from a billboard he accuses the officer of having looked upon the wine when it was red. Perhaps to save the officer from such an unjust suspicion, the little poster couple come to life again and the poster girl dances daintily for the delectation of the judge. So prettily does she dance that the poster youth promptly kisses her again, and thus provides the judge with indubitable evidence of their guilt. As they are evidently not little children but grown-ups, so far as poster people can be grown up, he very properly sentences them to matrimony for life. But now a difficulty arises—the poster people have no ring; neither has the judge; neither has the officer. What shall they do? A newspaper catches the eye of the poster girl, and on its page a picture of a wedding ring advertised by some jewelry firm shows plainly. They admire it and wish for this

wonderful ring so strongly that the ring feels in duty bound to turn to solid gold for their use. Picking it up from the paper, the little lady holds it up and with it the judge marries them forever and ever.

The next scene shows them on the street. They have no home, and wander wonderingly on in search of an abiding place. Another billboard attracts them and they gaze enraptured at a beautiful cottage above which appears the sign, "Why pay rent?" Now in posterland, as everywhere, love creates, and so their



seems to only incite his tormentors to further and more determined efforts. The grandmother declines to take "no" for an answer and, having learned by years of experience how to manage men, she devises a plan.

The last scene shows the late afternoon and the wearied, tired and hungry Senator waiting for dinner. He is perplexed and annoyed at finding himself alone and neglected, but quickly learns that something out of the ordinary is about to happen, as the



admiration for the little cottage slowly transforms it before our eyes into a real one, which they enter happily. Inside they are charmed with the arrangement, but find that they have no furniture. Again the billboard fills the bill. There is a poster of furniture and statuary, and while they gaze at it their admiration serves to make it real. Taking it from its resting place among the advertisements, they carry it home. Now, indeed, their home would seem to be complete, but when the postman brings the mail they find among the letters and parcels a long roll, which



# A BIG WEEK!

# CLEOPATRA

RELEASED WEDNESDAY, MAY 11<sup>TH</sup>

**Gorgeous! Amazing! Stupendous!**

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**ALSO RELEASED DURING THIS WEEK:**

**Monday, May 9th**

PETE WANTS A JOB (comedy) . . . 564 feet  
VILLAINY DEFEATED (dramatic) . . . 358 feet

**Friday, May 13th**

SURGEON'S VISIT (comedy) . . . 489 feet  
BERLIN (scenic) . . . 417 feet

**Saturday, May 14th**

THE WRONG ROAD (dramatic) . . . 695 feet  
THE LITTLE TRUANT (comedy) . . . 267 feet

A program that will run at any theatre  
to increased box office receipts

**See these films and judge for yourself**

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**PATHE FRERES**

**NEW YORK, 41 West 25th St.**

**CHICAGO, 35 Randolph St.**

*Get your Posters from the A. B. C. Co., of Cleveland, Ohio*



# POWER'S CAMERAGRAPH, No. 6

The Perfect Motion Picture Machine

Projects absolutely steady, flickerless pictures which do not injure or tire the eyes.

Intermittent movement is encased, runs in oil, and will wear indefinitely.

Gears, spindles and bearings are 50 per cent. heavier than those of any other motion picture machine.

Write for Catalogue E, giving full information.

NICHOLAS POWER CO., 115 Nassau Street, New York

when opened is seen to contain a poster of a beautiful baby advertising a well-known brand of milk. Of course their loving admiration rapidly changes this into a real baby and the picture ends with a very happy little poster family.

For dainty, delightful comedy, beautiful photography and the perfection of mystifying trick work, the picture is unique and should score very strongly with the "grown-ups" as well as with the "kiddies."

## ESSANAY FILM MFG. CO.

"THE STOLEN FORTUNE."—Here is another irresistible comedy, designed wholly for the purpose of amusing, fairly bubbling over with ludicrous and humorous situations. It is our feature film of this Guide, fully up to the high standard and general excellence of the famous Essanay full reel comedies.

Wouldn't it jar you (to resort to an old phrase) if a benign uncle had left you a goodly fortune and you had become engaged to the sweetest girl in the world,

out of view. Helen is rushed into a taxi and sent home, while Frank hurries away, another crowd of Iluskis at his heels.

He makes his way back to the hotel in a taxi by dodging up side streets and through alleys. In his room he finds two more Iluskis. They have been fighting and have partially demolished the young man's suite but after an effort he rids himself of the pests and settles himself quietly to think it over.

There is a knock at the door and Helen and Mrs. Holcombe enter, escaping injury from Frank's stout cane by his timely perception that they are not Iluskis. Both Helen and Mrs. Holcombe are all sympathy and more, they urge that Frank return the engagement ring to Helen, who really loves him and who cares little whether her fiancé is wealthy or poor. He is "sealing the compact with a kiss" when a bellboy enters, ushering in a gentleman, who proffers a card on which is written: "Max Iluski."

The gentleman explains that he is the late Thomas Wentworth's partner—that no Max Iluski exists and that Frank has been the butt of a joke perpetrated upon him by his eccentric uncle, who desired only to see what sort of stuff his nephew was made of. The fortune, Mr. Wharton explains, is his for keeps. It is a happy trio who turn to leave, following Mr. Wharton, the uncle's partner, when from under the bed in Frank's other apartment is heard a still small voice, whining persistently:

"O, Meester Ventwort—I am Max Iluski and I can proof it." The Yiddisher enters the room and offers his proofs but the "Meester Ventwort" and his party have left without paying any attention to him.

"THE SHERIFF'S SACRIFICE."—This is the story of love and self-sacrifice, of the eternal triangle, two men and a girl. In its Western setting, full of the fire and vim of the West in the early days, it is especially attractive.

watched by two children from the top of the cliff and at the time of the hold-up, the little chap, who carried a kodak, took a picture of the affair and hurried away to the sheriff's office.

The boys in town have been apprised of the hold-up and have left to search for the culprit when the little boy hurries into the sheriff's office, excitedly explaining about the robbery.

The sheriff hurries with him to the village photographer, where the negative is developed. Egan immediately identifies the robber as Edgar Odell and with the convincing negative carefully wrapped, he mounts his horse and rides to the Allerton ranch.

He finds Odell nervously pacing in front of the house and confronts him with the accusation that he is a highwayman and further proves it by producing the negative. Odell is completely unstrung when he finds he is discovered, and begs mercy from the young sheriff.

Wilma appears in the doorway for an instant, looking questioningly out at them. Odell motions silence and the two men appear to be quietly conversing together. Wilma, unsuspecting, closes the door.

"She loves you and not me, Ed," says Egan, "I am going to let you go when you give me back the money. And here is enough to fix you with Allerton."

Odell looks up unbelievably, but the money is held out to him and Egan promises not to tell. The sacrifice is more than he can comprehend, but he takes the money and hands back to Egan the sum he had stripped of the cowboy.

"I'll never forget it, Allan," he says.

"Tush," the other replies, "you are a worthless cuss, Ed, but the girl I love loves you. Go and make her happy—and cut out the cards."

Edgar throws the negative on the ground and stamps on it and before Odell can utter more thanks he is in his saddle and away.

We see him enter the gambling house and find our other cowboy friend to whom he restores the money with a word explaining how he got the money, but the fellow got away.

The story ends with Allan leaving the saloon and turning to his pony, stroking her fondly.

## GAUMONT.

(George Kleine.)

"THE BANKS OF THE DANUBE," or Around Buda-Pest.—In this interesting and educational picture, we are suddenly transferred from our own home to Austro-Hungary.

Here we wander, first, about the streets of Buda-Pest, which is divided by the famous river, Danube,



Allan Egan, the young sheriff of Jassimine county, loves the pretty Wilma Allerton, the daughter of a wealthy Texas ranchman. He is rejected by the girl for her father's foreman, Edgar Odell, a handsome young Texan, whose one serious fault is the desire to gamble.

On the day our story opens Odell is sent to the village post office to cash a money order for his employer. While in town he is seduced into a gambling house by a friendly cowboy, where he loses his money and also that of his employer. Disheartened, he leaves, but returns to the gambling house in an effort to get the money back. He is kicked out now that he is broke.

Fearful of facing his employer without the money, Odell resolves to hold up the chap who won his money. In a lonely spot at the base of a cliff he waits until the other fellow saunters by. The hold-up is successful and Odell, who had masked himself with a black handkerchief, hurries away, confident that he can again establish himself in the good graces of Allerton. Unmindful of the fact, Odell had been

spanned by numerous magnificent bridges which we see both from the boats and from the shore.

We then visit a number of the more important public buildings.

It is interesting to note here that the name Buda-Pest is the official title of the two united towns, Buda, on the left bank of the Danube, and Pest on the right.

On the Buda side we see the high hills crowned by



had lived in unaccustomed luxury during six golden months, when you suddenly found that the money was not yours at all, that your uncle had stolen it and even had the audacity to leave you a letter requesting you to return it to the man from whom he had stolen it. I say now, wouldn't it jar you?

Frank Wentworth becomes engaged to a rich society girl, the engagement made possible by his sudden wealth after the death of his uncle. This latter left a sealed envelope bearing the inscription "to be opened by my nephew, six months after I am dead," and when Frank opens the letter shortly after he has slipped an engagement ring on pretty Helen's finger he learns to his great dismay that his uncle had come by his money unfairly, in truth, had stolen a valuable invention from a Pole, one Max Iluski. And he now asks his nephew to return every penny of the stolen fortune to this Max Iluski, who would be found residing somewhere in New York City.

Frank sorrowfully breaks the engagement, despite the girl's pleadings and sets out to find Max Iluski, wishing to wash his hands of the matter as soon as possible. He advertises in the evening paper and lo! the following morning fully a score of Iluskis, each claiming to be the only real, genuine, Iluski, call upon him at his hotel and insist upon the fortune being returned to the rightful owner. Also his morning's mail is overflowing with letters from Iluski et al, insisting, demanding, begging for the money.

Frank meets the vagabonds in the corridor of the hotel. He is set upon by violent hands and escapes death miraculously when he dashes through the mob, out of the hotel and into a taxi.

He meets Helen in the park, but they are hardly seated on a bench when two or three more Iluskis, as faithful as shadows, come whining about him. Frank starts to wipe the pavement with them when a policeman interferes and hustles the two knaves



# LUBIN FILMS



Released Thursday, May 5th, Approximate Length, 991 feet

## Realistic

Troubles never come singly. Disappointed in the expected visit from his sweetheart, the miner is caught by a premature explosion and his ankle crushed by a falling rock. He is assisted to his cabin, and in the delirium of pain he imagines that his sweetheart is there. The vision comes true, for she arrives after all, and with her arms about him the miner forgets his pain.



## Convincing

The vision is splendidly handled, and adds much to the effectiveness of a strong, holding story of the West. Both in the interior and exterior scenes, the atmosphere of the West is preserved without a single false note, and the cabin scenes are played within an actual log hut, and not in front of walls of painted scenery. From every point of view, a corking picture.

## Pictorial

## Interesting

# THE MINER'S SWEETHEART

Approximate length, 415 feet

Released Monday, May 9th

Approximate length, 461 feet



## KIDD'S TREASURE

(A. B. C. Posters)



## RASTUS IN ZULULAND

A title with a double meaning, for the buried treasure is not that of the famous pirate, but of some boys, who in emulation of the scourge of the seas, bury their childish treasures with impressive ceremony, and map the location. The map falls into the hands of some fishermen, who proceed to dig up the chest, to the joy of their envious fellows. A smart little comedy, with the scenes set in the West Indies. A treat to the eye as well, as possessing unusually strong comedy value.

See Description Inside

A really novel idea, capitally worked out. Rastus is a lazy coon who prefers sleeping in the warm sunshine to working. In a dream he ships as a sailor, and is wrecked on the African coast. He is captured by the Zulus and condemned to the pot. The chief's daughter wants him for her husband, but Rastus prefers being eaten to being chief. He changes his mind when the fire is started, and is made chief, but the lady is not to his liking, and the spears are at his breast when he awakens, relieved to find that it was only a dream.

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THE MASTER MARK (TRADE MARK) OF PICTUREDOM

**SELIG**

Every Exhibitor in "America" Should Have a Shriners' Night

Length, 1,000 Feet    RELEASE DATE, MAY 9    Code Word, "Days"

**2 IN 1**

**7 DAYS**

A Picture for the Masses    **F** RISKY ROTHY FUN AND ROLIC

**Exhilarating! Refreshing!**

Same Reel—"THE MULLIGANS HIRE OUT"

**THE MONEY BAG**

Selig Dedicates to our Favorite American Poet  
**JAMES WHITCOMB RILEY**  
The Great Film Subject

**"There, Little Girl, Don't Cry"**

The Sweetest Story Ever Told. Worthy of Feature on Any Programme.

Length, 1,000 Feet.    RELEASE DATE, MAY 12    Code Word, "Riley"

THE MASTER MARK (TRADE MARK) OF PICTUREDOM

the Konigsburg and Fisherman's Bastion. The river front of Pest is exceedingly modern, and includes the new houses of parliament, the academy and numerous other public buildings of beauty.

Your patrons will thank you greatly for giving them this tour in eastern Europe.

"THE MONEY BAG."—A clean story enacted among beautiful rural scenes always pleases.

A subject of considerable power, set in the midst of romantic background. A bank messenger, or collector, while making his rounds on horseback, drops



a satchel full of bank notes, of which he had fortunately previously taken the numbers. A tramp picking it up, takes the money and throws the satchel back upon the road.

Here, the roadman, while in company of his wife and son, finds the bag and gives it to the boy to use for carrying his school books.

The loss is reported to the police, who immediately institute an inquiry and experience little difficulty in locating the bag in the possession of the boy. The father is naturally apprehended, in spite of the protestations of the family that the satchel was found empty.

The tramp, meanwhile, is spending money so lavishly that suspicion is aroused. He falls under surveillance and is soon captured while hiding the remaining notes.

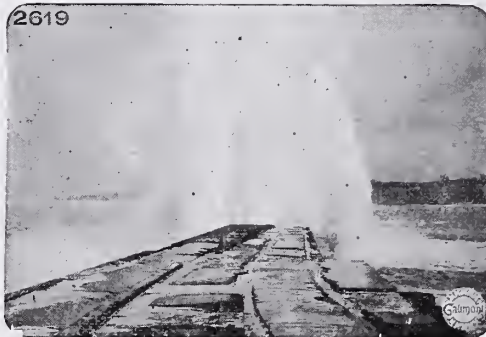
The numbers on the bills serve as identification and the laborer is released and rewarded for the hardship he has undergone.

A drama that holds the interest throughout, without the introduction of highly sensational features.

"GIGANTIC WAVES."—Masterfully toned and tinted scenes lend additional charm to this unique subject which presents superb water effects on the wild rockbound coast of the Gascogne Gulf.

Ever a strange fascination is exercised over us by natural wonders. People seem never to tire of watching the element, especially when in battle.

In this film we introduce realistic scenes of rocky



headlands, surging waves, and their magnificent struggle against one another.

The stormy surf seen first far out toward the horizon in one vast plain of fretful billows, gradually rolls in, white-capped and flecked with floating foam, to beat mercilessly against rocks, throwing over them a shining spray of marvelous beauty.

The angry sea dashes through narrow channels, over rocky pinnacles, and against the majestic sea wall.

Several hours were used in making the picture and the waves at first roll in with only a moderate force which gradually increases until they are of such size to perfectly justify the title we have used.

"THE CALL OF THE FOREST."—A simple story so delightfully told as to make it a feature for any program.

This film is the old story of the pretty country girl and the handsome tourist. The girl, persuaded to

leave her home for the brighter sphere of the town, writes a note bidding her parents good-bye, leaving them heartbroken.

The next scene finds the old people looking for their child, but in vain. In time, a feeling for the old surroundings comes back to the daughter, and she again visits the home of her childhood. Here she is recognized by her smaller sister, who quickly warns the parents of the return of her sister. The father, a little beside himself at his daughter's daring to return, after leaving them in such a manner, picks



up a gun, intending to shoot her lover, but his hand being somewhat unsteady, his wife receives the shot. She is luckily only wounded. The secret lover makes his escape, the daughter is forgiven, and the scene closes with her parents consenting to her marriage with the sweetheart of her childhood. The whole of this picture, is taken amidst beautiful natural scenery. Richly toned, truthfully costumed, strongly enacted; the film will surely please the people.

#### URBAN-ECLIPSE. (George Kleine)

"CALLED TO SEA" or "WHAT'S BRED IN THE BONE."—The wild and rugged coast of Normandy furnishes fitting environment for scenes of storm and stress realistically presented, the waves dashing over



# ★ MELIES RELEASES ★

May 5, 1910

**"THE DEBT REPAID"**

Indian Drama

CORKING SUBJECTS, ALL OF THEM. PUT THEM ON YOUR PROGRAM.

May 12, 1910

**"SPEED vs. DEATH"**

A Thrilling Race Against Time

May 19, 1910

**"A RACE FOR A BRIDE" and  
"A Rough Night on the Bridge"**

We have Posters, too; Write us for them if your Exchange does not supply you.

★ **MELIES, 204 East 38th Street, New York City** ★

WESTERN REPRESENTATIVE, JOHN B. ROCK, 109 RANDOLPH STREET, CHICAGO, ILL.

anxious grief-stricken widows, as if seeking to serve them as they have already dealt with their husbands. News of a ship in distress is carried to a fisherman's cottage, and two generations of hardy toilers respond to the call, leaving a third—a small boy—with his mother.

The lifeboat is launched and proceeds on its errand to a vessel outside the bay.

Weeping wives and mothers witness from the shore the total loss of vessel and rescuers. Not a soul saved. Grandly pathetic scene as the waves beat against the rocks. The lad comforts his mother.

The widow and fatherless. "The sea shall not have you," is the cry of the mother to the son. "You shall be a priest."

Interior of seminary. The reluctant boy is handed over to the priests, to be trained for sacred service.

Ten years later, the boy now a priest, visits his mother.

Another alarm. Help needed. Vessel stranded on the cruel rocks.

"Bred in the Bone." The priest insists upon joining the rescue party. Grief of his mother.

Again the lifeboat is launched, while the women wait as before.

The breakwater. Successful return of the rescuers. They tell the story of the priest's bravery in saving life.

The cottage. The priest and his mother. "Forgive my disobedience, mother; it was the order of my father." Dissolving effect: The dead father appears and raises his hands in blessing.

A thrilling, pathetic, realistic and perfectly photographed drama containing all the elements that lend themselves to certain popularity.

**"IMMIGRANT'S PROGRESS IN CANADA."**—An enthralling illustration of the first five years' actual experience of a Canadian immigrant in the Great Northwestern Prairie Wheat Belt.

Order of pictures:

1. A "prairie schooner." The immigrant from the eastern provinces and his family, having journeyed



hundreds of miles by a wagon, take up government land and proceed to settle.

2. The first year. Breaking virgin soil with an ox team. The first home—a rude log shack. The first harvest of wheat—gathered by one binding machine.

3. The second year. Good "frame" house, excellent crop, two binders in use for harvesting operations.

4. After five years. A prosperous farmer. Imposing homestead and outbuildings—forty-eight horses, motor car, miles of wheat lands, numberless binders at work.

5. Methods of harvesting wheat. Gasoline engine drawing four binders, which cut, bind and sheave the wheat at one operation.

6. Scenes at Davidson. Harvesting wheat with fit-

teen binders, horse-drawn—a wonderful spectacle. Threshing and sacking processes by machinery.

This film can be made a strong drawing feature in any neighborhood. We all like to see how the other fellow did so well.

**KALEM CO.**

**"CHIEF BLACKFOOT'S VINDICATION."**—Scene 1.—The members of a small Sioux tribe are sitting smoking and gaming in front of their tepees when Chief Blackfoot comes in riding his cayuse. He announces that he has come to gamble and is welcomed and given a pipe after a brief ceremony. The gambling sticks are produced, a blanket is spread on the ground and the game starts. Chief Blackfoot first loses his blanket, then backs his horse against one of the other Indians and wins. Then the other Indian refuses to play any more, and Chief Blackfoot starts off with his new horse to the agency. The Indians show no ill will at his winning, for they know he did it fairly, as all Indians do.

**SCENE 2.**—We are in front of a Western road house. Several bad men are lounging about in front when Blackfoot rides up with his horses. He pantomimes that the horses are for sale, and they at once greet him with great warmth, and propose that he go inside and gamble for them. The horses are left outside tied to the posts and all enter.

Here we see the interior of a Western gambling joint. It has a bar on one side and a fake red and black wheel on the other. As the crowd comes in there is a noisy greeting and the Indian is invited to have a drink with all hands. He is soon slightly tipsy and is then led over to the fake wheel and the working shown him. Several cappers win and are ostentatiously paid. It is then proposed that Blackfoot gamble for the horses. He agrees and each time places his hand on a different color. Each time he loses. Infuriated by his losses he starts to draw his knife, but he is cowed by revolvers and driven out. When he is outside the gamblers laugh uproariously at their success, and one gives a demonstration of how easily the wheel is stopped wherever wanted. They do not, however, see Blackfoot's scowling face looking in at the window, and realizing how he has been swindled.

Blackfoot having seen through the window how he was swindled, attempts to take his horses, but one of the gamblers discovers him and the others pile out and drive him away, and lead his two horses to the stable.

**Scene 3.**—The Indian agent is selling some big brass earrings to a comely squaw, while the Marshal stands by laughing, when Blackfoot comes in and vehemently protests against the gamblers. The agent listens to him and is about to send the Marshal out after the gamblers when they enter with a stranger. Blackfoot at once points the accusing finger at the gamblers, but they in turn bring forward the stranger, who accuses Blackfoot of being a horse thief. Blackfoot is infuriated and makes a move for his knife. At this the gamblers produce their guns and a fight is imminent when the agent springs out with an old U. S. flag in his hand. This he throws over the Indian's shoulders with a gesture as if to indicate that the Indian is under the protection of Uncle Sam. The gamblers put up their guns sneeringly and the Marshal asks the stranger again if he is sure that Blackfoot stole the horse. He says emphatically "Yes," and at that Blackfoot makes a spring and is out of the door before they can catch him, though one or two of the gamblers make a bluff at following him. The agent talks to the Marshal doubtfully, as not fully convinced that Blackfoot is a crook.

**Scene 4.**—We see the Indian agent leaving home and kissing his wife and little girl good-bye. When he has gone the mother cautions the little girl not to go away and enters the house. The little girl, however, decides to go after wild flowers and strolls away.

Showing the little girl wandering through the woods plucking flowers.

Showing the little girl at the edge of a cliff. She leans over to pick a flower, loses her balance and falls. It is a hard fall and the poor little youngster is knocked senseless.

**Scene 5.**—Chief Blackfoot comes along moodily. He has a lariat in his hand which he has been carrying in the previous scenes. As he reaches the spot where the child stopped, he looks down, sees the imprint of her feet and then kneels down and studies them carefully and follows them slowly and deliberately out of the picture.

Blackfoot follows the trail up to the edge of the cliff and starts as he sees the body of the child below.

Blackfoot makes his way down the face of the cliff and reaches the child, taking her in his arms and climbing back up. The child clings to his neck as he laboriously makes his way step by step along the niches in the rock to the top.

**Scene 6.**—We are again in the Indian agency. The two Indians seen in the first picture from whom Blackfoot won the horse, are at the counter trading when the agent's wife enters in wild excitement with news that the child is lost. The gamblers and the stranger follow in, attracted by the outcry, and at once seize the chance to accuse Blackfoot, and propose going out after him. The posse is organized and is just about to start when Blackfoot appears at the door with the child in his arms. The child is restored to her mother, and the gamblers are clamoring for the arrest of Blackfoot when he suddenly sees the two Indians from whom he won the horse. He calls on them to tell the agent how he came by the horse. They do so, and the gamblers start to leave, but as they do so the Marshal steps in front of the door with two revolvers drawn and stops them. They throw up their hands and are handcuffed and led away by the Marshal. The agent then takes the child in his arms and motioning all to follow, goes out.

They all come to the place where Blackfoot's horses were tied and the trail is followed to the shed, and the horses turned over to Blackfoot. Blackfoot and his friends mount the horses and ride away while the little girl from her father's arms throws a kiss after him and the father and mother thank God that their little one has been safely returned.

**"THE EGRET HUNTER."**—How beautiful is that white egret upon my lady's hat, with its long, slender, graceful glistening white feathers. But alas, how heartrending is the tragedy of that beautiful egret. Only at breeding time do the great white egrets wear these wonderful plumes. A few years ago one might see in Florida and its neighboring states hundreds upon thousands of these birds. Then fashion decreed that my lady should wear egret plumes upon her hat. The edict went forth and in response the wholesale slaughter of the mother birds began. Saddest of all, each bird left behind it a nest of helpless young to die of starvation. Finally, in reply to the repeated indignant appeals of the bird lovers the law stepped in to save them from extinction. But still the slaughter goes on until now only in the deepest recesses of the Southern swamps can the egret be found. The Kalem Players penetrated into the centre of the Florida everglades and amidst the surroundings where he plies his cruel vocation wove a dramatic story of the terrible reckoning meted out to one of these illicit plume hunters.

**Scene 1.**—At the opening of the first scene we are gazing at a secluded corner in the spacious grounds of one of those celebrated winter hotels that dot the coast of Eastern Florida. Lounging against the bench is the egret hunter. His gray eyes glance about. Across the lawn comes an elderly gentleman and two young ladies. Their very appearance stamps them as tourists. Backward the plume hunter walks, and as he passes directly in front of them, he eyes them keenly. The old gentleman discovers he has forgotten something at the hotel. He hastens back while the two young ladies seat themselves to wait his return. The plume hunter approaches and speaks softly to them. At first they are indignant, but from his coat he draws a black cloth and spreads before their eyes two beautiful egret plumes. The sale is quickly made. The plume hunter gives a quick glance around and disappears, while the two young ladies congratulate themselves upon having secured these beautiful rare plumes at such a small price.

**Scene 2.**—The scene shifts to a little country store



# EDISON FEATURE FILM FOR NEXT WEEK

## The Stuff that Americans are Made of

A real American boy, cautioned by his parents to guard his little sister during their absence, proves his mettle by surprising two burglars and holding them captive for hours at the point of an unloaded gun. A film that will capture any audience. No. 6628. Code, Viperiers. App. length, 455 feet. To be released May 10th.

### OTHER EDISON FILMS

**HISTORY REPEATS ITSELF.**—A little Comedy classic, by Carolyn Wells, with a touch of heart interest, in which two young lovers, detected at the moment of their first kiss in the rose garden, prove to the mother that the incident is but a repetition of the first act of her own love story. A dainty little story charmingly acted. No. 6627. Code, Viperidae. App. length, 540 feet. To be released May 10th.

**CARMINELLA.**—E. W. Townsend's drama of New York's lower East Side, in which an Italian flower girl, who cares for a millionaire's son, when he is wounded by a gang of toughs from whom he had rescued her, finds that she has aspired beyond her station and goes sadly back to her flowers. A strong dramatic theme with an effective touch of pathos, worked out by familiar types and in familiar scenes of the East Side. No. 6629. Code, Viperinas. App. length, 720 feet. To be released May 13th.

**ACCIDENTS WILL HAPPEN.**—Here's a laugh-getter. A short comedy in which three insurance "risks" are fluttered beyond recognition on the seat of a street car by a lady of avoirdupois. The familiar types in the street car and the climax will "bring down the house." No. 6630. Code, Viperino. App. length, 280 feet. To be released May 13th.

**THE PRINCESS AND THE PEASANT.**—(Dramatic.) No. 6631. Code, Viperbiss. App. length, 1,000 feet. To be released May 17th.

**SISTERS.**—(Dramatic.) No. 6632. Code, Virgineo. App. length, 995 feet. To be released May 17th.

### Special Decoration Day Film

**'MID THE CANNONS' ROAR.**—A melodramatic story of the Civil War, replete with military glamor and the thrill of battle. A film that will fire the patriotism of every American. No. 6635. Code, Virginibos. App. length, 1,000 feet. To be released May 27th.

Order Display Posters of these Films from your Exchange or the A. B. C. Co., Cleveland, Ohio

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SAN FRANCISCO: Geo. Breck, 70 Turk Street

KANSAS CITY: Yale Film Exchange Co., 622 Main Street

NEW YORK: P. L. Waters, 41 East 21st Street

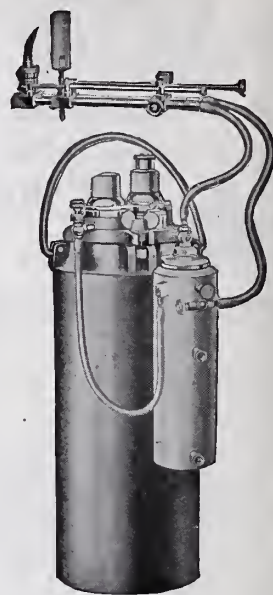
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## EDISON OXYGEN GENERATOR AND SATURATOR

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SOLD BY ALL LICENSED EXCHANGES

on the edge of the Florida everglades. Two garrulous loafers are talking earnestly of the reckless plume hunter, Kendall, when Steward, the game warden, approaches. They taunt him at his inability to catch the plume hunter red-handed. At this moment Kendall enters. He stops to order some cartridges from the storekeeper. Brisco, the busybody, calls him forward. Steward and he look each other over. Then Kendall takes his cartridges from the storekeeper, turns and stepping forward, deliberately breaks the package and begins to stow them in his pockets. Steward strides forward angrily. "I know what you are doing, and I am going to catch you some day." Kendall laughs coolly, blows the smoke from his pipe, and walks away. Steward looks after him. Turning around, he catches Brisco the gossip laughing at him. He rages up and down. Now Eva Livingstone comes in. She is gazing back at Kendall. At sight of her Steward's tirade stops. He doffs his hat and speaks. She starts, turns and greets him. But her eyes soon wander back to the disappearing figure of Kendall.

Scene 3.—The next day Kendall has just bid Eva good-bye at her gate and walked away when Steward approaches. He sees Kendall's retreating form and scowls. Now he makes the offer of his hand to Eva. She refuses him gently, while her eyes involuntarily wander out in the direction of the disappearing Kendall. Steward's eyes follow hers. "So that is why you refused me. Do you know what he is? Nothing but a common plume hunter." Eva holds up her hand—"Stop! I won't hear another word." Up the walk she goes. Steward looks after, then leans against the fence, his head dropped in hopeless despair.

Scene IV.—Up one of those silent sluggish little streams that flow out of the everglade swamps we see Kendall paddling. He is bound for the rookery of the egrets on a small island in the everglades. Now he turns off into the swamp. We see him paddling slowly through the dense swamp pines growing from the water. No sound save the faint dip of his paddle is heard. Occasionally a water moccasin glides from a protruding log into the water or an alligator moves sluggishly from his path. He has reached the island. He pushes his canoe to the shore, picks up his gun and after a cautious glance about, walks on. In the tropical brush of the little island the great white egret makes her nest. Kendall is walking along. Ah! here is a nest. He stops. Here comes the mother bird. Down on his knee he drops. As the mother bird flies toward the nest to feed her young, he fires. She flutters to the ground. Back the hunter goes, and in a moment returns with the beautiful back plumage of the mother bird. He glances into the nest. A cynical smile plays over his face. Picking up his gun he starts back towards his canoe.

Scene 5.—At the landing point nearest Kendall's shack Brisco is fishing. Glancing up he sees Kendall approaching in his canoe. From the other direction he sees Eva. Ah! Here is something to watch and tease Steward about. He hides behind a clump of swamp grass. Eva stands at the shore and waves a welcome to Kendall. He pushes the canoe to the shore and leaps out. Eva is in his arms. Brisco peeps out, his eyes round and curious. Kendall reaches into the boat and taking out the egret plumes displays them proudly. Eva remonstrates with him for having them. All this Brisco sees with protruding eyes. As Eva and Kendall walk up the path he comes from his hiding place and speeds away towards the store.

Scene 6.—At the store the usual crowd of loafers are talking. Steward sits alone morosely whittling. In Brisco rushes. He tells Steward of having seen Kendall with egret plumes. Steward turns away half indifferent. "But that is not all. When he first met Eva, he took her in his arms and kissed her." At that Steward's jealousy flames up. "Come, boys, we will go and get this plume hunter." He appoints one of the crowd his deputy. As they hurry away Brisco is busily relating this choice bit of gossip to Mrs. Jones. He turns—"What, are they gone? I will miss something." Off he waddles after them.

Scene 7.—Up to Kendall's rough cabin came Eva and Kendall. She is pleading with him to give up the illicit hunting. He refuses. She turns away sorrowfully. Down on his knees beside her he drops protesting his love. She gently takes the egret from him. He yields to her insistent pleading, gives her his remaining cartridges and opening his gun throws out the last one. He is through with it. They embrace happily. Hark! What was that! Some men coming. They must not see you here. Quick! Go in the cabin. Up the path comes Steward, his deputy and Brisco. "So I've caught you at last with the goods." "What do you want?" "I want you and the plumes you have. If they are in the cabin I am going to get them." Kendall steps before the door. "Any one that enters this door does so at his peril." Reaching in he pulls out his empty gun intending to intimidate Steward. The deputy thinks the gun is loaded and fires. Kendall falls. A shriek is heard. Eva dashes through the door and kneels beside Kendall. Brisco picks up the gun. "See, warden, it was not even loaded." Now Kendall slowly lifts his head. He tries to stagger to his feet. A shudder passes over him and he falls back dead. With a cry of anguish Eva falls across his body. Steward and his deputy stand with bowed heads. Kendall has paid a terrible reckoning for his illicit plume getting.

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Soon her interest is greater in the young mechanic than in the machine and the superintendent surprises them, so intent upon their love-making, that they have not heard his footsteps. He has planned to marry the daughter and so succeed to the business, and he looks with little favor upon the mechanic who dares aspire to be his rival. Business enemies of the firm have approached him with a proposition that he sell them the plans of the new invention and now, partly through greed, but more in the hope of discrediting his rival, he steals the plans and sends them to the other concern. The mechanic is taxed with the deed and not even his genuine surprise at their loss is believed. In the presence of the other employees and the girl he loves he is driven from the shop to start life over again with the act of treachery standing against him. He is unable to obtain employment and things look dark when the girl's visit to



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the bank accidentally reveals the true culprit. The superintendent is just ahead of her in the line at the paying teller's window, though he does not see her. He is getting cashed the check that is the final payment on his bribe and he drops the short note which accompanied the check. He does not perceive the loss, but as the girl turns from the window she sees the fragment of paper and picks it up. Hurrying to the home of the mechanic, she tells him the good news and together they seek the factory office, where the letter tells its own tale and the tables are turned against the superintendent. Approval of their engagement is the father's apology and all ends happily.

"MRS. NOSEY."—You've met her brother, Mr. Butinsky, but Mrs. Nosey has the feminine curiosity in addition to the family failing and she is far more



inquisitive. Starting downtown on a shopping trip she sees that the gardener has left the hose on the lawn. She does not know that he has gone around the corner of the house to turn on the water, but she finds it out in a moment, for with a rush the stream spouts from the nozzle and drenches her. Pursuing her determined course, she comes upon a bill-poster. With her faculty for getting into everything, Mrs. Nosey of course got into the Ladies' Morality League and when she sees the vivid pink tights on the lady being posted she stops to argue the matter with the man behind the brush. He advises her to be on her ponderous way and suggests that she is jealous of the sylph-like form of the lady of the tights. Mrs. Nosey retorts by pulling the poster from the wall and the bill-poster gets the last word by pushing the brush into her face and advising her to stick to it. A man reading a letter attracts her attention, though she does not even know the man. He drops her pieces and Mrs. Nosey picks them up becoming so engrossed that she does not hear a man with a wheelbarrow coming around the corner. She is caught in the barrow and the surprised chauffeur wheels her a couple of blocks before he dumps her down a hill. But that is not her only free ride. An automobilist cannot fix his machine and climbs in to try the gauges, Mrs. Nosey follows and the machine starts with a suddenness that throws her against the seat. The automobile begins a mad ride that winds up against a tree. Mrs. Nosey is thrown out and the enraged chauffeur picks her up and throws her down another hill. An electric light wire next attracts her attention and she becomes so highly electrified that

she dashes madly down the street, overturning a policeman and cutting all sorts of capers until the current is exhausted. Her last feat is to investigate Prof. Zeno's laboratory while the professor has his back turned. The subsequent explosion does not quite kill her, but she emerges from the building temporarily cured of her inquisitiveness.

"THE MINER'S SWEETHEART."—Jack Ferris has gone West to take possession of his uncle's mine, the sole possession his relative had to leave. It is a lonely situation for a young man used to the life and bustle of the city, but Ferris bravely sticks it out, sustained by the thought that he is working for the little girl "back East." He is rejoiced when a letter comes that tells him he is to receive a visit from Agnes and her father; the latter coming West to look into some investments. The thought that the lonely little cabin will be transformed by her presence delights him. But a telegram follows the letter telling him that her father is injured and cannot come and Jack works at the baffling rock that hides from him the pay streak he knows must be there somewhere. A blast does not explode and Jack rashly goes back to see what the matter is before waiting a proper time. The fuse is still burning, but it burns slowly, and just as the young miner bends over it it flashes up, the force of the explosion throwing him down the face of the cliff. The mass of debris that follows crushes his foot badly and he is unable to free himself. Shooting his pistol into the air to summon help the intense pain causes him to faint. But



the shots have been heard and help soon comes. He is taken to the cabin and made as comfortable as possible while his friend rides for the physician. In the delirium of pain Jack, tossing upon the rude couch, sees himself and the girl of his dreams go through the meeting that he had so fondly planned. She comes into the cabin to receive his welcome and he kneels beside her to tell again the story of his devotion. Then the vision fades and he awakens to the realization of the pain at his heart that is even more acute than the ache of splintered bone and bruised muscles. The doctor comes and binds up the injured member, applying soothing lotions and cooling ointments and leaves him for a more natural sleep. Meantime Agnes and her father arrive at the nearest station, her father's injury having proven less severe than was supposed, and the chum who has helped Jack happens to be at the station to direct

them to the little cabin. He procures a conveyance for them and Jack's joy when they enter may well be imagined. The aching foot is forgotten as he kneels beside the girl he loves and tells her that the unfortunate blast disclosed the high grade ore for which he had searched so long. The story is simply told, but the grip upon the interest is never relaxed and the sudden turn that brings the happy ending is the better appreciated because unlooked for.

## MELIES.

Swift Arrow, a lithe and willowy Indian leaving the encampment of his fellow braves, is well on his journey when he is thrown from his horse and receives a broken leg and injuries from which he is disabled, and lies helpless and alone when he is dis-



covered by a ranchman and his daughter, who bathe his wounds and take him to their home, where he is restored to health and strength. In appreciation of this kindness to him he refuses to leave them, preferring to serve them and repay them if possible the debt so generously bestowed.

The ranchman with the Indian is obliged to go away from his home for a few hours, and leaving his daughter in charge of the shack, he takes his departure. During their absence the home is attacked by a hostile band of Indians, and, after putting up a stiff fight, killing some and wounding others, the girl is carried off and kept captive in the Indian camp.

Upon the return of the girl's father, Swift Arrow and their companions, they discover the scene of carnage and at once suspect the cause of the girl's disappearance. Swift Arrow assumes the dress of his tribe and declares his intention of finding the girl and restoring her to her father. Arming himself he goes in search of the girl and her incarcerators. He is permitted to enter into the powwows and affiliates with his brethren until he discovers the girl's whereabouts.

Watching his opportunity, he releases the girl from captivity, places her on his pony, mounts another himself and makes for freedom. The savages discover the escape of the girl and immediately start in pursuit of her and her deliverer, who is mortally shot and captured, while the girl rides frantically to her father's ranch and notifies him and the ranchmen of Swift Arrow's plight. They prepare to go to his rescue.

Mounting their horses, they ride off; the girl joins them and they reach the Indian encampment just in time to snatch Swift Arrow from the burning pile



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and the stake to which he is bound, after a terrific battle in which the Indians are routed and defeated. With a last longing look of gratitude, Swift Arrow, gazing into the faces of his friends, smilingly starts for the "happy hunting grounds."

## SELIG POLYSCOPE CO.

"THE COWBOY GIRLS."—In the shaded lawn of a New England home, the athletic girl-friends of Hazel Howard are seen indulging in fencing and other outdoor sports. All is happiness and the timely arrival of the messenger who hands a letter to Hazel which proved to suggest an idea for a unique outing. The aunt had wired from the L. Z. ranch that her husband and the boys are away for three weeks and Hazel is expected, together with her girl-friends to pay the ranch a visit.

They are assured there is not a man within ten miles. The ranch cook is to meet the party at the station; the novelty and romanticism at once suggests itself and the invitation is accepted and preparations hurriedly made for the trip. We see them landing at the station of Cyotte Valley and Hi Low rounding up the visitors and their trip to the L. Z. ranch, their arrival and taking possession of the bunk houses and general turmoil prevails.

The Chinese cook is just beginning to realize what real management of the ranch means and finds the name has suddenly changed to Lizzie ranch and the hunk house sign reads "Dormitory." Bud West, a well known cowboy from the foothills, rides in and surveys the situation, takes a peek or two and decides to get acquainted with the new arrivals. The invasion does not meet with the approval of the fair co-eds and, accordingly, he is tied and relegated to the woodshed. Hi Low relieves him of his chaps and substitutes Aunt Nellie's "Mother Hubbard." Bud finally makes his escape and hurriedly rides his horse toward the river. As soon as his departure is noted, the chase is begun—a plot is discovered to steal the L. Z. horses, and foiled by the new invaders of the ranch, and terminates in a happy ending.

"PAPINTA."—Jose and Papinta are lovers. "Carrodo," an Indian, spies upon them and then hurries to tell the girl's uncle, Pedro, who intends that she shall marry Juan. The lovers hold a secret meeting and determine to elope. They meet Father Vallejo, who agrees to marry them. Carrodo again overhears and follows. The young couple enter the chapel; Carrodo runs back to inform Pedro, the uncle.

The marriage is just over when an Indian girl, Wahna, enters and tells that Pedro, the uncle, and Juan, the rejected suitor, are approaching, bent on vengeance. The young couple hurriedly leave. They are overtaken by Pedro and Juan. Jose is knocked down and Papinta is about to be dragged away, when Father Vallejo enters and prevents further harm. Again the young couple ride away, but Juan, determined upon vengeance, follows, taking with him several Mexicans. They meet up with Jose and Papinta, but are outwitted by an American surveyor, who joins in to help the young couple. This story is redolent with the atmosphere of the adobe and is taken in that land of the sun, where adobe color and characteristics live.

## AMONG THE EXHIBITORS.

Elson Howard, for a number of years manager of opera houses in the Monongahela River valley, has purchased the Arcade theatre at Brownsville, Pa., and will run motion pictures exclusively.

C. Rasmussen has just completed a new theatre at Long Beach, Cal., for vaudeville and pictures.

The Theatorium at Long Beach, Cal., has been enlarged to seat 500 people. A Motiograph and Edison Model B projecting machines have been installed. High-class vaudeville and licensed pictures will be the attractions.

Frank J. Tillman will open a picture theatre at Athens, Pa., about May 1. The building is new and will seat about 300 persons.

James C. Devine has purchased the Happy Hour theatre at Lestershire, N. Y., from George Roberts. I. D. Russell will open a picture theatre in the McMillan block, Wheeling, W. Va.

Fred. Waite of Bridgewater, Mass., has arranged to open a picture theatre in the town hall at that place.

Charles Harrington of Trumansburg, N. Y., has sold his picture theatre in that place to parties from Corn- ing, N. Y.

Bertie Hall has bought the Wonderland picture theatre at Wheeling, W. Va., from A. W. Lewis and Oscar Manes.

Charles Delas of Napoleonville, La., and Warren Golden of Plaquemine, La., have merged their picture theatres and will conduct them under the title of Corde Electric Show Company in the future.

Walter G. Webster has leased the picture theatre at Ballston Spa, N. Y., from the former proprietor, Mr. VanEvern, with the privilege of purchasing.

The Lyceum Amusement Company opened the Auditorium theatre at Kansas City, Mo., on April 16, with pictures and a special concert number.

Jesse Shannon has purchased the interest of his partner, D. A. Cochran, in the picture theatre at Wynnewood, Okla.

Brannick & Cushing have opened a picture theatre at Manchester, Conn. It will seat 800 persons.

Thomas Cavanaugh has opened a picture theatre at Nepatecong, N. J.

Joseph Okin will build a picture theatre at 100 and 102 Springfield avenue, Newark, N. J. It will cost \$60,000.

H. E. Hartman has let the contract for an addition to his Keystone picture theatre, Northampton, Pa., which will give it a capacity of 400 additional seats and provide for a thirty-foot stage.

D. E. Rice, proprietor of the Grand picture theatre at Calumet, Mich., has leased a building on Hecla street, Laurium, which will be transformed into a picture theatre. This will make the sixth house in the Rice Circuit of picture theatres.

George Schwenger has opened a picture theatre in Jamaica, N. Y.

The New Theatre Company of Baltimore, Md., will build a picture theatre at Park avenue and Lexington street, that city. It will cover an area 123 by 137 feet with an entrance on Lexington avenue.

Moses Hofheimer is at the head of a company of Richmond, Va., capitalists which proposes to erect a high-class motion picture theatre in that city.

O. C. Jackson will open the new Dixie picture theatre at Paris, Tenn.

The Churchill-Burroughs syndicate have opened a new picture theatre at Kalamazoo, Mich.

Ray B. Smith has purchased the interest of his partner, Ed. Fredenburg, in Fairyland picture theatre, Gouverneur, N. Y.

Manager Dooling opened Revere Auditorium, a new picture theatre at Revere, Mass., on April 16.

The Cascade picture theatre now occupies the old Majestic theatre building at Rockford, Ill.

The Saxe Amusement Company of New York is preparing to construct a picture theatre on Broadway, New York, in the building adjoining the Albany Hotel.

The Monroe Amusement Company of St. Louis, Mo., will build a \$30,000 picture theatre at Hamilton and Plymouth avenues, that city.

Jacob Weil plans to build a picture theatre on Mc-

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H. C. Hulse, proprietor of several picture theatres in Galveston, Texas, has purchased three houses in Oklahoma City, Okla.

The New Star theatre of Lexington, Ky., has opened its new home in the former Majestic theatre building, and was opened April 21.

E. F. Leahy has purchased the Lyric picture theatre from W. K. Betts at Towanda, Pa.

John H. Woods and T. W. Cavanaugh have opened the Globe picture theatre at Holyoke, Mass.

The Gilmans have opened a picture theatre at Orange, Tex.

The Empire Amusement Company has acquired the Empire theatre at New London, Conn., from Moran Brothers.



# A FEATURE WEEK

Commencing May 1, 1910

## THREE GREAT FILMS

Each Subject is Described at Length on Another Page of this Issue



### A POSTER FOR EACH REEL

#### THE MONEY BAG

Drama. About 810 Feet.

A drama that holds the interest throughout, without the introduction of highly sensational feature.

#### THE BANKS OF THE DANUBE

Scenic. About 331 Feet.

In this interesting and educational picture, we are suddenly transferred from our own home to Austria-Hungary.



Gaumont  
Reel  
About  
941 Feet  
in Length  
Tues.  
May 3



Urban-  
Eclipse  
Reel

About  
984 Feet  
in Length

Wed.  
May 4

#### CALLED TO SEA

Drama. About 584 Feet.

A thrilling, pathetic, realistic and perfectly photographed drama containing all the elements that lend themselves to certain popularity.

#### IMMIGRANTS' PROGRESS IN CANADA

INDUSTRIAL  
ABOUT 400 FEET

An enthralling illustration of the first five years' actual experience of a Canadian immigrant in the Great North Western Prairie Wheat Belt.



Gaumont  
Reel

About  
919 Feet  
in Length

Sat.  
May 7

#### CALL OF THE FOREST

Drama. About 571 Ft

Richly toned, truthfully costumed, strongly enacted; the film will surely please the people.

#### GIGANTIC WAVES

Scenic. About 348 Feet.

Masterfully toned and tinted scenes lend additional charm to this unique subject which presents superb water effects on the wild rockbound coast of the Gascogne Gulf.

EVERY FILM IN THE WEEK IS GOOD

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# KALEM FILMS

## IN THE DARK VALLEY

Issue of May 11th

Length 945 Ft.

A great historical Indian picture depicting the memorable massacre at Wyoming, Pennsylvania, in the year 1777.

Real Indians, perfect photography, thrilling scenes.



Issue of May 13th

Length 910 Ft.

In this motion picture drama we show how love, the ruling passion, still holds sway even over duty.

The strong dramatic and artistic situations we present in this portrayal are of the highest standard.

Great posters for both these features made by the  
A. B. C. Co., of Cleveland, Ohio



## KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23d Street

New York City



## LAEMMLE'S "ALMOST" PICTURE.

An *Editorial Opinion* from "Variety" on the "almost" fake.—The "World" a Primer.

No matter any support from either side of the motion picture controversy, it might be said of "Variety," a valuable paper published in New York, that its opinion on pictures are "un-biased." Whatever view one takes of the reviews of pictures published in that paper, one must give credit to its editor for discountenancing the palpable fraud on the public perpetrated by Laemmle by his "almost" Roosevelt pictures. This is "Variety's" criticism:

"In Africa" was released on April 16 by the Laemmle company ("Imp"). It is and was advertised as a "Roosevelt picture." After seeing it one can have little but contempt for a picture manufacturer who is a party to the wilful deception of the public in an instance of this kind, and particularly where the only object seems to be to "take the edge off" of a legitimate proposition, produced by the Motion Patents Co. at a considerable cost. Laemmle thinks he is "opposition" to the Patents Co. The Patents Co. through Pathe Bros. released on Monday last, two days after the Laemmle "bunk," the only genuine "Roosevelt picture." The presentation of the "Imp" farce ahead could not harm it, and it will only tend to discredit "independent" films with exhibitors, while creating a distrust in patrons of theatres which advertise this "Imp" as a "Roosevelt." "In Africa" is a series of scenes in Africa. The only time Colonel Roosevelt is seen is at the finish of it, when one may observe him walking along a road for an instant. Any photographer could have "caught" him doing it. Before the finish pictures are shown of what may be a native party of camp bearers. These are not at all interesting. For "padding" the entire bunch are shown fording a stream, one at a time. Another view is the "Chief" of the tribe starting a flint-made blaze. Had Laemmle "faked" a Roosevelt series it could not have been poorer than this one is of the subject designedly intended. SIME.

Whatever else "Sime" may have said about pictures that we are not prepared to give unqualified endorsement, he has been fair enough to designate the fraud by its right name. How different is the comment on the same subject appearing in the Moving Picture World. Lacking the courage to denounce the fraud that publication glossed the matter over in these terms:

"In Africa" (Imp).—This house had an opportunity to choose from 10,000 feet of negative obtained in Africa by W. D. Boyce, a Chicago sportsman, who went over the ground traversed by Mr. Roosevelt. The audience is given a fair idea of the marvels which abound there. It is worth while to see the picture, since it shows clearly the wonders of a little known and marvelous land, marvelous because it is little known, and its primitive inhabitants have not yet been disturbed. As an outdoor picture it seems reasonably successful, and in most instances the operator seems to have chosen his viewpoints wisely. A detailed description of the various scenes would be tiresome, and after all would mean nothing. One must see the picture with its wealth of life and movement and its glimpses of a distant part of the world.

It is by such equivocations as this that the M. P. World hopes to maintain its equilibrium on the fence.

## LUBIN NOTES.

The first pictures were made in the new Lubin studio on Monday, April 25, two of the directors taking possession of the new building while the others will remain for the present at the old studio on Market street. Some big productions are planned to mark the opening of the new building; presentations that will cause even more talk than the splendid stories now being offered by the Lubin Manufacturing Company.

In one mail the other day the scenario department of the Lubin Manufacturing Company received picture plays from Manila, Cuba, four of the Canadian provinces, Blackpool, England, and Berlin. One of the Canadian contributors, a discovery of the Lubin Company, is a steady contributor. He is a newspaper man, while other star contributors are a carpenter who possesses marked literary ability and is being taken up by the magazine editors, a pianist in a picture theatre, an insurance agent and a number of prominent authors, one of them being one of the best known writers of Western novels.

The latest issue of the Lubin Bulletin carried more work than any similar publication ever issued by the trade. In its sixteen-page form, the Bulletin is attracting as much attention as the new Lubin films. The Lubin release for Decoration Day should not be overlooked. The story is strongly dramatic in its appeal and tinged with patriotic sentiment but, as in the case of "The Irish Boy," the notable St. Patrick's Day release, sentiment is not forced. The story of the pending release is vital and gripping in every scene and its appeal is not to be denied.

"The Cowboy's Devotion," the Lubin release for May 12, is an unusual one in many ways and the director charged with its production has done unusually well with the staging. The outdoor scenes

are wonderfully picturesque and the interior of the bunk house, where a part of the action passes, gives to Easterners a glimpse of the real things, the setting being copied from a photograph of an actual bunk house in New Mexico.

Unusual comedy value is offered by the Lubin release for May 9. "Rastus in Zulu Land" is a real novelty in humorous ideas, a negro sailor being cast away upon the African coast, where he prefers to be eaten to marriage with the cannibal queen. "Kidd's Treasure," on the same reel, is another quaint conceit that will win applause and admiration.

## VITAGRAPH NOTES.

The impromptu sentiment and expression given on the impulse of the moment in the performing of motion pictures is exceedingly impressive, particularly so in this particular instance. A child actress, ten years old, of the Vitagraph Stock Company, addressing her supposed baby sister, a native Japanese, in one of the Japanese Dramatic "Orchids" to be presented by the Vitagraph said: "I swear by all the gods to protect you through all my life—through all my life, I swear it." The depth of feeling imparted to this poetic ejaculation by the youngster rose to the heights of sublimity and everybody within hearing distance was transfixed with amazement. This is the kind of temperament that makes actors and actresses and the kind that makes the Vitagraph "Life Portrayals."

"The Lost Trail," which will blaze its way to the front next Friday, May 3, is so full of extraordinary naturalness that we are lost in wonder at the blizzard as it bursts upon us and sweeps us through the forest and the picture making us shiver, rub our hands and clap them, too. The underbrush swaying with the drifting snow and the loose leaves skipping and whirling over the glistening snow, take us right along with them into the picture with the poor fellows who are trudging and struggling along against the storm. This sort of picture is the kind we need; it makes us think about other things and forget ourselves; reddens our blood and exhilarates our minds.

One touch of nature puts the whole world atune. That's what "Mario's Swan Song" will do on May 7. It is a sonnet of love and sentiment that touches the heart until the silent dropping of a tear wears away the indifferences and stoicism of the ennobling emotions of the soul. The beautiful story of child love and sacrifice for his grandfather and the despair of the aged man at the loss of his little companion. The blending of the morning and evening of life into the glorious dawn of the spirit. This little emotional drama will make you think, feel the well-springs of your heart bubble with crystal globules of your better self.

"Variety is the spice of life." There is plenty of it at the Vitagraph studio. Everything going with a dash that keeps everybody in the running—Japanese, Russians, Germans, Greeks and barbarians together with all the nations of the earth are rubbing shoulders in the reproduction of the many different pictures in the hands of the Directors.

The number of different characters and nationalities an actor has to assume in the course of a week is enough to make a man lose his own identity, but they don't. You can't lose anybody at the Vitagraph, in fact, they never lose; everything counts, and it's a ten-strike every time which accounts for the quality as well as quantity of their pictures. They speak for themselves and everyone is shouting for them.

## ESSANAY NOTES.

The Essanay Bulletin of releases from May 15 to 31 offers an especially attractive combination of variety in first, a film d'art drama, a thousand-foot Western comedy, and two comedies from the Chicago producers, and a Western drama. The first two are advertised as features of unusual merit.

"The Danger Line" is an exceedingly fine portrayal of a famous French story, broad and deep in its meaning, and intelligently pictured by a talented cast. It tells the story of a husband and wife who are estranged through their differences of ambition and taste. The wife is brought suddenly to realize the great divide between she and her husband, and is offered a temptation which she nobly resists. The husband engages his traitor friend in a duel, in which the former is wounded, and thus, through suffering the two are finally brought together. The film is full of dramatic incident, skillfully interpreted by a very talented cast. Photographically, it is pronounced one of the most beautiful ever released by the Essanay Company.

"The Little Doctor of the Foothills" is the most humorous of G. M. Anderson's Western comedies. It tells of the experiences of a little lady doctor in a Western town. None of the cowboys are aware that "Cecil Burton, M. D.," is a pretty little being of their opposite sex, and, of course, there is no real enthusiasm until the doctor arrives. It is then that all the boys find they are suffering with grave and serious ailments, and they keep "the little doctor" busy until she learns she is really needed, a cowpuncher is shot accidentally, and she is filled with remorse and anxiety when the wounded cowboy is carried into her office. This is the beginning of a love affair, and we are left at the end of the film fully convinced that a wedding will soon take place. The film is exquisite in its sweetness, uproarious in its fun, and entirely satisfying. It ought to break all records.

"Tin Wedding Presents" and "Where is Mulcahy?" is the Essanay release for May 25. The former tells of a chap who endeavors to get rid of a lot of tin

presents. He hires a tramp to break into the house at night, for which he agrees to pay the latter \$25, if he will get rid of the junk. A real burglar is on the job and is pretty much surprised when our hero thrusts "the swag" into his hands and with it twenty-five simoleons. The tramp, arriving later, is arrested for the real burglar, and when his identity is made known he refuses to leave the house without recompense. To cap it all the burglar sends back the tinware "C. O. D." This is too much for our hero, and he collapses, muttering "Never Again." "Where is Mulcahy?" will possibly be found the funniest of the two films. Mulcahy, chasing two bad boys, is stuck in a hole in a fence, where he stays for two or three hours, unable to extricate himself. The boys get their pals and torment the poor cop, finally running away with his trousers. Mulcahy returns to the station in a barrel and the climax comes when a neighbor lady brings in the trousers, looking for the owner. "Brother, Sister and Cowpuncher" is an exceedingly fine Western drama, and will be released May 28. The story is intensely dramatic and photographically perfect.

G. M. Anderson has just submitted the Essanay Company a negative of the subject, "Away Out West," a Western drama, and an episode in the days of '49. It is without doubt the most wonderful Western picture Anderson has ever made. It contains a number of scenic wonders which are truly marvelous from a photographic standpoint. It will be released early in June.

The early part of the week before last the Essanay Company began making another full reel comedy picture. The story has a summer setting and the first day of the work was exceptionally fine. The next day was stormy, and on the following day several inches of snow covered the ground. The freeze which followed has practically killed all the foliage of the trees and it is thought that at least six weeks will have had to elapse before the picture with its summer setting can be finished.

The Essanay Company are issuing a handsome catalogue of films for the German trade. A booklet of descriptions in the Russian is also being prepared. It is reported the Essanay are making great records in their sales of film in European markets.

Special posters for "The Danger Line" and "The Little Doctor of the Foothills" have been ordered by the Essanay Company. They are exceptionally attractive, and of a higher quality even than the present Essanay posters. They will be offered for sale at regular prices, or the same as charged for previous Essanay posters.



THE GEM, Huntington, W. Va.  
F. M. Carter, Proprietor.

## MELIES JOTTINGS.

It is a great satisfaction to tell about the good things in store for others. We would rather keep the pleasure in suspense, but then, you would miss a great opportunity of getting the next Melies picture of Indian life and pioneer experience upon the plains, "The Debt Repaid." You remember the Indians in Fenimore Cooper's novels, the aborigine of this country, the prairie schooners and the early settlers? You have heard about them, well, here they are, right before us in the living present, in all their war paint and feathers. This will give the people of this generation, old and young, an idea of what it meant and means to prepare the home of the free and the land of the brave to carry out the progress of the nation.

## HAMMERSTEIN INSTALLS A PATHE MACHINE.

Pathe Freres are finding out that when Hammerstein installed a Pathe Professional Machine in his Victoria Theatre, they were getting something more than a profit on the sale of a machine, for the result of this, and the fact that Manager Ganes uses the Pathe Machine exclusively in his New Manhattan and Circle Theatres, has been to bring them in a constant succession of orders. Pathe Freres state that Hammerstein only installed this machine after a very minute consideration of the matter, and he has expressed himself very strongly on the wonderful steadiness of the picture he is now projecting.





Trade Mark.

# BIOGRAPH FILMS



Trade Mark.

Released  
May 2d, 1910

## THE GOLD-SEEKERS

A STORY OF THE CALIFORNIA GOLD FIELDS

In this Biograph subject there is an intense thrill from beginning to end, together with a sympathetic touch seldom found in stories of this nature. The young miner, with his wife and little boy, is seeking his fortune in the hills of California. He eventually strikes it rich, but is almost cheated out of his claim by a couple of scoundrels, who have seen him stake the claim, and try to reach the agent before the miner's wife, who accompanied by the boy, goes to file it. Their purpose, however, is thwarted by the boy.

Approximate Length, 976 ft.



THE GOLD-SEEKERS

Released May 5th, 1910

## The UNCHANGING SEA

Suggested by Charles Kingsley's Poem  
"The Three Fishers"

There is perhaps no work from the pen of the eminent English clergyman and poet, Charles Kingsley, better known than his tragic poem, "The Three Fishers." It so tersely illustrates the lot of the honest fisherfolk. While this Biograph subject was suggested by the poem it uses it simply as a preamble or introduction to a story of sympathetic interest. The scenic beauty of the subject is exceptional, being taken at a fishing village of Southern California.

Approximate Length, 952 ft.



THE UNCHANGING SEA

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List for Descriptive Circulars

# BIOGRAPH COMPANY,

11 East 14th Street

Licensees of the  
MOTION PICTURE PATENTS CO.  
New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

## Last 4 Weeks' Productions of Licensed Film Makers—May 7

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.	Date.	Subject.	Class.	Length, Feet.
Apr. 11	A Romance of the Western Hills.....	Dramatic	980	May 3	The Money Bag.....	Drama	610
Apr. 14	The Kid.....	Farce Comedy	981	May 3	The Banks of the Danube.....	Scenic	331
Apr. 18	Thou Shalt Not.....	Dramatic	987	May 7	The Call of the Forest.....	Drama	571
Apr. 21	The Tenderfoot's Triumph.....	Dramatic	989	May 7	The Gigantic Waves.....	Scenic	348
Apr. 25	The Way of the World.....	Dramatic	950				
Apr. 28	Up a Tree.....	Comedy	981				
May 2	The Gold Seekers.....	Dramatic	976				
May 5	The Unchanging Sea.....	Dramatic	952				

### EDISON CO.

Apr. 12	For Her Sister's Sake.....	Comedy	520	Apr. 20	Through the Tunnel.....	Comedy	140
Apr. 12	King Cotton.....	Industrial	475	Apr. 22	The Bravest Girl in the South.....	War Drama	830
Apr. 15	Her First Appearance.....	Dramatic	990	Apr. 27	The Sacred Turquois of the Zuni Indian.....	Drama	960
Apr. 19	A Case of Identity.....	Detective Story	1,000	Apr. 29	The Love Romance of the Girl Spy.....	War Drama	970
Apr. 22	The Miner and Camille.....	Comedy-Drama	605	May 4	Chief Blackfoot's Vindication.....	Indian Drama	895
Apr. 22	Ready in a Minute.....	Comedy	360	May 6	The Egret Hunter.....	Dramatic	845
Apr. 26	Gallegher.....	Dramatic	985				
Apr. 29	Drowsy Dick, Officer No. 73.....	Farce-Comedy	200				
Apr. 29	A Yorkshire School.....	Dramatic	800				
May 3	The Cigarette Maker of Seville.....	Operatic	995				
May 6	The Senator and the Suffragettes.....	Comedy	635				
May 6	Love and Marriage in Pasterland.....	Comedy	365				

### ESSANAY CO.

pr. 9	A Family Quarrel.....	Comedy	275	Apr. 4	The Right House, But.....	Comedy	362
pr. 9	The Ranger's Bride.....	Comedy	785	Apr. 7	First Love Is Best.....	Romance	925
pr. 13	Their Sea Voyage.....	Comedy	1,000	Apr. 11	The Fisherman's Luck.....	Farce	389
pr. 16	The Bad Man and the Preacher.....	Comedy	422	Apr. 11	Hemlock Hoax, the Detective.....	Farce	232
pr. 16	The Mistaken Bandit.....	Comedy-Drama	578	Apr. 11	Jones' Watch.....	Comedy	279
pr. 20	A Wise Guy.....	Comedy	363	Apr. 14	Western Justice.....	Dramatic	920
pr. 20	She Wanted A Bow-wow.....	Comedy	607	Apr. 18	When the Cat's Away.....	Farce	970
pr. 23	The Cowboy's Sweetheart.....	Comedy-Drama	1,000	Apr. 21	The Angel of Dawson's Claim.....	Dramatic	950
pr. 27	Flats for Rent.....	Comedy	475	Apr. 25	A Child of the Sea.....	Dramatic	632
pr. 27	The Latest in Garters.....	Comedy	525	Apr. 28	On Time for Business.....	Comedy	280
pr. 30	The Vein of Gold.....	Western Drama	1,000	May 2	Indian Blood.....	Dramatic	975
ay 4	The Stolen Fortune.....	Comedy	1,000	May 2	The Master Mechanic.....	Dramatic	594
ay 7	The Sheriff's Sacrifice.....	Western Drama	950	May 2	Mr. Nosey.....	Farce	382
				May 5	The Miner's Sweetheart.....	Comedy-Drama	991

### GAUMONT

pr. 12	The Stubborn Lover.....	Comedy	425	Apr. 11	One Legged Acrobats.....	Acrobatic	249
pr. 12	The Volcano of Chinyero.....	Scenic	158	Apr. 11	Her Sister's Sin.....	Dramatic	735
pr. 12	Vintage of Languedoc.....	Industrial	374	Apr. 13	Ice Scooters on Lake Ronkonkoma.....	Sports	325
pr. 16	Touring the Canary Islands.....	Scenic	478	Apr. 13	The Miniature.....	Comedy	656
pr. 16	Mephisto at the Masquerade.....	Comedy	486	Apr. 15	Johnny's Pictures of the Polar Region.....	Trick	397
pr. 19	A Penitent of Florence.....	Semi-religious Drama	1,020	Apr. 15	The Maskmaker.....	Dramatic	554
pr. 23	Judith and Holofernes.....	Biblical	1,017	Apr. 16	The Bully.....	Dramatic	544
pr. 26	Paying Attention.....	Comedy	354	Apr. 16	The Pillagers.....	Dramatic	410
pr. 26	Solving the Puzzle.....	Mystery	305	Apr. 16	Simone.....	Dramatic	492
pr. 26	The Potter's Wheel.....	Industrial	308	Apr. 18	The Greenhorns.....	Dramatic	502
r. 30	The Captain of the Guard.....	Dramatic	518	Apr. 20	Othello.....	Dramatic film d'art	1,043
r. 30	The Cheese Box.....	Comedy	457	Apr. 22	The Wreath.....	Dramatic	590

Date.	Subject.	Class.	Length, Feet.	Date.	Subject.	Class.	Length, Feet.
Apr. 22	Delhi.....	Scenic	410	Apr. 29	The Merry Medrans Circus Clowns.....	Acrobatic	348
Apr. 23	The Chivalrous Stranger.....	Comedy	676	Apr. 30	Bud's Escape.....	Comedy	371
Apr. 23	The Storm.....	Scenic	302	Apr. 30	Deep Sea Fishing.....	Industrial	623
Apr. 25	The Parisian.....	Dramatic	666	May 2	Only a Faded Flower.....	Dramatic	613
Apr. 25	Venice.....	Scenic	295	May 2	Picturesque Pyrenees.....	Scenic	367
Apr. 27	The Bagpipe Player.....	Dramatic	577	May 4	The Witch of the Ruins.....	Dramatic	617
Apr. 27	Jim Wants to Get Pinched.....	Comedy	417	May 4	Diamond Cut Diamond.....	Comedy	377
Apr. 29	The Subterfuge.....	Dramatic	646	May 6	A Romantic Girl.....	Comedy	433
Apr. 29	The Merry Medrans Circus Clowns.....	Acrobatic	348	May 6	Customs of Buddhists in India.....	Educational	544
				May 7	The Cherries.....	Dramatic	574
				May 7	Medium Wanted As Son-in-Law.....	Comedy	387

### SELIG POLYSCOPE CO.

Apr. 11	The Clay Baker.....	Dramatic	1,000	Apr. 11	The Clay Baker.....	Dramatic	1,000
Apr. 14	Dorothy and the Scarecrow of Oz.....	Fairy	1,000	Apr. 14	Dorothy and the Scarecrow of Oz.....	Fairy	1,000
Apr. 18	The Rival Cooks.....	Comedy	1,000	Apr. 18	The Rival Cooks.....	Comedy	1,000
Apr. 18	Mr. A. Jonah.....	Comedy	1,000	Apr. 18	Mr. A. Jonah.....	Comedy	1,000
Apr. 21	Davy Crockett.....	Historical Drama	1,000	Apr. 21	Davy Crockett.....	Historical Drama	1,000
Apr. 25	Mr. Mix at the Mardi Gras.....	Comedy	1,000	Apr. 25	Mr. Mix at the Mardi Gras.....	Comedy	1,000
Apr. 28	The Angelus.....	Dramatic	1,000	Apr. 28	The Angelus.....	Dramatic	1,000
May 2	Papinta.....	Mexican Drama	1,000	May 2	Papinta.....	Mexican Drama	1,000
May 5	The Cowboy Girls.....	Dramatic	1,000	May 5	The Cowboy Girls.....	Dramatic	1,000

### URBAN ECLIPSE.

Apr. 13	The Lookout.....	Dramatic	678	Apr. 13	The Lookout.....	Dramatic	678
Apr. 20	The Lover's Circle.....	Dramatic	502	Apr. 20	The Lover's Circle.....	Dramatic	502
Apr. 20	Trawler Fishing in a Hurricane.....	Scenic	447	Apr. 20	Trawler Fishing in a Hurricane.....	Scenic	447
Apr. 27	The Rival Miners.....	Dramatic	597	Apr. 27	The Rival Miners.....	Dramatic	597
Apr. 27	Volcanic Eruptions of Mt. Aetna.....	Scenic	394	Apr. 27	Volcanic Eruptions of Mt. Aetna.....	Scenic	394
May 4	Called to the Sea.....	Dramatic	584	May 4	Called to the Sea.....	Dramatic	584
May 4	Immigrant's Progress in Canada.....	Educational	400	May 4	Immigrant's Progress in Canada.....	Educational	400

### VITAGRAPH CO.

Apr. 12	The Girl in the Barracks.....	Dramatic	908	Apr. 12	The Girl in the Barracks.....	Dramatic	908
Apr. 15	The Call of the Heart.....	Dramatic	959	Apr. 15	The Call of the Heart.....	Dramatic	959
Apr. 16	The Merry Widow Takes Another Partner.....	Comedy	959	Apr. 16	The Merry Widow Takes Another Partner.....	Comedy	959
Apr. 19	Love's Awakening.....	Dramatic	977	Apr. 19	Love's Awakening.....	Dramatic	977
Apr. 22	Her Sweet Revenge.....	Comedy-Drama	987	Apr. 22	Her Sweet Revenge.....	Comedy-Drama	987
Apr. 23	St. Elmo.....	Dramatic	927	Apr. 23	St. Elmo.....	Dramatic	927
Apr. 26	Through the Darkness.....	Dramatic	981	Apr. 26	Through the Darkness.....	Dramatic	981
Apr. 29	The Portrait.....	Comedy	983	Apr. 29	The Portrait.....	Comedy	983
Apr. 30	The Minotaur.....	Dramatic Legend	983	Apr. 30	The Minotaur.....	Dramatic Legend	983
May 3	The Lost Trail.....	Dramatic	972	May 3	The Lost Trail.....	Dramatic	972
May 6	One of the Finest.....	Dramatic	985	May 6	One of the Finest.....	Dramatic	985
May 7	Mario's Swan Song.....	Dramatic	842	May 7	Mario's Swan Song.....	Dramatic	842





## "LIFE PORTRAYALS"

### THREE MORE GREAT FILMS



SATURDAY, MAY 7

## MARIO'S SWAN SONG

A Wonderful Appeal to the Heart—Purity—Pathos—Poetry. A picture story that will win the praise of the most cultured critics as well as the entire picture public. Approximate length, 842 feet.



Tuesday, May 3

THE LOST TRAIL

A Powerful Story of the Great Northwest. Thrilling in action and plot and marvelous in scenic investiture. Approximate length, 972 feet.



Friday, May 6

ONE OF THE FINEST

A Great Story of Police Life in a Big City. An officer with a warm heart is repaid for a noble deed. Approximate length, 985 feet.

May 10 The Three Wishes

A sparkling glimpse of funnyland

May 13 The Closed Door

A story of a wayward woman's folly and her recall

May 14 The Special Agent

A drama of the Kentucky Mountains

May 17 THE LOST CHORD  
THE FUNNY STORY

Two side splitting comedies

May 20 OUT OF THE PAST

A touching drama—  
A positive feature

May 21 THE WINGS OF LOVE

A beautiful love story of Holland

Be sure you get all Vitagraph releases

POSTERS—Portraits of Vitagraph Stock Company for Lobby Display, now ready for distribution through exchanges. Also Special Posters for all Vitagraph Productions. If your exchange does not fill your order send to us.

# THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street  
CHICAGO, 109 Randolph Street  
LONDON, 25 Cecil Court  
PARIS, 15 Rue Sainte-Cecile



# The Film Index

Vol. V. No 20

NEW YORK, MAY 14, 1910

WHOLE No. 212

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

## Motion Picture Magnate of Far Australia

**Mr. C. Spencer, Maker, Renter and Exhibitor from Sydney, Visits American Studios—Says Exhibition Business Here Is Very Different from That in Australia—Likes Our Pictures.**

ALL the way from Australia and on his way to London, Mr. C. Spencer, picture maker, exchange man and exhibitor, whose head office is at Sydney, N. S. W., stopped off in New York for a week to get a line on the American product. After spending a week here going about the various studios and making a few purchases, Mr. Spencer sailed Thursday, May 5th, on the steamship George Washington, for London, Paris and Italy. It is his intention to return to America in about eight weeks on his way home.

Mr. Spencer called at the office of The Film Index the day before he sailed. He explained that he found the picture business very different in the United States from the manner in which it was conducted in Australia. "We have no store shows as you call them here. The requirements for theatres are very much more rigid and preclude anything like so small a house as is permitted here. All our houses must have a ten-foot alley on all sides not fronting on a street.

"We operate a picture theatre very much the same as a dramatic theatre. One show, lasting two and a half hours, is given every night, with matinees on Wednesdays and Saturdays. Our programs comprise from 7,000 to 8,000 feet of film and are very carefully selected and rehearsed before presentation. We have large orchestras and men behind the screen to give the proper mechanical effects. This enables us to get out of a picture all there is in it.

"For example, one of the best effects we ever produced" said Mr. Spencer, "was with the Edison subject 'Laddie.' You will remember that this was a story of a young man who left the farm and became a celebrated doctor in a big city. His old mother comes to see him; is injured on the streets and taken to the hospital where the son, pursuing his duties as a hospital physician, finds her dying in one of the wards. In the closing scene our big organ, which, by the way, is the second largest pipe organ in Sydney, rendered 'Nearer My God to Thee.' The effect upon the audience was most pronounced. At one performance three women were carried out in hysterics. Thousands came to the theatre just to see that picture.

"While we work up the effects, arrange the music and prepare lectures for each class of pictures to the last degree, probably no other picture has produced such satisfactory results.

"Regarding our audiences there are no better, or any that are higher in class than those which attend our houses. The best people turn out in evening dress, and many come to see the pictures that would not, from principle, attend a dramatic theatre. For this reason we have to exercise care in the selection of our programs."

Replying to an inquiry as to the extent of his operations Mr. Spencer said that his business embraced picture making, renting and exhibiting. "My factory and offices are in Sydney. I also have in Sydney the Lyceum, which seats 3,000 persons, and am building a new theatre which will be called the Lyric. It will seat 2,500 persons and cost \$125,000 for construction alone; the ground is leased. This house will be ready for business about November 1. At Melbourne I have the Olympia which seats 4,500. I have just spent \$10,000 for alterations on this house.

"I maintain rental bureaus and supply houses in Sydney, Melbourne, Adelaide and Perth. Perth is in West Australia, which is the coming country. As soon as I return home I shall start the work on my new studio and factory at Sydney. When this is completed I hope to turn out about two pictures weekly.

"As I purchase most of my pictures in the London market, I maintain offices at Carleton House, Regent street, London, where Mr. Roland Fisher is in charge. I have made a few purchases while in New York, however, among which is an item of 30,000 feet of film from the Kalem Co. I may pick up some on my return.

"We find that American pictures are very popular with our audiences and use a large number of them. The Biograph subjects are especially satisfactory. I do not hesitate to say that they are the first in the World's production. We also like the 'cowboy' and the Indian pictures."

Mr. Spencer expressed the opinion that our machines would not do for service in Australia. The conditions, he said, were such that the American machine would not stand the service. "We work with a current of from 75 to 100 amperes and use 30 millimeter carbons. We require a picture 30 feet square and have an average throw of 100 feet. Our operators must be experts."

In the matter of prices of admission Mr. Spencer said that it ranged from an equivalent in our currency of 62 cents to 12 cents. Mr. Spencer was enthusiastic over the business outlook in Australia. Prosperity reigns there, he said, as never before, and the picture business would come in for its share.

### NOW THE FLORENCE FILM COMPANY.

The articles of incorporation of the Trent & Wilson Film Exchange have been amended changing the corporate title of that concern to the Florence Film Company.

The change has also been approved by the Motion Picture Patents Company, Max Florence, president of the company, has fully recovered from his recent illness and is actively engaged in directing affairs.

## McQuade Pricks Pretensions of the Independents

**Says They Are Suffering from "Hot Air Mania"—Some Financial Data—Clarke Talks About Prosperity—How Davis Buncoed Exhibitors—Matters of Interest.**

James S. McQuade.

W. M. H. SWANSON, like others of his "independent" confreres, is suffering from the "hot air" mania these days. Bulletin No. 9, issued by him recently in his capacity as Secretary of the N. I. M. P. A., has some remarkable statements which need only the slightest prick of a pen to reduce them to utter collapse.

Take for example this ingenuous paragraph: "The Secretary takes great pleasure in announcing the conversion of one of the most prominent members of our trust competitors, Mr. Wm. F. Steiner, of the Imperial Film Exchange of New York City, and also Vice-President of the Film Service Association. He last week announced himself 'independent' together with his four offices, for which he was purchasing 56 reels of new film per week from the M. P. P. Co., etc."

Everyone who claims an accurate knowledge of the Steiner cancellation knows that his license was revoked for cause by the M. P. P. Co., and that Mr. Steiner tried to forestall that action by resigning his licenses immediately on receipt of the notice of cancellation. "Bill" Swanson's "conversion" of "Bill" Steiner did not, therefore, require any great agonizing of spirit on his part, nor the hypnotic spell of his perfervid persuasiveness. The "convert" had been booted out of the other congregation before the proselyting Secretary of the N. I. M. P. A. had a chance to employ his arts, and now Steiner's affairs are in the hands of a receiver.

And here is another paragraph in which the Secretary grows facetious and swells big; the result evidently, of the "conversion" he has claimed: "The Alliance will shortly issue an invitation to all of the Motion Picture Patents Company manufacturers and exchanges, and they that wish to join the Alliance may have a certain stated time at which they can come in, and after which time all members will be privileged to protest to the Executive Committee against the admission of any more of the exchanges, all members who have left the Patents Company of their own motion or have been canceled to membership."

But how does this "tall" talk tally with facts, as they appear in the following items:

Chicago, April 8, 1910.—Wm. H. Swanson sued in the Municipal Court by the Ansell Ticket Co. for \$200.

(Continued on page 5.)



# The Film Index

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MAY 14, 1910.

## THE "BIOSCOPE" OPINION

Combating that peculiar predatory form of journalism termed the "financial press," which just at present is attempting to discredit certain picture promoting enterprises now on foot in England, upon the ground that the business is "purely speculative," "evanescent" and "a craze," The Bioscope (London), pronounces this excellent truth:

Pictures to-day are gradually becoming what the daily newspaper has already become. They are being looked upon not only as a means of amusement, but as a form of education, and as a means by which the events of the day can be studied in peace and comfort, in healthy surroundings, and without fatiguing oneself or going to the trouble and expense of journeying hundreds of miles to witness a boat race, a football match or a Derby. The picture theatre brings the news almost to the very doors of the people, as does the daily newspaper. Is it therefore too much to hope that it will be as permanent a feature in everyday life as that mighty organ, the Press?

Despite the croaking of a certain section of the Press, the moving picture industry will still march forward steadily and surely, and to the investor of moderate capacity looking for a channel from which he may reasonably hope to reap some advantage, it affords as safe a means of investment as any kind of limited liability company of which we know. At any rate, there is this additional advantage, that the companies to which he is asked to subscribe are all domiciled within the confines of the United Kingdom. At any moment, should he desire to do so, he can by personal inspection satisfy himself that that in which he has invested does really exist—an advantage denied to investors in mining and rubber companies, whose assets consist of property and estates in far distant inaccessible lands, which necessarily compel him to accept as gospel truth the specious statements of the company promoter, who has before now been known to not always be as particular as he might be in giving the areas of estates or in the statements put forward to induce shareholders to come in. Once again we reiterate that pictures have come to stay, and not only that, but they are here to make money for those whose capital is locked up in them.

We do not recall that The Bioscope has spoken editorially of the merits of "picture promotion" beyond saying that it is no worse than other speculative ventures. It is possible that the laws of Great Britain, which safe guard the investor to a greater extent than is the custom in the United States, make the formation of large corporations in amusement ventures a safe

proceeding in that country for both the business "promoted" and the investor.

Experience has taught us on this side of the wide waters that we want very little of that sort of thing. Nowadays, the stock of a corporation formed to finance a really "good thing" is seldom if ever offered to the public. When the public is invited to "participate" it is only when the project is highly speculative and "framed" for the suckers.

Thus far the legitimate picture interests have, in the United States, kept clear of the "promoter" and all his devices. What is more they probably always will.

## ROOSEVELT PICTURES SUCCESSFUL

The Film Index is not big enough to hold all the enthusiastic letters that have been written in commendation of the "Roosevelt in Africa" pictures by exhibitors, but here is one that deserves recording and we cannot resist giving it space:

We have been featuring "Roosevelt in Africa" at our house for the past few days and it has proven one of the greatest drawing cards ever shown there. We anticipated an exceptionally large business, but were entirely surprised at the large crowds which have attended up to this time.

The S. R. O. sign has been in evidence during the entire engagement, especially last evening when at least two hundred people who purchased tickets were compelled to wait until later to see the show.

We have a seating capacity of over a thousand in the theatre, and when the fact is taken into consideration that we use two machines in exhibiting our pictures, thus giving a continuous performance, and five shows are run through each evening with this seating capacity, this production must indeed be an excellent drawing card to produce such results.

We have already received numerous requests to continue this film for an additional week in addition to the seven days already arranged for, but our film exchange advises that the demand for this subject throughout the territory is so great that it will be impossible for them to serve us with the film for at least three months. However, we have already placed our order with the exchange for the production at that time, and we venture the assertion that our business then will be equally as big as now.

Sincerely trusting that the unprecedented success of this excellent subject will be an inducement to the combined manufacturers to turn out other productions along the same line, we beg to remain,

Yours very truly,  
**SHUBERT THEATRE COMPANY,**  
 Salt Lake City, Utah.

The foregoing sentiments might be multiplied times without number. On the other hand, there is no disguising the fact that there are instances in which the picture did not do so well, but in most of these cases it will be found that the failure was due to lack of proper advertising. Wherever the Roosevelt pictures were advertised as they should have been and then lectured when run, the success has exceeded all expectations.

## WALT MAKEE

Announcement is made of the death of Walt Makee, editor of The Show World, on April 27 in Chicago, after a brief illness. A personal acquaintance with the deceased enables us to testify to his sterling worth. Possessed of a charming personality he enjoyed the highest esteem of his friends. His early demise is a distinct loss, not only to the publication whose interests he served, but to the profession at large. Requiescat in pace.

## A NEW DEPARTURE

Callers at the Pathe office last Wednesday were surprised to find it hard to get to see any heads of departments. The fact is this firm has instituted a new practice by which they run all the sample films received from their Paris factory each Wednesday in the presence of the head of each department. Each film is critically discussed from all points with the consequence that only the cream is accepted for this country.

It is not generally known that Pathe Freres produce 8,000 to 9,000 feet of film a week in Europe and as they only require about one-third of this for their American releases careful selection will easily secure a very fine line of subjects. Last Wednesday there were ten people present at this inspection everyone of whose opinions was valued.

This is a new departure and one that certainly should have been adopted before. Many a film that would formerly have been released was on the occasion referred to rejected.

## PICTURE CENSORSHIP DEFEATED

It is reported that the House of Delegates of the state of Missouri, at session in St. Louis, defeated a censorship bill introduced by Congressman Schneiderhahn, the majority contending that the police should not be designated as censors.

The gentlemen who helped cause the defeat of the above bill have most certainly shown common sense and deserve most worthy commendation. They acknowledge the excellent work accomplished in the censorship of films by the National Board in New York in that after they have inspected the output of various licensed manufacturers, Missouri need not have to show. At the same time they have stopped what unfortunately prevails in some cities at the present time, police censorship of films and machines. The average police inspector knows no more about the moving picture business than the average plasterer and paper hanger.

The writer knows that in a certain state the inhabitants of which pride themselves on being strictly up to date and rigid in the way of protection, an inspector is going around inspecting M. P. Theatres, machines and operators, who but a short while ago was a tailor who, during an antisweat shop crusade was appointed as an inspector of such places. Subsequently he was shifted to the inspection of the moving picture business.

We would like to know just where this gentleman comes in to examine M. P. operators who are presumed to be experienced in their particular line, and electricians, as the examinations of that state require.

In the same state there is a police censor of gentlemen who has parts of film eliminated from the story entirely, causing annoyance and sometimes spoiling an otherwise good story if it is not to his liking, the same film having been passed by the National Board of Censors, educated gentlemen who are able and competent to judge whether the story has any merit or not.

It is to be hoped that other cities will follow the action of St. Louis.

## "WOULDN'T IT BE A DREAM?"

Regarding the Urban-Eclipse subject, "Twister Fishing in a Hurricane," George Kleber, versatile press agent wrote this:

"In Chicago last week a number of exchange men and Press representatives were given an opportunity to judge of it, with the result that one or two were almost attacked by sea-sickness."

"They claim they could hear the wind howl through the rigging of the ship, and feel the throb and tremor as the brave boat, often swayed from bow to stern by the white caps, fought against the huge army of destroying waves."

The Bioscope (London), reprints that biographical word painting with this comment:

"One can almost imagine that body of pressmen sitting in a picture show from week-end to week-end and imagining they were spending their holidays by the sad sea waves or in the jungle with Roosevelt. It requires but little further stretch of the imagination to see them with mackintoshes on and umbrellas up, sitting through a fine "rainy" film, and dodging the downpour of aqua pura!" Then, to give a real good laugh, it adds: "Whilst we do commend journalism of this imaginative order we certainly should like to be endowed with a little of the spirit of imagination they possess. It makes a summer holiday so much cheaper even if less enjoyable."

## MILES BROS. IN BANKRUPTCY

Upon the petition of Arthur B. Graham, Judge Holt has appointed Guernsey Price receiver in bankruptcy for Miles Bros., Inc., of New York City, with authority to continue business twenty days.

This action is believed to be equivalent to a voluntary petition, and Waldo & Ball, attorneys for the licensed manufacturers have filed an intervening petition in behalf of several of the manufacturers on claims for film sold Miles Bros.

Progress in the Steiner case has been delayed by the absence of Mr. Steiner from the city, and will be pushed upon his return.

The Archer Amusement Association has been formed in Chicago, Ill., to carry on a general moving picture and theatrical business. Incorporators are Herman Schoonstadt, John A. Verhoeven and Edward T. Barnard.



# What Mr. Blackton Said

With its customary display of moral turpitude, when writing of motion pictures, The Show World attributes to Mr. J. Stuart Blackton, of the Vitagraph Company, what it terms a "bitter attack" upon the police censorship of Chicago, through an interview in The Morning Telegraph; and, after, with expressing the sentiment: "The Public wants raw, red meat; the rawer the better."

Coming to have established its case against Mr. Blackton through a barefaced distortion of his words as published in The Morning Telegraph, The Show World presumes to read to him and the licensed manufacturers a lecture and a warning by quoting a criticism by William Winter, produced against present day dramatic producers.

Mr. Blackton is a man of high ideals, and one who does not offend those ideals in his commercial conduct. Only by the grossest distortion of the truth could he be said to come within the scope of Mr. Winter's criticism, or of having attacked the Chicago Police Censorship.

That readers of The Index may know what Mr. Blackton did say, and see how his words have been twisted to serve the hateful purpose of The Show World the two stories are printed side by side.

(From The Morning Telegraph.)

## MORALITY AND FILM CENSORSHIP.

Stuart Blackton, vice-president and secretary of the Vitagraph Company of America, has contributed the following interesting article on morality and censorship of moving pictures:

Having been asked the mooted question, 'When is a film not a film?' or in other words, 'Why is the censorship board?' I take considerable pleasure in being permitted to formulate an appreciation of the New Board of Censors, and at the same time to say a word for the poor downtrodden, much abused and misunderstood manufacturer. THERE IS NO DOUBT THAT THE CENSORSHIP BOARD HAS BEEN OF GREAT BENEFIT AND SERVICE TO THE MOTION PICTURE INDUSTRY. An exchange manager recently explained to me of the lack of sensational subjects. His words were: 'THEY (THE PUBLIC) WANT RAW MEAT AND THEY WANT IT RAW.' THE FACT IS THAT THE PUBLIC IS NOW BEING SERVED WITH DRESSED VIANDS INSTEAD OF 'RAW' IS DUE TO THE PRESPICACITY, DECENCY AND INTELLIGENCE OF THE LICENSED MANUFACTURERS AND TO THE RESTRAINING INFLUENCE OF THE BOARD OF CENSORS.

They realize with us that tragedy and drama, history and mythology, are all impossible in books, on stage or in motion pictures without an undercurrent of love, hate, jealousy and revenge. Without the impelling motives Balzac and Zola would be dull and uninteresting, Dickens and Thackeray unconvincing, Victorien Sardou and Clyde Fitch unknown, and in pictures—non-existing.

During the early years of moving pictures anything that moved would satisfy. Then interest in automobiles, sea waves and soldiers parading began to wane, and it was the introduction of the fundamental principles of life reproduced faithfully and intelligently that revived the public demand for what is now known and dignified by the appropriate term "The Drama." A FAIR-MINDED INVESTIGATION OF THE ENTIRE FILM PRODUCTS OF THE LICENSED MANUFACTURERS CAN BUT ADMIT THAT THERE IS MUCH TO PRAISE AND LITTLE TO REPROVE IN THE 'SILENT DRAMA' OF TO-DAY. THAT THE BOARD OF CENSORS IS FAIR-HEARTED NO ONE WILL DENY. In this connection it is due to their good work and to the hearty cooperation of the manufacturers that out of the hundreds of film subjects submitted for censorship so few have been questioned and none are condemned. Slight changes and modifications are sometimes suggested, and often actually improve the effect of the story. Several years ago many of the film manufacturers appealed to the public clamor for rampant sensationalism and made hold-ups and shootings galore.

Now all unnecessary crime is eliminated, and if the drama requires crime as a cause for a subsequent effect the crime is merely suggested. In our recent production of 'Victims of Fate' it was necessary for a man to be killed in a Western saloon. The proprietor of the saloon was pictured with half a dozen Texans and cowboys lounging about outside. Suddenly they are seen to duck and scatter in every direction. A wreath of smoke floats out through the open door as a man backs out from the interior, glances furtively about and flees, and the loungers, returning to their seats, tell by their expressive gestures and pantomime that a man has been shot. The story is told without all the horror and brutality of a shooting scene. In Chicago, because there is no well regulated intelligent censorship such as we rejoice in in New York, the police department censors the films. All crime is suppressed—'cut out' bodily. They cut out the killing of Julius Caesar. Ye gods! Imagine a crowd of brawny policemen walking on the stage of a New York theatre and (not) politely ordering E. H. Sothern to 'cut out the murder part, cull.' And yet they blame the Chicago police. Good for them, they are doing their duty like good soldiers (or police). It is not the police who are to blame, but the manufacturers who make the films, not the police that (in spite of all said to the contrary) are the cause for tragedy; it is the fault of a few narrow-minded bigots who have not grown up with the good old S. A. and the good new motion picture industry. When every city has a broad-minded, intelligent board of censors that can see a little further than its nose, when the iconoclast, the agitator, the narrow fellow is shamed into silence by the splendid 'life portrayals' that the licensed manufac-

(From The Show World.)

## "GIVE THE PUBLIC WHAT IT WANTS."

Cry of Pandering Show Managers—But Can Anybody Safely Pursue This Policy?

In a recent interview in the New York Telegraph, J. Stuart Blackton, of the Vitagraph Company, bitterly attacked the police censorship of Chicago on motion pictures, and claimed that the public wanted sensational subjects. "The public wants, raw, red meat," said Mr. Blackton; "the rawer the better."

Instead of producing subjects that are fit for exhibition, Mr. Blackton vents his spleen upon the guardians of the law, and in his raving, blundering way would force his judgment upon the millions of Chicago's people.

This line of argument is ably answered by William Winter in Harper's Weekly, excerpts from which are here presented for the benefit of Mr. Blackton and his fellow licensees, as follows:

"Give the public what it wants!" The "public" wanted that Jesus of Nazareth should be crucified—and it got what it wanted. The "public" wanted blood, and it got what it wanted in the saturnalia of bestial sanguinary crime which marked The Terror of the French Revolution. The "public" wanted the hideous spectacle of a hanging to be provided as an entertainment, and for generations it got what it wanted in the shape of festivities around the gallows; only a little while ago an exhibition of that kind was given in Paris, and a crowd of the "public" fiercely contended for the privilege of dipping their fingers in the blood that streamed from the guillotine. The "public" gets what it wants when an infuriated bull goes forth the bowels of a decrepit horse at a bull "fight." The "public" gets what it wants when a furious mob burns a wretched negro in kerosene oil, shoots his tortured body to pieces and fights, like maddened curs, to secure bits of the charred carcass as "souvenirs!" The "public" got what it wanted when, a few years ago, on the sands at Ramsgate, England, a miscreant "entertained" it by eating live rats, "biting their heads off and wallowing in their entrails"—to cite the exact words of a newspaper recorder who described the horror at the time it occurred—"while the crowd shouted at the villain, grinning at them with a mouthful of blood and hair." Yes! "the voice of the people is the voice of God!" "Give the public what it wants," and, if it "wants" inanity, indecency, vulgarity, depravity, analysis of disease, spectacles of horror, fabrics of filth in the theatre, still "give it what it wants." for "Shakespeare did" and "others do," "the public is to blame," and "nothing comes amiss so money comes withal!"

But, meanwhile, to what public is it right that the theatrical manager should appeal? There are between 80,000,000 and 90,000,000 of persons in the United States. That vast population, doubtless, contains an audience for everything. How it is ascertained that the public to which—and to which only—the dramatic appeal should be made, wants vulgarity, depravity, disease and vice in the representations that are made in the theatre? We are living, not in the sixteenth century, but in the twentieth, and we are living in an enlightened republic. By what standards of morality and of taste should the drama of our time be tried?

turers are producing daily to uphold the dignity and honor of the greatest, most popular and most educational form of amusement in the world, then, and then only, will be 'motion picture,' 'the silent drama,' 'the life portrayal' come into its own."

The Bijou Theatre, Kankakee, Ill., has reopened its doors, showing high class pictures and vaudeville.

The Aetna Amusement Association has been formed at St. Louis, Mo., to conduct moving picture shows. Its capital stock is \$2,000, fully paid. Incorporators are Louis J. Fornuff, William Urgan and Sidney Cook.

The Alps Amusement Company has just been formed at St. Louis, Mo., to operate moving picture and vaudeville shows. Capital stock, \$4,000, fully paid. Incorporators: Joseph and Louis Wagner, Robert B. Dickson and David Anslyn.

## THE INFLUENCE AND POSSIBILITIES OF MOVING PHOTOGRAPHY.

By Harry Grodon, Adv. Mgr. Selig Polyscope Co.

An eminent American player, writing on present dramatic conditions, declared that the greatest danger to the dramatic theatre lay not in the competition of vaudeville, musical farce or opera, but in the moving picture show. He might have gone further and said that the great masses, the backbone of the dramatic theatre, had already gone over in a body to moving photography.

The cheapness and brevity of the entertainment, coupled with the fascination of photographic action, are not the only reasons for this form of amusement. Another reason is a suspicion that the instinctive love for the dramatic in the great body of the people has not been well cared for by the theatre which seems to have wasted its time in the presentation of "physic problems," "sociological disputes," the exaltation of "feminism" and building shrines for peculiar personalities.

This was the schedule of the high priced theatres which all the while kept getting a little higher in price. In the cheaper theatres the other extreme was resorted to. Sensationalism and blood and thunder rules rampant and almost forced a theatrical censorship. All dramatic action was distorted, heroines were so absurdly persecuted and villains so persistent, that all semblance of reality was wiped out.

And then the audiences got up and moved over to the picture theatre, where they were quickly and agreeably entertained. Although the brutal slap stick and bucket of blood producer had got there ahead of them and succeeded in doing to the picture business what he was unable to do to the theatre. He forced the moving picture censorship.

So mischievous was the work of the blood producer that the august body appointed as censors in the different cities thought it their duty to protect women and children from villains and kidnappers, and they began to "censor," and so well did they perform at this job that there remains now nothing on earth in the amusement line so well censored as a moving picture, or any place more absolutely respectable than a moving picture show.

The gradual increasing "piety" of producers and exhibitors under the censorship of these conscript fathers may persuade the latter to trust them somewhat more as they are making and exhibiting pictures for several others besides women and children.

Yes, quite a number of others, all of them good and healthy, and they really don't need guardians.

At a moving picture audience a good dramatic story holds its own with a comedy even of the farcical order; in no other form of theatrical presentation are the conditions as healthy as this.

Picture audiences are vigorous and red-blooded and appreciate to the full a virile drama; they will even take it a little lurid or over-melodramatic, but it isn't safe to feed them long on a diet of this exaggerated kind, for they will discover the unreality, and when they do they'll move again.

The opposite danger of over-repression and exaggerated repose, milk-and-water dramaturgy, which has so injured the dramatic stage as a healthy institution, is, as far as picture audiences are concerned, nowhere in sight.

Let us hope that neither of these extremes will dominate to its ultimate detriment—the remarkable picture movement of the past few years.

Character and brains, a welding together of commercial and artistic ability, for the industry itself is an artistic one, will safeguard and guide this great movement in American photographs until it reaches throughout the world.

And what an opportunity lies here for the American producer! The stage, in its appeal, is restricted to a single language and after a single nationality. But a world audience lies before a producer of photographic movement.

How are American producers equipped for this conquest of a world? In the real of inventive skill and scientific mechanism, no race transcends the American. In the fertility of business ideas and commercial organization he is a man of the very first rank, but in the domain of artistic judgment he can boast no such claim. He here takes his chance with foreign film makers, and sometimes at a disadvantage, because he seems to entertain the fear that anything artistic means over the heads of his audi-



nothing of the kind. He must lead them over their heads not under their feet, straight at their heads and minds if he would win a permanent for his industry.

Reality is a foundation upon which he should build, reality not only in the environment of the action, but in the portrayal of the action. An engineer pictured upon the screen should look and act like one to an engineer in the audience, not same with a laborer, and doubly so with a man in evening clothes. In these essentials the moving picture lies far behind the stage, and there is no good reason why it should so lay; it must not if the industry is to conquer other lands and become epoch-making.

And what possibilities there are in such a conquest! Not since the advent of telegraphy has there been an influence so world-like as the invention of moving photography. Obscure countries are made neighbors, and diverse races become familiar through the rays of the moving camera. Photography played a more convincing role in our late Spanish crisis than either the press or the telegraph.

Photographic cuts of starving "Recontrados," presented before the Senate of the United States, was quickly followed by a declaration of war.

The camera has invaded Africa. The savage of Buchanaland is looking at the crowds that cross London Bridge. He has often been told that there were such things as London crowds, but he doubted it, because the information came to him through the ear by sound. But now he is convinced, because it comes to him through the "sight," the greatest of all the senses.

As world forces, telegraphy appeals through sound, journalism through the understanding; but neither of these arts are so conformatory, so convincing in the portrayal of action as the moving picture of photography.

#### M. P. MAN'S JOKE.

Manager Coste of Novelty Theatre, Wichita, Kas., "Cons" the Whole Town.

Maurice R. Coste, manager of Novelty Theatre, Wichita, Kas., sends The Film Index a clipping from the Wichita Eagle, with the comment: "How's this for a free adv?" We reprint it and our readers may judge for themselves. It certainly listens good:

Were you one of the "fall guys" in the greatest joke that was ever perpetrated in the city, or are you one of the very, very few wise ones who stood off to one side and laughed at the others?

This huge joke, which was just sprung Saturday, was concocted by Maurice R. Coste, the witty manager and announcer of the Novelty Theatre. On Friday afternoon, which everyone knows was April Fool's day, he armed himself with an old moving picture machine, and accompanied by several able assistants, started out to commit a deed which would have proven fatal had any of the "fall guys" discovered the joke. This camera was without the reel cylinder, and although a boy went along who carried a few empty reel boxes, the machine was not loaded.

The trip extended from the Frisco depot to the Boston store, and during that time the traffic police were kept busy keeping the people back from the machine. They admired it so much that it was useless to resist the impulse, and many crowded around in front, so that at some future time they would be able to sit in the theatre and see just how foolish they look. In other words, they were trying to acquire that power which is expressed by Robert Burns: "O, wad some power the gifties gie us, to see oursel's as ithers see us."

When the Frisco was reached, train No. 7 was just pulling into the station. That was, of course, "photographed," and also the conductor, who was to take the train out of here and who was having his shoes shined at a shining parlor close by. When he caught sight of the machine and saw that he was the object upon which it was being focused, he was at first frightened, then highly pleased. Taking off his hat, he smoothed down his hair and his face was at once beautified by a plastic smile.

After taking a hearty laugh over the joke, which the conductor could not fathom for some reason or other, the party moved on up the street, taking pictures of everything they saw.

Then came the Shriners in their parade. The "operator" stationed himself in the exact center of the street, and when the crowd became too thick around the machine he appealed to one of the traffic policemen to help him out. The officer was only too delighted to do so, and worked with the crowd until the sweat coursed down his cheek. The parade was proceeding nicely when the captain caught sight of the camera, and at once gave the following command to his men: "Humph—Right Face—Haunch." Through the most intricate maneuvers stepped the men, and all the time the operator was turning the machine and holding his sides to keep from bursting with laughter. When the drill was finished, and the mounted policeman, who drew out his chest with dignity, was snapped, the instrument was carried to the Princess

## EDISON FILM PATENT SUSTAINED

Justice McPherson Holds It to Be "Good and Va'id in Law"—Brandenburghs are Permanently Enjoined

In the summer of 1908 the Edison Mfg. Company commenced an action against George W. and Charles A. Brandenburgh, doing business as the International Film Mfg. Co. in Philadelphia, Pa., for "duping" and infringing upon the Edison trade mark. This was finally settled, the defendants admitting the "duping" and paying costs and damages.

At the same time, the Edison Mfg. Co. brought an action on reissue Letters Patent No. 12,192, covering motion picture films. This action was transferred to the Patents Company and was finally argued before Judge McPherson in the United States Circuit Court of the District of Pennsylvania on May 2, 1910, who granted the following decree:

This cause coming on for final hearing upon pleadings and proofs and having been duly heard and considered by the Court, it is, by the Court, this second day of May, 1910, ordered, adjudged and decreed, as follows:

I. That reissued letters patent No. 12,192, dated January 12, 1904, for Kinetoscopic Film, being the letters patent referred to in the bill of complaint herein, are good and valid in law and are owned by Motion Picture Patents Company, the complainant herein.

II. That said letters patent and the exclusive rights of the complainant thereto have been infringed by George W. Brandenburgh and Charles A. Brandenburgh, copartners doing business as International Film Manufacturing Company, the defendants herein, by the manufacture and sale by said defendants of photographic films like "Complainant's Exhibit Defendant's Duplicate Film," containing and embodying the subject matter of claims 1 and 2 of said reissued patent.

III. That a perpetual injunction be issued in the cause against the said defendants, George W. Brand-

enburgh and Charles A. Brandenburgh, restraining them and each of them, and the partnership known as International Film Manufacturing Company, their agents, clerks, servants, workmen, and all claiming under or through them, or either of them, from directly or indirectly making or using or selling, or in any manner disposing of the said invention or improvements, or any of them, described in and secured by the said claims 1 and 2 of said reissued letters patent No. 12,192, and particularly from making, using or selling duplicate or "duped" photographic films embodying the subject matter of claims 1 or 2 of said reissued letters patent.

IV. That this cause be referred to ———, who is hereby, because of his long experience in such matters, appointed a master pro hac vice, to ascertain and take and state and report to the Court and account of the number of photographic motion picture films made and also the number of such films sold by the defendants, and also the gains and profits and advantages which the said defendants have received, or which have arisen or accrued to them from their infringement of the said exclusive rights of the complainant by the manufacture, use or sale of the improvements secured by said claims 1 and 2 of said reissued letters patent, and also an account of the damages suffered by complainant by reason of the defendant's infringement of said reissued letters patent.

V. That the complainant on such accounting shall have the right to cause an examination of the defendants' ore tenus, or otherwise, and shall also have the right to cause the production in all books, vouchers and documents of said defendants, and that said defendants shall attend for such purpose and produce said books, vouchers and documents for such purpose before said master, from time to time, as said master shall direct.

BY THE COURT.

Attest: George Brodbeck, Deputy Clerk.

Endorsed: U. S. Circuit Court, Eastern District of Pennsylvania; Motion Picture Patents Company, Complainant, vs. Geo. W. Brandenburgh, copartners, doing business as International Film Manufacturing Company, Defendants. In equity No. 195, October session 1908.

This is one step nearer to the final adjudication of the Edison Film Patents which cover the perforated film as used in the manufacture of motion pictures.

Theatre. It did not take much argument here to get the manager to stand in front of the place, and he, with another gullible friend, received about ten turns of the handle.

There was one man who was so persistent that he came near to using the whole length of "film" on his own picture. He was a worldly wise man, the leading comedian in one of the stock companies which has had a long stay here in the city. By actual count he followed the machine for six blocks, and when it was placed in position at each corner, he was one of the first to get in front. No doubt he imagined that he would be the chief attraction in the picture, and he was. The fun he furnished unconsciously for the perpetrators was enough to convulse the entire city in laughter for at least one minute. After taking the postoffice and a few of the larger buildings, the windows being filled with heads of curious and vain persons at each place, the camera was carefully wrapped up, the tripod was taken down and the conspirators wended their way back to the theatre.

All day yesterday a mob of people were inquiring for Mr. Coste, and each wanted to ask the same question, viz., "were the pictures good, and when would they be finished?" Mr. Coste had a hearty laugh on each occasion, but did not give the joke away, and it is only this morning that people are finding out just how gullible a person may be and still be allowed to roam the streets.

Did you have your picture "took?" Were you one of the "fall guys?"

#### SUES EXCHANGE FOR SERVICE.

The Dreamland Amusement Company of Butte, Mont., has brought suit against Frank T. Bailey, owner of the Montana Film Exchange of the same place, asking \$10,000 and a writ of mandamus compelling the defendant to supply plaintiff with film service, in accordance with a contract between them. Plaintiff alleges that he entered into a contract with defendant to supply service to the Dreamland Amusement Co. in May 1908, and that the Dreamland Theatre is now closed at considerable loss to the plaintiff because of the defendants violation of the contract.



A MONTGOMERY POSTER.

Handsome design used by the progressive Motion Picture theatre manager of Memphis, Tenn.





#### THE ESSANAY COMPANY'S "THE DANGER LINE" A MAGNIFICENT PRODUCTION.

The above illustration is a scene from the Essanay Company's dramatic film, "The Danger Line" the first big subject of this nature coming from their Chicago studios since "The Hand of Uncle Sam" and will appear on Wednesday, May 18.

This subject is a modified melodrama and treats a theme of universal heart interest. A husband and wife are estranged through different ambitions and ideals, the former, a sportsman, who is entirely enwrapped in his manly pleasures, while most of his time is spent at his kennels and stables to the neglect of his wife. She is of an entirely different nature and seeks solace and comfort in her books and her own meditations. There is introduced here a friend of the husband's, a poet, whose works have had the greatest influence in the wife's life. The poet proves a traitor and endeavors to persuade the young wife to go away with him. She resists the temptation and endeavors to send her admirer away, when there is a scene, and the

husband discovers his friend's treachery, believing, also, his wife to be untrue to him.

A duel follows in which the husband is wounded by the cowardly friend who takes unjust advantage of his adversary and in so doing violates the rules of the code. The poet is sent from the field in disgrace while the husband is taken home to his wife, of whom he is now convinced was true to him. A complete reconciliation follows and husband and wife resolve that in the future they will more closely merge their two lives together.

The subject is interpreted by Mr. J. H. Gilmour, as the husband, who played leading parts in "Justified," "The Adventuress" and other Essanay dramatic films, with an excellent cast, especially obtained for the picture. Mr. Gilmour rehearsed his company several weeks and as a result the acting is incomparable.

This is the first of a number of high quality dramatic films which will be released by the Essanay company occasionally through the summer months. The second, "A Victim of Hate," with Miss Martha Spier, will probably appear some time in June.

#### THE FIRST BORN.

A Feature Film in Preparation by Selig Ready For Early Release.

During the summer of 1897, at the Alcazar Theatre, San Francisco, a Chinese tragedy in two scenes was presented to the patrons of that play house. The theatre was supplied with a stock company of the usual grade of excellence found in such organizations, except that in San Francisco, owing to the permanency of the stock system, beginning with the McCullough Harrett Company, the players of California, especially in character roles, are better trained and the audiences more dramatically keen than in any other city of the United States, not excepting the theatrical mecca New York City.

In the cheapest theatre of San Francisco, bizarre and colorful character bits are often capitally done, a Chinaman, a Japanese, a Hawaiian, a Samoan, a Filipino, and Mexican, are presented with a degree of skill that would call for a special write-up if acted on Broadway.

Henry Benrino, American actor of nationalities, whose "Carp Fisher" in "The Darling of the Gods" earned for him the highest praise from Prince Fushina of Japan, was a member of the Alcazar at the time of "The First Born" presentation. Perhaps the finest effort in the Chinese play was performed by this actor. George Osborn the best actor of his time in western types

American, Mexican or Indian, was also a member. George Foster Plat, director of modern plays for the New Theatre, was another and Miss May Buckley, one of the most charming personalities of the American stage, headed the female roster of the company.

Apart from a feeling of amused curiosity as to what the author would do with Chinamen on the stage, for it leaked out owing to the rehearsals, that no attempt would be made to slapstick or caricature the race, San Francisco remained placid. This city seems to know the Chinese character as she seems to know and read aright the character of all races that enter her Golden Portals. No community in the western hemisphere is so cosmopolitan, no citizen is more modern and human.

Adios mio Francisco,  
The queen of a sun blest land.  
Sea thrones in a realm of Beauty,  
Free one! of the heart and hand.

Disgusted with the dull and vulgar atrocity offered in cheap melodrama and vaudeville, known as the Chink, Chink Chinaman, San Francisco began to wonder a trifle what the modest Alcazar Company would do with serious Chinamen. The opening night arrived with hardly a fair house, for the theatre at this period was struggling for existence, heroically managed by Frederick Belasco, a brother of the famous dramatist.

When the curtain arose, there wasn't a critic in the house, they had more important plays to attend to. Ashton Steven, now of the "Chicago American" was reviewing a musical play at the Tivold. Alice Rix, was at the Baldwin Theatre. Peter Robinson, the dean of western critics, just wandered in during the last scene. He reserved his judgment in the Tuesday morning Chronicle until he could find time during the week to see the play entire. Well he came, and the others came, they pronounced the play not only a success, but a unique effort in dramatic construction and dialogue. It ran to crowded business at the Alcazar for sixteen weeks, the longest run in the theatrical history of the coast up to that time.

At the finish of this engagement, it was taken to New York under the joint management of David Belasco and Charles Frohman, where other companies were formed and sent on tour, while the original company was taken to London, where it received eleven curtain calls after the first act and thirteen at the end of the last.

The story of the tragedy is as follows: Man Lo Yek, a Chinese merchant, living in the Chinese quarter of San Francisco, entices from her home, husband and only child, Chan Lee, the wife of Chan Waag. To make room in his household for Chan Lee, Man Low Yek disposes of a slave girl Lorey Tsing whom he has brought from the Province Chi Li of northern China, to a Chinese gambling house keeper. Man Low Yek spirits Chan Lee out of the city to avoid trouble with Chan Wang or the Tee Yup Tong, of which Chan Wang, the husband, is a high-binder. As the latter does not seem to treat the matter as cause for vengeance, Man Low Yek brings Chan Lee back to the city and installs her in his dwelling over his provision and Chinese notion store.

Chan Lee pines for her son Chan Toy, a laughing mischievous urchin six years old. Chan Wang lavishly cares for his only son Chan Toy. The great love of the Chinese race is filial devotion and not the attachment of marriage. The loves of men and women are secondary to the love of the parent for the male child, especially the First Born.

Chan Lee steals her boy—the frantic searches in the Chinese quarter—holding by the wrist of Ama or nurse whose life is forfeit if the boy is not found. Chan Wang is told that the child is with its mother in Man Low Yeks house. He rushes up the stairs of the house where a struggle takes place in which the boy is accidentally killed. The grief crazed father carries the body of his boy to the street where he in Chinese fashion wails over it and calls upon the spirits to restore it to life. Chan Lee, the mother follows after. Chan Wang is prevented from killing by member of his Tong. He calls down vengeance on Man Low Yek which vengeance he executes in a Chinese alleyway a few days after the funeral of Chan Toy.

The literary and construction work of the play was held important enough to receive the critical comment of Paris, London, Vienna and Berlin dramatic reviewers.

The press of America unanimously commended the effort as an advancement in American dramatic literature.

#### PATHE'S AMERICAN FILM.

Pathe Freres announces for release on Monday, May 16, their first American production, entitled, "The Girl from Arizona," about 950 feet. This film combines with Pathe perfection in photography and technique the qualities wanting to make their production the most popular in the country.

It has long been conceded, even by rival manufacturers, that Pathe Freres excels in photography and finish and now that they are giving subjects posed for by American actors with American scenes, and under the stage management of one who is stated to be the highest priced producer in the world, they are indeed setting a high standard.

In announcing this film Pathe Freres invites criticism from the exhibitor for they are frank enough to state that they are the ones they have to please. It is therefore, up to you Mr. Exhibitor.

We understand that Pathe Freres' next American release will be a comedy.

They also release on Friday, May 20, an extra amusing comedy entitled, Gee I Am Late, which is a novelty in ridiculous situations and is sure to make the greatest groucher roar.



"MARCH WINDS AND APRIL SNOWS  
MAKE IT BUM FOR PICTURE SHOWS"

UNLESS YOUR FILM SERVICE IS RIGHT

# THE AMERICAN FILM SERVICE

HOUSE OF SPECIALS, WITH "BEST SERVICE IN AMERICA"

Gives You The Right Kind of Service

EXCELA SOUNDOGRAPH ON EXHIBITION HERE

At 77 SOUTH CLARK ST., CHICAGO

## CHICAGO LETTER

(Continued from page 1.)

April 21, 1910.—Judgment by default for \$141.40 in the Municipal Court in favor of the Ansell Ticket Co.

April 12, 1910.—Wm. H. Swanson sued in the Superior Court by F. Buxbaum for \$2,000.

April 19, 1910.—The International Projecting & Producing Co. A distress warrant for \$651.85 in the Municipal Court by the Schiller Co. (owners of the Schiller Building in which the offices of the I. P. & P. Co. are located.)

April 23, 1910.—International Projecting & Producing Co. Judgment by default for \$651.85 and judgment for possession, in the Municipal Court, in favor of the Schiller Co.

Where does Wm. F. Steiner get comfort out of Secretary Swanson's "great pleasure" in announcing his (Steiner's) "conversion" to the flourishing ranks of the "independents?" And how kind of the Secretary to allow licensed manufacturers and exchanges "a certain stated time" before they are admitted to bankruptcy!

### The Pittsburgh Calcium Light & Film Co.

James B. Clark, secretary and treasurer of the Pittsburgh Calcium Light & Film Co., passed through the city on his way to, and returning from, Des Moines, Ia., last week. He stopped over long enough on both trips to greet Chicago friends in the film business, and had sufficient time to spend a few minutes with me in conversation on the conditions governing the home office at Pittsburgh, and the branches in Wilkesbarre, Pa., Rochester, N. Y., Cincinnati, Des Moines and Omaha.

"Business is in better shape all along the line just now than it has been for six months," said Mr. Clark. "This is particularly true of the Pittsburgh district. The bad weather that has prevailed in Pittsburgh since April 10, has, of course, been severe on exhibitors; but, outside of this, they have had little reason to complain for the period mentioned. Exhibitors in the city of Pittsburgh are all doing well. The 'independents' have only one house there, so that licensed people have it all their own way."

"In contrasting the Pittsburgh district with other sections in which we operate, I might say, perhaps, that some exhibitors there do not show quite sufficient appreciation of film quality. Their thought is bestowed chiefly on the cost of the service, and this disposition is not conducive to the growth and uplift of picture entertainment. Of course, there are many who are willing to pay well for a high quality service; but a large proportion of these is actuated by the desire to get the better of opposition rather than by the conviction that a high class service is bound to draw a better class of patrons and prove the most remunerative in the long run."

"Mr. Preller is holding his own in fine shape, in Des Moines, and business shows up much better than when he took hold, six weeks ago. C. J. Ramsdell, of the Omaha branch, came on to Des Moines to meet me there, and I am well pleased with the satisfactory condition of things in the Nebraska metropolis. The volume of business in that section has increased steadily for the last six months. All our remaining branches show similar encouraging features, with the result that we are buying a largely increased product from the manufacturers. Our weekly purchase of reels will average about 140 for the home and branch offices combined, and that means a big outlay of money, as you can easily figure. We bought 10 sets, or 20 reels, of the "Roosevelt in Africa" films, being surpassed only by the Geo. K. Spoor Exchange, which bought 12 sets."

"There are many drawbacks to the efficient handling of an exchange at the present time; but I have observed so many and marked improvements in the conduct of the film industry within the past year that I have no fear that the near future will develop other remedies which will enable us to escape most of the present drawbacks and difficulties."

### Walt Makee Passes Away.

Walt Makee, Editor of the Show World, this city, died Wednesday morning, April 27. His unexpected death followed an illness of such short duration that to his many friends the news came with painful shock.

I have known Mr. Makee since he took up his editorial duties in Chicago, two years ago, and I am happy in knowing that I was well enough acquainted with him to appreciate his clean manliness, to respect his gifts of mind and heart, and to admire that innate modesty of his which always shrank from gilded compliment and vulgar praise.

He was an unflinching hard worker; and, while he delighted in intellectual effort, he never despised the drudgery of his calling when duty pointed that way, aiming ever to do his best and to win approval of his own clearest judgment.

In his private life, those who knew him best—a sorrowing wife, and mother—know that he carried himself in the same manful, dutiful way; and in the sincerity of my regard for his memory, as I place this weak summing-up of his virtues on his tomb, I sorrowfully add, "Manful, gentle soul; farewell!"

### Foreign Praise for Selig Enterprise.

The London, Eng., "Bioscope," in its issue of April 14, just at hand, bestows the following praise on the Selig Polyscope Co., for the initiative shown in its "Flying Special" and in carefully prepared press sheets mailed with the bulletin of each release:

#### HOW TO BOOM FILMS.

Some of our English manufacturers might well take a lesson from the manner which some of their American competitors adopt in order to boom their productions. Having produced the right article, Cousin Jonathan is not content to sit comfortably in his office and wait for the orders to roll in. Take the case of the Selig Polyscope Company, for instance, this being one of the most go-ahead of the go-ahead American firms. First of all, Mr. Selig recognizes that the press need interesting. Hence, he sets himself out to formulate well-prepared press sheets, in order that the exhibitor may be given every opportunity to foster an interest among his patrons through his local papers. Then, under the title of "The Flying Special" is issued a well-printed, illustrated synopsis of the week's releases, in pocket-book style, which also contains The Polyscope News and a short resume of the pictures for advertising purposes. Contrast these methods with the efforts of many of the European producers. All that they think necessary is to issue a bulletin, oftentimes with a synopsis written by a man who cannot understand a picture any more than most men are able to read a woman. And then they wonder why what they consider a good film does not sell. The sooner manufacturers recognize that one of the greatest aids to success is getting the buyer interested in the picture before he sees it, the better. At any rate, we commend Mr. Selig's up-to-date methods to our readers.

### The Edison Co. Adds to Its List of Noted Contributors.

In the "Kinetogram," of May 1, I notice that the Edison Company has added John Luther Long to its splendid list of scenario writers. Mr. Long is best known by his "Madam Butterfly," but he has many others of prominence to his credit. The first picture produced from his writings will be "Baby-Grand," which is adapted from one of his latest stories.

The Edison Company has now Richard Harding Davis, Rex Beach, Roy Norton, Edward W.

Townsend and Carolyn Wells on its scenario writing list, a truly remarkable array of talent. Everyone knows Mr. Davis; Rex Beach is easily recognized as the writer of "Partners," "The Barrier," "The Spoilers," "Silver Horde," etc.; Roy Norton, of "Whistling Sandy" fame, is popular everywhere; the creator of "Chimmie Fadden" needs no introduction, and Carolyn Wells is well known to readers who delight in society short stories in a comedy vein.

I must not omit mention of the fact that the Edison Company led the van in evolving the present modern film bulletin. Since the first issue of the "Kinetogram," August 1, 1909, a great change for the better has taken place in the advertising of film releases. Besides containing well written stories of each release, the "Kinetogram" publishes much interesting news for the trade. Its pages are well edited and well written.

### Good Demand for Melies' Product.

Robert Goodman, scenario writer and traveling representative for the George Melies Co., spent most of last week in Chicago, demonstrating the value of present Melies releases over the old. His work is intended to supplement the work of resident representatives in the various cities visited.

Mr. Goodman has visited on his present trip Baltimore, Washington, Pittsburgh, Cleveland, Detroit and prominent cities in the middle west. He finds a big demand for Melies Western comedies and expresses himself as well satisfied with the outlook all along the line. His recent trip to the South, as far as New Orleans, showed the same condition. Mr. Goodman will return to New York by way of Buffalo and Rochester.

### Misrepresentations of H. Davis, of Watertown, Wis.

An exhibitor writes me the following letter concerning H. Davis, of Watertown, Wis., who fraudulently represents that he furnishes the very latest films released by the M. P. P. Co., and the "Independent" manufacturers:

Will you kindly allow a licensed exhibitor to enquire why H. Davis, of Watertown, Wis., is allowed to advertise continually and to solicit business for the very latest films released both by the Association and "Independent" manufacturers? We enclose you a list just received by us from Mr. Davis for your perusal. Will you please call the attention of the readers of The Film Index to the fact that Mr. Davis cannot secure new licensed films and stop this foolishness?

Mr. Davis states in his circular that "We rent 6,000 feet, 3 sets slides, \$12 Weekly, One Shipment. A better Service Than the Trust Charges You \$25 to \$45 per Week for." Every reader of The Film Index can see at a glance that Davis is a fraud when he makes such a statement. Some exhibitors have tested him and found out his method, which is something like this: An exhibitor applies for certain new releases of licensed film; Davis replies that the films asked for have been rented, and submits a list of old junk that he has on hand, and even goes so far, sometimes, as to forward the junk without permission of the applicant. In every case where he has been put to the test, he has failed to come up to his advertised promises. Of course, no licensed exhibitor is such a fool as to apply to Davis for films or anything else.

### A Letter from Minnesota.

Leroy Goble, the humorous editor of George Kleine's "Film Progress," handed me the following letter as coming from a customer in Minnesota; but I have a well-grounded suspicion that Mr. Goble, who hails from that State, is responsible for the amusing Swedish dialect and phraseology:

Mr. Cumpany:

A tank, a get dat macheen dat a by alrit but for why you not send me no lenze. A ben vant to no what is



de use of a machin ven he hav no dum har lenz. A am ban lose lot of costamers avery time bay not have de lenz, and ef dat es no great pleasur for me wat ban de matter mit yo.

A tank my trade monies no so gud lak any other mans, yo lose avery bit my trade for me end a am pratty sor about, a now tal you ban a darn fol end no gud. Rat tooday I sand you bek ur machin tomorrow because a bin can't stand you make me such a fool-shness. A bin you wery mad,

LARS LARSEN.

P. S.—Wat you tank efter a wrote-das har letter a find lenz rapped on careful in dam har lemp house. A bag your pardon.

### Chicago Film Brevities.

The Standard Film Exchange has completed new arrangements in its offices which will afford a more perfect system than ever in the handling of its business. Joe Hopp tells me that his volume of business is keeping up well, and that it shows a pleasing increase.

I. Van Ronkel, of the American Film Service, is pluming himself over the fact that several of his customers are now addressing his firm under the title, "Best Service in America," at the offices on South Clark Street. One of these exhibitors writes from Harvey, N. Dakota, and evidently has in mind the fine quality of wheat raised in the Northern state.

E. A. Schultz, manager of the Colonial Theatres Co., with headquarters at Joliet, Ill., was in the city last week. This company is establishing a circuit of twelve moving picture houses in Indiana, Illinois and Iowa, with capacities running from 300 to 600. The company has strong financial backing and is building new modern theatres, as well as remodeling old ones. They at present contemplate the opening of a new theatre in Fort Wayne, which will seat 1,400 people. General Manager Schultz spends his time traveling over the circuit, and in making suggestions that will lead to the adoption of the most modern methods in running each house. He has had thorough training in the exhibitor's line and is an expert machine operator, as well as a wide-awake manager. It is his aim to enforce an up-to-date, live policy in all the houses on the circuit.

J. W. Sloneker and George Grice, of Watseka, Ill., visited the Theatre Films Service Company last week to arrange for a high-quality service for their Watseka house, the Princess, which will be opened Saturday, May 7. They will run three reels daily with the latest illustrated songs. They report that the Star theatre, another licensed house in Watseka, is showing to good business.

### DIES OF HEART DISEASE.

Stage manager, James T. Waldron, of the New Manhattan theatre, 31st street and Broadway, New York City, was found dead Monday, May 2, at his home, 39 West 32d street, New York City.

Mr. Waldron had been identified with Wm. Ganes' enterprises for the past two years, and prior to that time had held positions with other theatrical houses in New York and Brooklyn.

### NO TRAINING CAMP PICTURES.

Manager Sam Berger of the Jeffries' camp has announced that no moving pictures will be taken of the fight camp and training scenes for exhibition purposes prior to the match, although he has been offered as high as \$8,000 for such pictures. He explains the refusal of this bid on the ground that, should the fight end by Jeffries knocking out Johnson within a round or a few rounds, they would need the pictures of the camp after the fight to make good, otherwise the film would be too short.

### OPPOSE CENSORSHIP IN BALTIMORE.

At the meeting of the First Branch City Council, Baltimore, Md., an ordinance has been introduced providing for a board to be appointed the duties of which shall be to pass on theatrical productions and moving pictures. Violent antagonism to the measure has developed, several Councilmen having expressed themselves in no uncertain terms that they regarded it too much of an infringement on people's rights, and that Baltimore people were privileged to stay away from shows they did not wish to see.

The measure will be referred to the Council Committee on Police and Jail, where already several of the members have expressed themselves as opposed to its provisions.

## EDUCATION IN THE NORTHWEST.

### Peoples Amusement Co., of Portland, Ore., Pushing the Good Work Along

The educational movement has taken a strong hold in the Northwest according to reports from Melvin G. Winstock, general manager of the Peoples Amusement Company, of Portland, Oregon. In writing of the movement to The Film Index Mr. Winstock says:

For some time past we have been industriously engaged here in an educational campaign for the purpose of convincing the public at large that the motion picture has a splendid field not only in the line of amusement, but tending toward education and refinement as well. There have been recent attempts in various cities of Oregon, Washington and Idaho to bring about public censorship and to throw other hindrances in the way of upward progress of the motion picture theatre, and we have sought in every way to counteract this by developing a public sentiment in our favor. I am enclosing clippings from the Evening Telegram, the Oregon Journal and the Portland Oregonian, which are some small indication of what we are attempting in this direction.

We have also been attempting to blend our bills, just the same as is done in first-class vaudeville houses. We are frequently, however, handicapped in this direction by the lack of diversified subjects, and by an absence of good, clean comedy, so essential to every well-ordered program. If you could, through your valuable journal, influence the licensed manufacturers to give us a greater amount of clean comedy it would be rendering a service to the exhibitor which would be beyond measure.

Regarding another enterprise set afoot by Mr. Winstock's company, which is the distribution of prizes to the school children for the best stories written on feature subjects, and the methods of advertising he explains:

We do something of this kind with every picture which seems to contain the germ of a publicity idea. Our method of advertising is always original and unique. For instance, with the "Wizard of Oz" we had three men parade the streets, one taking the part of the Lion, one the Scare-crow and one the Tin Man, and in four days we had the entire city of three hundred thousand people talking about the "Wizard of

Oz" at the Star Theatre. With the picture of "Roosevelt in Africa" we have a magnificent float typical of the jungle, with a real lion and a half dozen monkeys and two Zulus, and a man made up as Roosevelt around the camp fire in the heart of the African jungle. The front of the theatre is painted to represent a scene with Roosevelt killing a lion, and in the lobby the entrance to a jungle hut. Not only this, but we are using one hundred twenty-four sheets, two hundred three sheets and five hundred one sheets, and running explanatory slides in nine of our theatres in this city, with a lobby display in pictorial printing that cannot fail to attract public attention. All this costs money, but we have never failed to make it pay.

Here we have the experienced showman making the most of the unequalled opportunities which are offered by the superior line of subjects being produced by the licensed manufacturers. It is a great field of endeavor and one that every exhibitor can study with profit to himself.

### SELIG NOTES.

The demand for the "Shriners' Pilgrimage at New Orleans" film was far beyond our expectations, and good words of praise are accorded it on every hand. Not only has American trade on the subject surprised us, but the export orders proved very gratifying.

The Selig encampment of rough riders, Indians and wild west features has experienced some touches of high life the past month—cold weather, rains, cyclones and, in fact, everything fashionable except an earthquake or coming in contact with Halley's comet. "Arizona Bill," an outlaw rider, was thrown in a mix-up, in which two horses, riders and camera men figured a few days ago, and was trampled so that he was relegated to the hospital for repairs. The escape of Pearsons, the rotund knight of the crank and finder, was miraculous, and a sudden demise is only explained by Turner, who claims that both horses bounced when they fell on Pearsons. The plant is surprised, as Tommy was only a fair chunk of a lad when he left the Wind City and—the camp is dry.

Without a doubt the greatest film released by the Selig Company in the past two years will be found in our coming production of "Mazeppa," an adaptation from the book, and is one of the most magnificent film renditions we have seen in years from a book of fiction—every detail of the literary gem as well as the idea given us by the famous painting of the same name.



PRINCESS THEATRE, DALLAS, TEXAS.

E. J. Hoffman, Owner and Manager. First House in Texas to run Roosevelt Pictures. Said to be one of the handsomest Picture Theatres in the South. Runs strictly "first-run" service to capacity business all the time.



## Slide Quality

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

**De Witt C. Wheeler**  
INC.

120-122 West 31st St., N. Y. City  
A trial order will convince you.  
Send for catalogue of over 300 illustrated songs.

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Slide users, slide sellers, and everybody who thinks slides—especially good slides—send for our catalog of ANNOUNCEMENT SLIDES and you'll slide through without a mishap.

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THE VERY HIGHEST DEGREE

## "MOTION PICTURE PIANO MUSIC" Reduced to FIFTY CENTS a Copy!

This Dollar Book of Descriptive Music is now placed on sale at FIFTY CENTS per copy. M. P. Managers and Pianists, before buying elsewhere, send for my descriptive circular, which is sent free to any one upon request, and see for yourself the List of Testimonials from well satisfied buyers of this book. Thousands have been sold at One Dollar a copy, and now the price is FIFTY CENTS a copy. Get the original, written by a Practical Pianist of twenty years' experience in theatrical lines. If you are in doubt, send a postal for my circular. Send orders to G. A. FRELINGER, Music Publisher, LAFAYETTE, IND.

## IT WILL PAY YOU TO

Get acquainted with

**Novelty Song Slide Service**  
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## THE KINEMATOGRAPH

The original and leading journal of the moving picture business

Has a larger circulation and is recognized by the whole trade as THE ORGAN OF THE MOTION PICTURE BUSINESS

\$2.68 per year, mailed free. Specimen free

**HERON & CO., Tottenham Street, London, W., England**

## WANTED

Five cent theatre near Chicago; must stand investigation, and pay. Give full particulars and cash price. Address MANN, care of Film Index, 401 Ashland Block, Chicago.

## RECENT SLIDE RELEASES

### Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

DeWitt C. Wheeler.

"YOU CAN'T MAKE ME STOP LOVING YOU."—Words by Edgar Leslie. Music by Kerry Mills. Published by F. A. Mills. It is seldom that Kerry Mills puts his musical genius to work on a love ballad, but when he does, something beyond the ordinary is forthcoming. This song is it, in every sense of the word. For illustrations Mr. Wheeler has produced a set of slides second to none for their clever posing, good photography and exquisite coloring. They were taken at a beautiful country estate abounding in beauty, nature and art. Fully one-third of the slides are novelty effects originated at the Wheeler establishment, which are bound to please.

"PLAY THAT LOVEY DOVE WALTZ SOME MORE."—Words by Edgar Leslie. Music by Kerry Mills. Published by F. A. Mills. Kerry Mills' name on a piece of music is guarantee enough as to its merit. Enough said. The slides are extremely humorous, telling in pictures the story of a music-crazed girl—crazed by the strains of a lovey dove waltz. The set is strictly a novelty one. Every slide has a surprise and will cause a laugh. If you're looking for something funny, this is it.

"SHOES AND SOCKS SHOCK SUSAN."—By the star song writers, Williams and Van Alstyne. Published by J. H. Remick & Co. The combination of writers and publishers is sufficient criticism of this song. It tells of the pleasures of drinking when one expects on his arrival home to be met with a rolling-pin or a volley of abusive words. The slides depict two men in a barroom endeavoring over-zealously to say the words "Shoes and socks shock Susan" to determine the state of their inebriety. A good set that ought to get a laugh.

"DADDY WAS A GRAND OLD MAN."—Words by Bert Fitzgibbon. Music by Leo Bennett. Published by M. Witmark & Sons. The semi-patriotic lyrics are set to one of the swinging march melodies which always please, and which, if as good as this one, are always encore winners. The slides show the life of the old man, both at home and while at war. Some vivid war scenes are shown that are famous in history as well as picturesque and interesting.

"I'M ON MY WAY TO RENO."—By Jerome & Schwartz. These writers can always be depended upon for a hit and Reno is certainly it. Published by J. H. Remick & Co. A comedy song that will please all classes. Opportunity for a witty set of slides has not been lost by Wheeler. His illustrations will make this song a still greater hit with everyone, married or single. If you can't afford to go to Reno yourself, get this set and see how it's done.

"CURLY HEAD."—Words by Wm. McKenna. Music by Albert Gumble. Published by J. H. Remick Co. A dainty little love ballad in which the lyrics tell the love of an old man for his childhood sweetheart. Both lyrics and melody are all that can be desired. The slides tell in pictures the love affair of the old folks when children. It is a fascinating set bound to please audiences composed largely of women and children.

"I TRUST MY HUSBAND ANYWHERE, BUT I LIKE TO STICK AROUND."—Words and music by James Brockman. The lyrics are more than clever and the music is of the high melodious standard always to be found in songs published by M. Witmark & Sons. Here is an original novel set of slides by Wheeler. After the style of "Tie Your Little Bull Outside," the illustrations are an extremely clever effect in silhouettes. There is more humor in this set than any produced during the week. It is something different from the ordinary run of slides, therefore as a change is refreshingly agreeable.

"HAS ANYBODY HERE SEEN KELLY."—Published by J. B. Harms and Francis Day and Hunter. The raging hit of the country. Miss Nora Bayes, playing the Jolly Bachelors at the Broadway Theatre, New York City, takes ten or twelve encores nightly. Everybody is whistling it. The song has been restricted and is just released. Wheeler has the exclusive rights for the illustrating of Kelly and has produced a set of slides which will set the world thinking. It is one of Mr. Wheeler's "special sets" on which he has spared neither time nor money to make a masterpiece. Novelty effects are lacking, and there is every reason to believe that these slides will make "Kelly" a scream in any theatre. Every exhibitor should get them.

Scott & Van Altena.

"THE ESPANOLA PRANCE."—Words by Nat Shay; music by that clever composer, Jerome Shay; published by Harris. A very good and lively tune. The models are exceptionally good and dressed in the regulation Spanish costumes. A beautiful set in every way, a rare combination in that the pictures are strikingly beautiful and the music exceptionally fine. The backgrounds are all Spanish, imparting the true atmosphere. The coloring is irreproachable.

"I'LL MARCH IN APRIL WITH MAY."—A soldier march song, which always appeals to us all. The story deals with a soldier boy returning with his comrades to his native town. Among the crowd he sees his sweetheart May, and fondly pictures the happy time when he will march with her to the altar. The song is very cleverly illustrated with beautiful and novel slides, and each chorus winds up with a striking picture of the couple with that beautiful emblem, the American flag.

"IN THE SPRING I'LL BRING A RING AROUND TO ROSIE."—Love song with a catchy chorus. In the verses the youth tells the maid not to sigh for he will return and bring a wedding ring to his Rosie. Pictures of beauty and in great variety illustrate this song. In the chorus Rosie's finger has received the "band of gold," and so the scenes are happy midst beautiful floral surroundings, typical of the Spring. As usual, each verse and chorus ends with a true novelty slide.

"MOTHER."—Words by Charles Cooper; music by Al. Frederichs; published by Victor Kremer. A descriptive ballad founded on Jules Eckert Goodman's play of the same name, which is making a big hit in Chicago. Excellent poetry and music. The pictures are the kind that appeal to everybody. The first part shows childhood days with mother, and the last part the same child grown to manhood with his mother. The coloring is as usual harmonious and up to the Scott & Van Altena standard.

"LEAVING."—Published by Haviland. A touching ballad treating of a youth and maid. The youth realizing that his loved one has grown weary of him comes to bid her a last farewell. The pictures abound in pretty scenery, and the models are artists who pose very artistically. The coloring of these slides is exquisite.

"HANAKO."—A Japanese intermezzo by Wilh. Aletter; words by Ballard MacDonald; published by Jos. W. Stern & Co., New York. The slides for this song show a loving couple in native Japanese dress in real Japanese surroundings. A striking and beautiful set full of beautiful colors which do not clash or offend the eye. As to novelties, they are not lacking. One slide in particular is a stunner and bound to make a hit.

"YOU REMIND ME OF THE GIRL THAT USED TO GO TO SCHOOL WITH ME."—Words by Jack Drislane; music by Charles Miller; published by F. B. Haviland, New York. The story of this song deals with a couple who have just met. The young lady reminds the youth of a little country girl who was his playmate in boyhood days. The slides show charming rustic and childhood scenes that the couple recall and which abound in beautiful settings and

novelties. The music is pretty and should appeal to all.

"WHAT'S THE USE OF TRYING TO FORGET THE ONE YOU LOVE."—A beautiful love ballad written by Robert Yosco, of the vaudeville team of Lions & Yosco, that played the Keith & Proctor circuit, and who are well known to vaudeville lovers. Words by Edgar Farran; published by Ted Snyder Co., New York. Scott & Van Altena have produced for this song a most pleasing set of illustrations, well posed, pretty models, and excellent scenery. As usual, the background represents the full summer season, despite the fact that trees at this time of year are still bare of leaves.

"THAT ITALIAN RAG."—One of the most popular "ragtime" songs on the market to-day. Now in its 50th edition, with a total sale of more than 200,000 copies. That speaks for itself. The music is by Al. Pianadosi, a very well known composer; words by Edgar Leslie, famous as a lyric writer. Published by Leo Feist, New York. The illustrations are really the best produced in many a day. The models are dressed and posed in typical Italian style, making the set both interesting and instructive. Even the scenery is Italian in effect and smacks of the warm, sunny country in Southern Italy. The photographic quality is above criticism and the coloring superb.

"WHEN TEDDY COMES MARCHING HOME."—Now is the psychological moment for the rendition of this song in motion picture theatres. Roosevelt is before the public as never before. His name is on every lip. What is more, the "Roosevelt in Africa" pictures have just been released by the Motion Picture Patents Co. Do not miss this song when you show them. Full of interesting scenes of the popular ex-president while on his hunting trip and at home.

### Novelty Puzzlettes.

CITIES OF THE UNITED STATES.—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

STATES OF THE UNITED STATES.—Representing in puzzle form the States of the United States. Second set of a series of puzzle slides designed to increase box-office receipts.

POPULAR FLOWERS.—Puzzlettes of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and explanatory slides and answer slides.

GIRLS' NAMES.—Here's a chance for those who have a large acquaintance with the weaker sex to show how much they know.

LETTERS OF THE ALPHABET.—Sounds dry, but is really one of the most interesting of the series.

### "TO 'LIGHT UP' IN BUFFALO.

Official investigation of conditions prevailing in picture theatres in Buffalo, N. Y., disclosed the fact that nearly all were operating with dark auditoriums, which condition, it is alleged, was responsible for a number of cases of immorality that had come to the notice of the Police Court.

Judge Nash proposes to prevent the evil by requiring the picture theatres to light up their auditoriums and will use his influence, as Police Magistrate, to secure the passage of a resolution in the Board of Aldermen making the lighting of the auditorium during the performance compulsory.

The Film Index has pointed out to managers of picture theatres the desirability of lighting their auditoriums time and again. There is no excuse for a "dark house," while there are many advantages in having the house "light." Guess the only way to correct the evil is by ordinance.



# MANUFACTURERS' BULLETINS

Advance Descriptions  
of Licensed Subjects

## CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, MAY 9, 1910.—4 REELS.

BIOGRAPH—Love Among the Roses, dramatic, 983.

LUBIN—Kidd's Treasure, comedy, 415.  
Rastus In Zululand, comedy, 416.

PATHE—Pete Wants a Job, comedy, 564.  
Villainy Defeated, dramatic, 358.

SELIG—Seven Days, comedy, and The Mulligans Hire Out, comedy, 1,000.

TUESDAY, MAY 10, 1910.—3 REELS.

EDISON—History Repeats Itself, dramatic, 540.  
The Stuff Americans Are Made Of, dramatic, 455.

GAUMONT (Kleine)—The Little Vagrant, child drama, 852.  
A Sea of Clouds, scenic, 134.

VITAGRAPH—The Three Wishes, fairy-comedy, 945.

WEDNESDAY, MAY 11, 1910.—4 REELS.

ESSANAY—He Stubs His Toe, comedy, 597.  
A Quiet Boarding House, comedy, 363.

KALEM—In the Dark Valley, Indian Drama, 945.

PATHE—Cleopatra, dramatic, 1,043.

URBAN-ECLIPSE (Kleine)—Roosevelt In Cairo, topical, 345.  
Purged By Fire, dramatic, 541.

THURSDAY, MAY 12, 1910.—4 REELS.

BIOGRAPH—The Two Brothers, dramatic, 993.

LUBIN—The Cowboy's Devotion, dramatic, 955.

MELIES—Speed vs. Death, dramatic, 940.

SELIG—There Little Girl, Don't Cry, comedy, 1,000.

FRIDAY, MAY 13, 1910.—4 REELS.

EDISON—Carminella, dramatic, 720.

Accidents Will Happen, comedy, 280.

KALEM—Between Love and Duty, dramatic, 910.

PATHE—Surgeon's Visit, farce, 489.  
Berlin, scenic, 417.

VITAGRAPH—The Closed Door, dramatic, 922.

SATURDAY, MAY 14, 1910.—4 REELS.

ESSANAY—The Cowpuncher's Ward, dramatic, 965.

GAUMONT (Kleine)—Christopher Columbus, dramatic, 997.

PATHE—The Wrong Road, dramatic, 695.  
The Little Truant, comedy, 269.

VITAGRAPH—The Special Agent, comedy-drama, 972.

### BIOGRAPH CO.

"LOVE AMONG THE ROSES."—The story of this Biograph production runs along rather novel lines, the personages being more mythical than real. It shows in symbolism the puissant influence of love. The scenic beauty of the subject has never been excelled, if ever equaled. It is a series of floral bowers. In the Kingdom of Never-Never Land there lives a great Lord and Lady, each presiding over their own domain. This great Lord goes for a stroll through his estate and coming to purlieu of his own land he is struck by the entrancing beauty of the contiguous estate, so like his own, that the inclination to intrude is irresistible. His peregrination is halted by the appearance of the great Lady, who is indeed as fair as the flowers that clothe her land. He introduces himself and invites her to stroll with him in his gardens. She is in like manner entranced with the beauty of his possessions. How alike in beauty are they; a veritable fairyland. If they were only one, for it seems they should be. This thought is mutual, and the Lord proposes a way—a marriage—and so a betrothal of convenience ensues. They know nothing of love and so are content in the anticipation of being Lord and Lady of all Never-Never Land. Little do

they dream of the subtle workings of fate, which is, of course, the natural egotism of humankind, but nevertheless, the lines are being drawn, for as we have viewed the paradisiacal side of life, we now go to the homely side, by visiting the sad house in Never-Never Land. Here we find sorrow, toiling and want, and yet we find as in the other a betrothal of convenience between the poor little lace-maker and the humble gardener. They reason that their lot may be more bountiful by joining their meager fortunes. The gardener secures a position in the gardens of the Lady and the lace-maker goes out to find purchasers of her handiwork. The Lord meets the pretty lace-maker and is attracted by her beauty, and he learns for the first time what love is. The Lady meets the gardener and is struck by his rugged manly beauty and Herculean strength, so different from the Lord, her neighbor. She also realizes the power of love, for her inclination to be near the gardener is irresistible. Despite the apparent mesalliance in such a step the Lady confesses she can only be happy with the humble gardener. This intelligence the Lord receives with ill-concealed delight, as it leaves him free to marry the pretty lace-maker. This is briefly the thread of the story of one of the most beautiful and artistic films ever produced.

"THE TWO BROTHERS."—One of the most peculiar paradoxes of nature is the extreme dissimilarity that often exists in two brothers. Brought up in the same environment, with the same chances, they are often as opposite in character as it is possible for human beings to be. In Camarillo, principality of the Spanish Dominion, there lived two such brothers, Jose and Manuel. Born in a noble Spanish family and reared by a mother noble in both station and character, they were vastly different morally. Jose was a dutiful son and upright young man, while Manuel was the black sheep. It was on Easter Sunday morning during the processional that Manuel appears in an intoxicated condition and foully ridicules the priests and acolytes as they enter the chapel of the old mission. At this the mother's pride is hurt beyond endurance and she exiles her profligate son from her forever. Manuel is shunned as a viper, and while making his way along the road meets Pedro, the notorious political outlaw, who sympathizes with him, and offers him inducements to join him, and so takes him to his camp. Meanwhile, Jose woos and wins the Red Rose of Capistran and the day for the wedding is set. Manuel finds the life in the outlaws' camp palls, and drawn by irresistible memories, he visits his home village. Here he is shot in the arm by his brother, who hounds him, and escapes further injury by hiding among the ruins of the mission, where he is discovered later by the Rose and her girl companion, who relieve his agony by dressing his wounded arm. He goes back to the outlaw camp with a firm purpose of revenge. The wedding of Jose and the Red Rose has taken place and the young couple start for their new home with their friends, by the coach. On this coach is also the rich dowry chest. This the outlaw learns and here appears the brother's chance for revenge, so gathering together the band to pursue the wedding party, they overtake the coach, but not until Pedro has fallen and Manuel assumes leadership. Jose is dragged from the conveyance and brought before his brother, who is about to dispatch him, when the bride and her friend rush up. He now sees that they and his succor when wounded at the mission are the same, hence he allows all to go on their way unharmed. The little friend of the bride who assisted in aiding the wounded brother at the mission fell in love with him at first sight, and at their second meeting she makes clear her feeling for him. He, on the other hand, is struck by the artlessness of the pretty little Senorita, and later finds himself her willing slave, and it is with amazement that the villagers see her lead Manuel into the chapel. Thus he finds love the master to curb and finally dissipate his impious inclinations.

### EDISON MFG. CO.

"HISTORY REPEATS ITSELF."—Another of Carolyn Wells' little comedy classics, with a quaint touch of heart interest for which she is so well known, makes its appearance under this title.

There are two young people—very, very young ones—who are very, very much in love. The girl's sweet-faced mother happens to appear on the scene just at the moment of the first kiss in the rose garden. After a gentle scolding, she commands the boy to stay in his own rose garden forever and ever and takes the little daughter away. Result—two broken-hearted children. But the little daughter, who has been sent to clean the attic, runs across some old love letters which passed between her father and mother. One of them tells how the father, long since dead and gone, kissed the sweet-faced mother in a rose garden when they were boy and girl lovers. Of course, to the young lovers' minds, this fully justifies them, and they read the old love letter in supreme consciousness of their own wronging by fate. It is moonlight in the garden when this clandestine meeting and the reading of the letter takes

place. Some noise frightens them apart, leaving the letter in the young man's hands.

The next day, while pondering how love can laugh at locksmiths in his case, he suddenly conceives a bright idea. Copying the old love letter and changing the name to that of the daughter instead of the mother, he encloses them both in the same envelope and sends them to his sweetheart. Of course her



mother sees the letter come, guesses whom it is from and demands to see it; and of course the little daughter, who knows what it contains, pretends to be very reluctant; and of course when the mother does read the old love letter and the new one she somehow sees things from a different point of view, and the picture ends showing the boy and girl clasped in motherly arms and a pair of young hands, unseen by the mother, softly coming together in a loving squeeze.

It is a dainty little story, most charmingly played by a cast selected for this particular film. It should bring both a tear and a laugh to lovers, young and old.

"THE STUFF THAT AMERICANS ARE MADE OF."—If it is true that "All the world loves a lover," it is equally true that all the world loves a real boy, and



"The Stuff that Americans Are Made Of" deals with the adventure of a youngster of that kind.

The boy is left alone in the house in charge of his baby sister, who is asleep in her crib, while the father and mother have gone to the theatre and the nurse maid, who should be in charge, has stolen away for the evening. Tired of playing with his toy gun, the little lad has fallen asleep, to be awakened by a sound downstairs. Listening at the door, he hears a rattle of silverware and, remembering that he is the guardian of the household, he picks up his toy gun



# THE FILM SERVICE THAT SATISFIES

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and bravely descends the stairs. There really are two burglars in the dining room, and the young American faces them with his toy gun and for an instant makes them throw up their hands. They discover the kind of weapon that he has, however, and, tying him securely with strips of the tablecloth, they take the little gun away from him and proceed to ransack the rest of the house.

But our small hero is not to be disposed of so easily. After a long struggle he succeeds in untying with his teeth the knots about his wrists, and as soon as he has freed himself he gets his father's shotgun and resolved to renew his defense, but alas! the gun is empty and there are no cartridges in the case. Surely this is enough to discourage an older hero, but not "Young America." Realizing that the gun looks just as formidable as though it were loaded, he cautiously climbs the stairs, catches the burglars in his little sister's bedroom, and this time they see that a real gun is trained upon them. Then follow the hours of waiting when both burglars and boy become stiff and cramped and weary in their enforced positions, but at last the parents come, and as an officer takes the burglars in charge the weary lad sinks into a little heap on the floor. It is easy to imagine the pride of the father and mother over the boy's feat, but not so easy to imagine how they feel when they discover that the boy has held the burglars all this while at the point of an unloaded gun.

It is a good story, clearly told and splendidly acted by the Edison Company, and one that is sure to bring both applause and laughter from any audience.

"CARMINELLA."—The scene of this story is laid in the lower East Side of New York City. Carminella, a beautiful young Italian girl, helps her father, Dominico, to sell flowers from a little stand erected in front of a vacant store on the Bowery. She wears the costume of an Italian peasant girl as a means of attracting attention to her wares. One day when she is left alone by Dominico two sneak thieves attempt



to rob the till while Carminella is waiting on a customer. Fred Van Rensselaer, the handsome son of a Fifth avenue millionaire, is passing just as the robbery is attempted and he strikes one of the thugs with his cane, and when both start for him his courageous attitude makes them seek safety in flight. Carminella thanks him and he buys a boutonniere. Fred plainly shows his admiration for Carminella, and when he goes she looks fondly after him.

Fred is "slumming," and later in the day is in the vicinity of Mulberry Bend when the two thugs whom he encountered earlier see him and take advantage of the thickness of the crowd to strike him with a "black-jack" and knock him into the street. Carminella, who is just passing on her way to her home across the street, jumps to Fred's side and helps him to his feet. A great crowd gathers and many offer assistance, but Carminella insists on taking Fred to her home, where she proceeds to arrest the flow of blood and attempts to restore him to consciousness. Dominico rushes in excitedly, having heard in the street of the trouble, and from a card which has dropped from Fred's pocket he learns his address and goes to notify his parents. An ambulance surgeon who has been called in recognizes Fred as his friend, and quietly jokes him about remaining in the care of his pretty nurse after his head is bandaged and he is really fit to leave. Fred remains some hours, questioning Carminella about her books, which are on the table, and all of which she tells him proudly she has read, also that she plays the guitar. He requests her to play for him, which she does, accompanying herself in a pretty Italian love song, which begins to make its impression upon the susceptible young fellow. Just as the situation is developing into a very sentimental one Dominico returns with Fred's parents. This ends a few happy hours for Fred, and incidentally the love story of Carminella's life. Fred leaves with his parents, after thanking Carminella for having cared for him, and in a day or two the matter has almost passed from his memory.

While the whole affair is a simple adventure for Fred, it is a serious incident in the life of Carminella, for Cupid's dart has pierced her heart, and her's is not a nature to take such a matter lightly. She is very much in love with her champion and lives in the hope of seeing him again. Several days later, actuated by the desire of again meeting Fred, she tries to find his home, but the address having slipped her memory she fails. As she is turning the corner of one of the cross streets on Fifth avenue her attention is attracted to an automobile in which Fred is seated. Her heart jumps for joy, but it is soon filled with sadness, as she sees Fred alight in front of a mansion and quickly mounting the staircase meet a beautiful young woman and her mother, whom he escorts to the auto. The young girl is evidently Fred's fiancée, judging from the amount of attention he pays to her. He is so attentive to her that he does not notice Carminella, who watches them from the shadow of a building. Carminella goes with a saddened heart back to her work.

A week later Fred is again passing the flower stand in the Bowery and steps up to make a purchase, and, incidentally, to have a pleasant chat with the little Italian beauty who had returned his service in kind. Carminella acts in an indifferent way towards him, her heart breaking the while. Fred tries to joke with her, not realizing that the few hours which he had spent in her company at the time he was injured had made such a deep impression upon the girl, but his every advance is repulsed gently but firmly. Carminella indicates to him that he has the flowers and she has the money, and that there is nothing more but for him to go. He does so, wondering what can be the matter with her. After he goes she makes a brave effort to regain her composure, but, seeing the flower which he dropped on the sidewalk, she picks it up, kisses it and is thus left a pathetic figure. Let us hope that as the years go by her girlish vivacity will assert itself and that she will forget her short acquaintance with the millionaire's son.

This is the love story of "Carminella," the atmosphere of which compels a sustained interest in the film, for every type of East Side New York character is introduced. The city scenes are perfect representations of the neighborhoods selected for the story. To those familiar with New York they will be reminders of sights they have seen, and to the unfamiliar will be lessons in types which cannot fail to be absorbing. The Bowery, Mulberry Bend Park, the exterior and interior of a New York tenement, as well

as a scene from Fifth avenue, are portions of the scenic interest in the film. The acting from the central figure to the smallest part is without a flaw, and the large ensemble work is splendidly arranged. "Carminella" will prove one of Mr. Townsend's most interesting and popular picture stories.

"ACCIDENTS WILL HAPPEN."—This picture is not intended to advertise the merits of accident insurance nor to teach any great moral lesson, but it



should serve the equally useful purpose of expanding the lungs and increasing the good health of a great many people by means of laughter's tonic effects.

Its hero is a young man who obtains a situation as a solicitor for an accident insurance company which offers a very attractive proposition for an exceedingly small premium. He is a good solicitor and fortune favors him, for he has scarcely left the office in his search for prospective clients when he lights upon a situation wherein three men are endangered, and it requires but little of his persuasive eloquence to get three signatures to three contracts his first day. This is a good beginning for a young business man, and his employer condescends to congratulate him and prophesy great things for his future. Our hero is so elated that he goes home and takes his mother out for dinner at a restaurant. To get to the restaurant they board a car, which is filled to overflowing with eccentric characters who caricature our American street car manners and customs with good comic effect. The young man's mother is quite stout—in fact, unusually so—and when the car starts unexpectedly she, in company with several others, is thrown off her balance—and then a terrible thing occurs. Mother sits down forcibly on the laps of three gentlemen, and by one of these strange coincidences of fate these three gentlemen happen to be the three insured by our hero but a few short hours before. When mother is lifted to her feet again, all that is left of the three men is three silent flattened figures on the seat, surmounted by three very much disturbed faces. Our hero recognizes his three "risks" and so does the president of the insurance company, who happens to be riding with them. Of course the terrible fate of these three gentlemen is a great financial blow to the insurance company and our hero loses his job in consequence, but then—well, "Accidents Will Happen" even to the most careful of "strap-hangers."



# SEE THE POINT?

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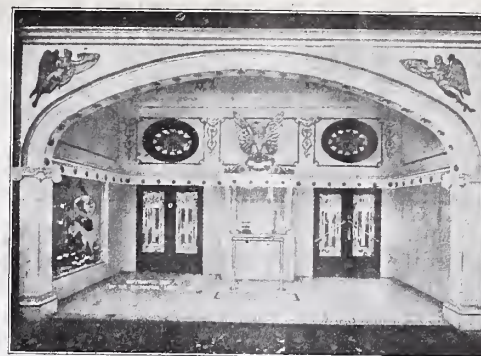
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The film, though short, contains several good laughs, as well as a forcible lesson in street-car etiquette, which will not fail of appreciation, especially by the female portion of any audience. The climax of the picture is very funny and cannot help but "bring down the house."

**ESSANAY FILM MFG. CO.**

"HE STUBS HIS TOE."—This happy little conceit revolves about a wholesome bit of philosophy showing how the absurd and trivial often assume grave and portentous seriousness. It is a short arm jab aimed directly at the solar plexus of human nature and results in a knockout.

A young chap is engaged to a winsome young woman who, for convenience sake, we will name Walter Crawford and Madge Russell. Crawford is a promising young real estate and insurance man; moreover,

The conclusion reached is only secondly gratifying to communicating the dread news to Madge Russell, the unsuspecting friend, and a note hurriedly written is dispatched to the girl of the engagement ring. It reads: "Dear Madge: Your fiancée has a cork leg. I can prove it!"

Imagine Madge's dismay, which, however, is heroically suppressed when she pens an acceptance of her friend's challenge to "prove it." "Come over tonight," she writes, "and I will show you how grossly you are mistaken."

That evening Walter is invited over to Madge's. Elinor Doherty has arrived, a box of candy smuggled under cape for little Willie, Madge's small brother, if the latter will perform a small stunt for her.

"When Mr. Crawford," she coaches him, "is seated next to your sister on this divan, gouge him in the right leg with this hat pin."

According to instructions Willie plys the hat pin. There is a howl of surprise and pain from Walter, who bounds from the divan, clapping his injured leg and stifling his profanity. To Madge's friend the experiment was a failure, and the innocent Willie, who is about to be thrashed by his big sister, incriminates her as an accessory before the fact.

A breach is threatened between the two girls, but Crawford, who has somewhat recovered from the hat-pin stab, smoothes things over and makes them shake hands.

The affair ends peacefully with Madge in her fiancée's arms and Willie enjoying his candy.

"A QUIET BOARDING HOUSE."—Released with "He Stubs His Toe," this "scream" comedy offers something by way of relief. In it we hark back to the old-fashioned variety of comedy, commonly called "slap-stick." We offer no apologies to those who will say we are retrograding; we will merely say that we have a film which is convulsingly funny from the first foot to the last, with "a laugh in every foot." Exhibitors have urged us to produce something of this kind. Writes one: "Comedy the public demands and a very large proportion seems to thoroughly enjoy the old Essanay slap-stick variety." And here we give it to you.

Silas Hemlock, a typical rube with an umbrella and carpet bag, arrives in the city on pleasure and business. Searching for lodgings he comes across a neat looking rooming house with a large sign reading: "Particularly Quiet and Restful; Boarders Taken In."

Unaware that already the house is crowded to overflowing with persons seeking quiet and rest, Silas rings the bell and is admitted. The landlady looks him over and escorts him down the hall to room 13. Silas, being superstitious, objects to the hoodoo 13, but the landlady fixes things by merely pressing a button and lo! the number is changed to 23.

The lady enters to make the room fit for the newcomer while Silas waits outside to strike up an ac-

quaintance with J. Hamilton Shocksper, a tragedian, who is seeking rest and quiet at the establishment to study his part in the new production of "Who Stole Dinkelspiel's Sausage." Others of the boarders file past, a vaudeville team, a gay soubrette, and a prize fighter who takes offense at Silas's attentions to the soubrette, but who gets knocked out by a short stiff jab from the athletic Silas.

Everything is ready for Silas when he enters his room and he prepares immediately to go to bed. Things then begin to get lively, rats scoot about his bed and the various articles of furniture in the room begin performing uncannily. The vaudeville team in the room above dance the plastering from the ceiling, and the soubrette has a nightmare and comes prancing into his room, singing her latest comedy "hit." The tragedian, dragging a clumsy dummy and brandishing a ferocious sabre, stalks into the room, runs



he is handsome without any apparent physical discrepancies. We mention this last because it is an important issue in the story.

Madge has a young girl friend, Elinor Doherty, to whom she introduces her lover as she and Crawford are about to take a spin in the latter's auto. After the usual salutation and a brief conversation, Crawford and Madge whirl out of view, leaving the envious little friend staring after them.

A few days later Crawford is hurrying along a business street when he stubs his toe. The injured member gives him pain and causes him to limp, so when he meets Miss Doherty on the street she notices the limp and enquires the trouble. He laughs it off as only a little matter, and when she sees him enter an artificial limb store a little further down the street, resorting to a process of deduction and imagination, she concludes triumphantly that "Walter Crawford has a cork leg!"

the dummy through and wades exultantly out of the room, muttering 16 century slang. This is too much for the dummy, who comes to life and flies out of the room.

Silas can stand it no more. A storm has come up; the lightnings flash and the rain splatters in at the open window. He endeavors to close the curtains, but as fast as he pulls them to they mysteriously fly back again. The furniture starts a ghostly dance, the bed waltzes out into the hallway and the table runs away with the washstand. Soaked with the rain, Silas looks despairingly about him. He snatches his umbrella, opens it and waits shivering for Gabriel's trumpet blast, for he is convinced that the days of the world are numbered. More plaster falls and the grand climax comes when out of the storm are blown a great quantity of cats and dogs.

The frightened Silas, whose courage has wholly oozed out of him, makes a dart for the door and out





Trade Mark

# Essanay Films



Trade Mark

## "You Don't Know GOOD COMEDY Until You See an ESSANAY"

RELEASE OF WEDNESDAY, MAY 11

RELEASE OF SATURDAY, MAY 14



A Reel of Roaring Good Farce.

(Length, approx. 597 feet)

### "HE STUBS HIS TOE"

released with

### "A Quiet Boarding House"

(Length, approx. 363 feet)

Don't Linger—Book it NOW!



A Western Drama of Intense Interest.

### "THE COWPUNCHER'S WARD"

(Length, approximate 965 feet)

One of our Western producer's immensely popular pictures of Western rapid fire justice. Beautiful in story, lively in action, photographically perfect. Don't let it get by.

"THE DANGER LINE"

(Drama)



COMING NEXT WEEK



"THE LITTLE DOCTOR OF THE FOOTHILLS"

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of the dreadful house. Back to the farm for his! No more gay city life for this rural body of simple ways and trustful mien!

"THE COWPUNCHER'S WARD."—This is one of the most vivid pictures of cowboy justice ever pictured on the motion picture screen. However, it is not overdrawn, and the many tense and thrilling situations it embodies are not in the least exaggerated. It carries with it a note of appeal that will sink deep into every heart; its pathos is human.

"Red" Bowman is a worthless renegade, an alleged rustler, to whom fate has been unduly kind in allowing to escape so long honest judgment and doubly earned punishment. His daughter, a curly-headed, ragged little sunbeam, keeps house for him as best

lass, the idol of every cowboy heart. But the polish of learning has not made her too good for "the boys."

From the East a short time later returns Warren Kirby, the son of the ranch owner. He also has returned from the process of being "edicated." He has received more: Eastern mannerisms and a glib, insulting tongue. Naturally enough, when he sees Ellen Bowman he is struck with her "deuced beauty," and in a playful mood endeavors to kiss her. The girl orders him off, but he fails to budge, and her cowboy friends coming on the scene are asked to take care of the chap who insulted her. After a short interview with these brawny sons of the prairie Master Kirby acknowledges his wrong and promises solemnly never to molest Ellen again.

Young Kirby, we learn now, has been positively reckless with his advances to the pretty women of our Western town. He has wormed his way into the affections of Nell O'Donnell, the mistress of the Silver Dollar bar and ballroom. Her half-breed lover and pardner in the business finds her in young Kirby's arms and threatens to kill them both if they make love again.

That night there is a dance at the Silver Dollar. The young folks from the neighboring ranches arrive, including Ellen and her coterie. Young Kirby is with them. Ellen leaves her revolver on the bar at the end of the hall while she retires with the other ladies to arrange her costume. Kirby and Nell are left together. They are again in embrace when the half-breed, like a shadow appears in the doorway and slips noiselessly to the bar where he sees Ellen's revolver. A crashing shot and Kirby falls lifeless to the floor, while the half-breed slips out another door, when Helen, the first on the scene rushes to the body of young Kirby and picks up the still smoking revolver. She is found in this position when Bud Folsom enters. A crowd gathers and Ellen is accused. Folsom shoulders the blame and is arrested.

In the courtroom later Folsom is arraigned for the murder of young Kirby and sentenced to be shot when Nell O'Donnell, although threatened with death if she dare divulge the truth of the shooting, rises in her seat and points out the Indian as the real murderer. The Indian springs to his feet as she utters the words and darts out the door. He is overtaken, however, and hauled back to the courtroom where he breaks down and confesses the truth.

Bud Folsom is set free. Ellen and he go to each other's arms and a speedy wedding follows.

GAUMONT.

(George Kleine.)

"THE LITTLE VAGRANT."—An intensely affecting and beautiful drama. Delicately handled, exquisitely

set, delightfully acted, and perfectly photographed. The work of the child actors will fascinate every audience of whatever class.

Raymond, the son of rich parents, is very fond of birds, and is in the habit of buying chickweed for them from a poor boy. The two youngsters become great friends. One day Raymond returns unexpectedly from a stroll to his home; hearing a noise in a room, peeps through the keyhole and sees one of the servants stealing his father's money; he flies to his parents and warns them. They return to the house and the servant is dismissed vowing revenge. The next day Raymond sets out to buy his chickweed, when he is seized by the disguised servant and bundled into a large basket. The deed is witnessed by his poor little friend, who follows the rogue. The man carries him to a secluded hut, where he discusses the boy's fate with two comrades. They are disturbed by a ruse the little chickweed seller has originated, and make off, leaving the basket and child. While they are absent the little salesman liberates Raymond. The man later returns and in order that the crime shall not be discovered, throws the basket into the sea. When he next comes back to the hut, he is met by the child and his parents, the chickweed seller and officers of the law. The man is arrested. The little hero is adopted by Raymond's parents and becomes his brother.

This story, without words, unfolds in every inch of film beautiful incidents of boyhood friendship.

"A SEA OF CLOUDS."—A magnificent general view of a portion of the Alps, snow-capped and cloud-enveloped.

In this film we make it possible for your audience to indulge in an experience absolutely new to most of them; that of being above the clouds.

We present in a carefully tinted production, a panorama of picturesque views in mountain scenery taken from the high mountains around Grenoble, France.

The village is shown from various points on the mountains, as we climb until we pass up through the clouds and it is lost to view.

The film closes with views of a cloudy morning against the misty mountains. From the higher points the billows of silver mist spread like an ocean at our feet, silently rolling against the rocks.

Very few people to whom you are showing will ever be able to afford an excursion of this kind. The film gives all the beauties without the fatigue, that would be a part of the real trip.

"CHRISTOPHER COLUMBUS."—Remember that the Knights of Columbus and the teachers of your city will particularly be interested in this series.



she can, accepting with model fortitude her brutal father's blows and lashings. When he beats her too mercilessly she runs away, if she can, to hide until his anger cools.

One day he is interrupted in his amusement of "lickin' the kid" by a group of stern, determined cowboys, who threaten to lynch him if he dares whip the little girl again. "Red" slinks away and postpones the lashing for another time. That night he and a pal, another black-hearted scoundrel, make a raid on a bunch of cattle, but are caught in the act. The pal is shot down in his tracks, but Bowman is pursued, captured and unhesitatingly "swung."

The little girl, now luckily an orphan, is taken under the protecting wings of her cowboy friends, who, after she is a little older, send her down to Tucson to be "edicated."

She comes back a few years later, a winsome young



THE MASTER MARK

(TRADE



MARK)

OF PICTUREDOM

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AN EXCELLENT DRAMATIC STORY  
TOLD IN THE INIMITABLE  
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Length, 1,000 Feet

Code Word, "Chinee"



THE HEART OF A CHINEE

RELEASE DATE, MAY 19

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## THE LAND OF OZ

This film is of the highest excellence and quality. Nothing presented on the American market to-day can come up to it.

(Write Us To-day About Lithos For It)

Length, 1,000 Feet

Code Word, "Land"



THE LAND OF OZ

THE MASTER MARK

(TRADE



MARK)

OF PICTUREDOM

This film presents some of the principal episodes in the life of Christopher Columbus, including the discovery of America. Here we see the meeting with Queen Isabella of Spain and her promise to fit out a fleet.

The next scene gives one a splendid idea of the Spanish galleons at sea.

Months seemed to have passed and no sight of land, the sailors are very impatient and in the end mutiny. Just at this moment land is sighted and here we get a very fine view of the "lookout" in the "crowsnest."

The next scene gives us a fine idea of how Columbus had to fight his way with the natives, while these in the end were conquered by kindness. The next scene brings us back to Spain, where he has awakened great jealousy, and is charged with cruelty by some of his crew.

Investigations are made and he is cast into prison. He sees from his cell the great welcome Amerigo Vespucci receives, as having added a new world to the throne of Spain. The thought that he himself ought to have received this ovation oppresses him and broken-hearted, he dies in his cell.

This history is splendidly told, the scenery and costumes are superb.

Mounted with extreme care and sumptuously appointed, the scenes present rare beauty, while the acting of all the characters introduced is of the highest quality.

### URBAN-ECLIPSE.

(George Kleine.)

"ROOSEVELT IN CAIRO."—"The Man Who Never Stops," puts in a busy day viewing the sights of the forty century old city on the Nile.

The ex-president's party arrived in Cairo from Luxor at seven-thirty in the morning of March 23, and from that time on the operators were kept mighty busy following His Honor, "The Strenuous," about the streets of the curious and metropolitan city of the desert.

Mr. Roosevelt was intensely interested in every phase of life around the city; and in the course of his day, besides being entertained by the Americans in Cairo, and by the Khedive at Abdin Palace, he visited the sphinx and pyramids. Elhazar University, a Mohammedan institution where he saw old men and boys quating in the tiled court as they swayed in rhythm to their chanting of the Koran, proved very attractive to the tourist.

He also visited a Moslem Mosque, Al-Azhar, where the entire American company were forced to do comical yellow shoes, as the feet of infidels are not permitted to desecrate the Mohammedan floors.

The Colonel was received by the Khedive with honors, which have seldom been accorded to royalty.

The film will be accepted with great pleasure by the trade because of its fine quality.

"PURGED BY FIRE."—A wealthy farmer, while busy overseeing the work of his many employes is interrupted by an old beggar whom he orders to leave the premises. One of the women at work in the harvest, pitying the old man hastens after him and gives him a loaf of bread.

The farmer follows, sees her act of kindness, takes the food from the old man, then discharges the woman.

Later in the day he drives to the market in town to purchase stock. All his cash, which he carries in a wallet is lost from his pocket. On his return he finds the farm in flames. All efforts to save it prove futile. The loss leaves him penniless and we next see him a year later, begging, suffering the same ill-treatment which he has accorded others, and haunted by visions of the old man he wronged.

The appearance of the apparition is an exceptional fine example of dissolving effects.

### KALEM CO.

"IN THE DARK VALLEY."—Scene I.—Mary Benson, a young patriot girl has come to the spring for water. After filling her crock she sits down to rest, and as she does so she takes from her bosom a small American flag, which she presses to her lips with great fervor. Just then a tall, mean looking young fellow in frontiersman's dress, John Sake by name, comes up behind her and is intent upon surprising her when he suddenly sees the flag. At once he becomes angered and stooping snatches the flag from the girl's hands, demanding what she is doing with such a dirty rag. He is about to tear it when the girl grabs it back and thrusts it into her bosom, and with flashing eyes and panting breast, tells Sake that it is her country's flag. "Touch it at your peril." At this Sake laughs insultingly, and then tries to make up to the girl. She repels his advances indignantly. She picks up her pitcher and starts to go, but he plants himself in her path, still laughing tauntingly. At this she hurls the contents of her pitcher into Sake's face. He is furious, and as he wipes the water from his eyes, he jumps at her, seizes her and is bending her head over as if about to force a kiss upon her when Frank Randall, another young frontiersman, and Mary's sweetheart, appears. He takes in the situation at a glance, and springing forward with clenched fist, he knocks Sake sprawling. Sake picks himself up, cursing, but he is afraid of Randall, and when Randall tells him to be gone, he sulks away muttering threats. Randall puts his arm protectingly around the trembling girl and asks her what Sake has done. Mary draws forth the flag and tells him. Frank re-

moves his hat in reverence to the flag and then looks after Sake with a determined and angry look.

Scene II.—Four or five chiefs are seated about the charred remains of a fire having a pow-wow. One of them makes a harangue regarding the Indians to make peace with the whites. While he is talking a halfbreed squaw, Queen Esther, emerges from one of the tipis and after listening for an instant, steps into the circle and commands the speaker to stop and leave the pow-wow. He does so, showing that Queen Esther's authority is supreme. John Sake then appears. Queen Esther greets him and invites him to join the circle. The pipe is passed and Sake is invited to make a harangue. He does so, inciting the Indians to a frenzy and at its conclusion they take their guns, and with Sake and Queen Esther leading, they start for the settlement.

Scene III.—Two settlers are at work finishing the log cabin. One is standing up on the log end chinking the cracks with mud. The mother and children are below watching the operation. There is a distant shot and the man on the chimney falls to the ground dead. Instantly there is confusion. The woman and children run into the house, while the other man after firing a shot in the direction of the Indians drags the dead body into the house and shuts the door. The Indians now come into view in the background, but there is a shot from the window and one Indian drops. The others run to cover.

The Indians drag the dead body of their comrade out of the fire zone and then hold a pow-wow. An old cart is standing handily by. The Indians seize this as a temporary barricade. They then push the wagon toward the cabin, stopping occasionally to fire. Answering shots come from the cabin. Finally the wagon is up close to the cabin. An Indian is instructed to set fire to the cabin. He does so and shortly after smoke appears coming out of the window. The door then opens and the family rushes out, followed by a cloud of smoke and each is shot down at the threshold. Queen Esther and Sake are prominent throughout the scene directing the work.

Scene IV.—Interior of Fort. The settlers are loading and firing from the port holes.

Showing the Indians firing at the Fort from an improvised barricade.

Showing an Indian creeping up to the Fort on his belly and lighting some rubbish which he pushes up to the logs, setting the block-house on fire.

Smoke pours up into the Fort and the defenders are forced to abandon their position.

Smoke is pouring from the port holes when the door opens and a little girl rushes out carrying a white flag in her hand. She is followed by the other defenders. The Indians rush upon them, bind them and lead them away. Among the captives are Mary Ben-



# EDISON FEATURE FILM

## The Princess and The Peasant

A magnificent dramatic film built about the love of a king's daughter for a peasant lad. Married by an old hermit in a mountain grotto, they are parted by the king's hirelings and the bride is imprisoned in the Black Castle on a lonely, wave-swept island, from which she is rescued most dramatically by her wounded husband. Thrilling situations, the beautiful scenery of Cuba and the picturesque costumes of the days of romance and adventure make this a film that will captivate any audience. No. 6631. Code, Virpernbiss. App. length, 1,000 feet. To be released May 17th.

### WATCH FOR THIS FILM.

**THE MULE DRIVER AND THE GARRULOUS MULE.** By Rex Beach. A dramatic tale of the Western frontier, alive with action and the fascination that surrounds the rough, rugged characters of the Western plains. Code, Virginique. App. length, 980 ft. To be released May 31st.

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## OTHER EDISON FILMS

**SISTERS.** Another dramatic film whose stage-setting is the gorgeous scenery of Cuba, where tropical sun and sky lend themselves to clear, distinct photography. The steadfast devotion of one sister to another, even in the face of circumstances that conspire to shatter the faith of a husband, is the theme of the story, which possesses the requisite elements to fascinate an audience from beginning to end. No. 6632. Code, Vircineo. App. length, 995 ft. To be released May 20th.

**ALL ON ACCOUNT OF A LAUNDRY MARK.** (Comedy). No. 6633. Code, Virginhood. App. length, 450 feet. To be released May 24th.

**FORTUNE'S FOOL.** (Comedy). No. 6634. Code, Virginland. App. length, 530 feet. To be released May 24th.

### SPECIAL DECORATION DAY FILM.

**MID THE CANNONS' ROAR.**—A melodramatic story of the Civil War, replete with military glamor and the thrill of battle. A film that will fire the patriotism of every American. No. 6635. Code, Virginibos. App. length, 1,000 ft. To be released May 27th.

son and Frank Randall. Sake shows his great satisfaction over the capture.

Scene V.—Queen Esther addresses the savages in a wild speech which excites them to a frenzy. She demands the death of the white captives and agrees to kill them with her own hand. They agree and she therefore takes a war club from one of the savages and goes over to the Death Rock. We now see the trembling prisoners being led, one at a time, toward Death Rock. Now all have been led out and butchered by Queen Esther, whom we see, as if she had just finished her last, the body kneeling with head on the rock, and all around the bodies of the other victims.

Scene VI.—We see the captives in group while Sake and two Indians draw away to talk, leaving one Indian on guard. Frank, with tied hands, watches the Indians, and as soon as he turns his head Frank makes a dash at him striking him in the stomach with his head, knocking the Indian down and out, while Frank makes off toward woods, Sake turns and sees him but stops the Indian from following as he makes motions that he will be caught and scalped.

Scene VII.—As Frank comes cautiously through the woods, his hands tied, he suddenly comes upon the dead body of an Indian lying near a log. Frank approaches it carefully and then seeing that the Indian is dead, he manages to work the Indian's knife out of his belt, and with it to sever the thongs which bind his wrists. When he has done this and relieved the numbness by stretching his arms an idea suddenly comes to him. He thereupon dons the Indian blouse and war bonnet, and finding his paint pouch, paints his own face, using a pool as a mirror.

We now turn to a trail showing Sake, Queen Esther and another Indian coming to a place where they are to camp for the night. They have with them as prisoners Mary and her father. The prisoners are seated on a log and Sake tries to make up to the girl while the others are putting up a tepee. The girl looks on him in fear and gives him no encouragement at which he threatens both her and her father.

Then back to Frank showing him fully made up as an Indian starting off.

Now back to the camp, Sake has left his gun standing against a tree, and is talking with Queen Esther when Frank comes up. He is scarcely noticed. He edges over to the prisoners, and when an opportune moment occurs he slyly reaches out and cuts the bonds of the prisoners with his knife. The prisoners are at first startled but with a finger to his lips Frank quiets them, and they show that they recognize him. With another quick move he gets the Indian's gun and slips it to Mary's father. Then at a signal the two white men shoot the two Indians. Frank throws off his war bonnet and Sake who has run forward at the shots,

dashes at Frank. The two men clinch and Frank throws him, and with the father's assistance overcomes him. Mary in the meanwhile has picked out a gun belonging to one of the dead Indians and covers Queen Esther as she comes out of the tepee. When Frank sees Queen Esther he rushes at her with gun upraised as if about to brain her but Mary interferes, and Frank spares her life. Frank then asks Mary what shall be done to Sake. Sake drops to his knees and begs for his life. Mary tells Frank that Heaven will take care of their punishment, and so Sake and Queen Esther, thoroughly cowed and beaten, slink away, while Mary, with her precious flag clasped to her bosom, is safe in Frank's protecting arms.

**"BETWEEN LOVE AND DUTY."**—Scene I.—Leaning against the old broken down fence by the river side, her eyes fixed on the distant shore, stands Bess, a young slip of a girl of sixteen. Standing beside her, gazing at her with love-sick eyes, is John Kinkaid, her childhood sweetheart. He is leaving his boyhood home forever, and this is his farewell. He plunges into the story of his love. He begs Bess to marry him and go away with him to the new life. Bess turns to him with wondering eyes. "What, leave her home?" No thought of love has entered her young mind. Now John, in his vehemence, grasps her hand in one of his strong ones: "Don't John, you hurt me." John now realizes his hopelessness of his love. He drops his head and into his eyes comes a look of pain seldom seen in a face so young. He turns sorrowfully away, but the great love for her overcomes him. He crushes her resisting form in his arms and implants a burning kiss upon her lips. Now he rushes away leaving Bess staring after him in bewilderment at the strange vehemence of his action.

Scene II.—Ten years have passed. Bess has married Pasquale, a young Cuban lumberman, and has removed with him to the distant lumber country. We see her bidding him an affectionate good-bye at the gate of their little cottage. An hour later Pasquale is playing cards with a group of men in the village saloon. The game grows earnest. Opposite to Pasquale sits a Cuban whose cold, shifty, wandering eyes mark him as a man not to be trusted. A hand is dealt. Pasquale draws one card; the Cuban does likewise. Now his face lights. Glancing stealthily about he allows one card to drop noiselessly to the floor, and from his boot he draws an ace. "You cheat!" The Cuban's hand goes for his gun but Pasquale is quicker. A shot and the Cuban drops. Pasquale turns. Before the door stands the Cuban's companions. Pasquale makes a flying leap and goes crashing through the window. The men look after him in silent astonishment.

Scene III.—An hour later. The Cuban has been car-

ried to his home. His wound is dangerous. The sheriff of the county, no other than John Kinkaid of our first scene, has been summoned. The bartender eagerly tells him of the trouble. Here comes the deputy. The sheriff tells them they will start immediately in order to intercept Pasquale before he reaches the Everglade swamps. At this moment the Cuban's sweetheart rushes from the saloon and passionately begs the sheriff to avenge the wound inflicted upon her lover. Kinkaid promises and leads his deputies away.

Scene IV.—Soon the three men reach the edge of the swamp. Through the still sullen waters can be seen the freshly made trail of the fleeing man. Kinkaid orders his two men to skirt the outskirts of the swamp while he follows the direct trail through the swamp. Pasquale has struggled through to the center of the swamp. He hears some one pursuing. Down behind a large tree he crouches. Close on his trail comes Kinkaid. Around the trunk of the tree the two men stare, their faces scarcely a foot apart. Backward Pasquale steps, his ruse is successful. Kinkaid moves forward. A flash from Pasquale's gun and the sheriff drops. Pasquale comes from behind the tree. A quick glance at the wounded Kinkaid and on he flees. Kinkaid slowly revives and drags himself after his man.

Scene V.—At last Kinkaid has succeeded in dragging himself from the swamps. Utterly worn out and weakened from the loss of blood, he sinks down on the little path that runs along the edge of the swamp. Down this path comes a woman. It is Bess, the wife of Pasquale. She starts at the sight of a man lying before her. But her womanly sympathy and tenderness quickly causes her to kneel by the side of the wounded man. She glances about. No one to help her. She lifts the wounded man from the ground and helps him up the path towards her cabin.

Scene VI.—On the couch in her own bedroom Bess has placed the wounded man. She is tending him gently bathing his wound. In his delirium he raves. He half raises himself from the bed. A name catches Bess's ear—"Pasquale." She stops, her eyes wide in horror. It is her husband this man is seeking. Terror she rushes to the window, no sign of Pasquale. Back to the room. She closes the door. Her troubled eyes glance down at the man. He has dropped back unconscious. Down Bess kneels before the couch as she looks out with a hopeless despairing face.

Scene VII.—An hour has passed. The sheriff slowly opens his eyes. He glances about in bewilderment. The pain from his wound recalls to him what has happened. Through the open door he sees Bess seated the window watching for her husband, to warn him. There is something familiar about that figure.



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passes his hand over his forehead. Another glance convinces him, it is Bess, his old sweetheart, Bess! The sound of his voice brings Bess into the room. Don't you know me, Bess? I'm John." Slowly Bess sees in this bearded man the sweetheart of her childhood days. Now, John tells her of his faithful love, but she stops him with a gesture towards her wedding ring. All John's new found strength leaves him. He sinks back hopelessly. To Bess comes slowly a plan of enticing this man who still loves her away and thus saving her husband. Yes, she will do it! She sighs. The suffering in her face causes John to ask if he is happy. She shakes her head. "Then come with me, Bess, I'll take you away. Such love as mine cannot fail to make you happy." With averted face Bess slowly consents. He starts to kiss her—"Not yet, ohn. Now you lie down and sleep, for you will need all the strength you can gather for our journey, while I write a note of farewell to my husband." With a happy sigh he drops back and closes his eyes.

Scene VIII.—Bess has barely finished her note when through the window leaps the hunted Pasquale. Into his arms Bess flies. The noise awakens Kinkaid. He walks slowly to the door between the two rooms. He pens it slightly. His face hardens when he sees the man he is seeking. Drawing forth his gun he is about to throw open the door, when Bess begins to tell her husband who is in the next room, and how she is planning to entice him away. She shows him the note. I am going away with the sheriff. It is only a ruse to save you. Do not fear, I will leave him and return. With all my love, Bess." All this the sheriff hears. He realizes that Bess loves this man he is seeking with all her heart. He presses his hand over his forehead—what shall he do? The decision is soon made. The gun is returned; he squares his shoulders and steps into the next room. Pasquale's hand goes to his gun, but the sheriff holds out his empty hands. Pasquale is astonished. The sheriff turns to Bess, looking deep into her eyes he says: "Do you love this man best?" With a quick sob Bess falls at her husband's feet. Pasquale's face lights up with pride and triumph. The sheriff quickly outlines his plan. "You must get away from here. Here is the money to take you across to Cuba." He takes his coat from the nail, moment's hesitation and he passes out, leaving the two clasped in each other's arms.

Scene IX.—Out side of the cabin the sheriff meets his two deputies. "Any signs of him?" "No; better search the other swamp. I'll be with you in a moment." The two deputies move away. The sheriff looks after them. All his assumed strength drops away. He looks out with despair in his eyes. Turning with drooping shoulders he gives a long last look at the cabin where only a few moments before he saw disappear forever all his hopes of a future home and happiness.

**LUBIN MFG. CO.**

"**RASTUS IN ZULULAND.**"—Rastus is an odd-jobs man, that is he does odd jobs when he has to, but when there are a few small coins in his pocket he prefers to sleep. He is looking for a soft spot when the scene opens and the picturesque banks of a small stream attracts his fancy. It is in the open sunlight, at a darky likes warmth and he composes himself to take a nap. In his dreams he rises and makes his way down to the water front where there are always to be found cotton bales that make the finest sort of couches. But on his way along he passes a sailors' boarding house where men are being shipped for a long voyage. The trim sailor suits and the promise

of good pay attract Rastus and almost before he knows it he has shipped on for the cruise. He is outfitted at a slop shop but already he is losing his nerve and he has to be driven on board by his captain. The ship is wrecked on the African east coast and Ras-



tus is the sole survivor. The Zulus capture him and are proceeding to serve ragout a la Rastus when the Chief's daughter intervenes. Rastus is given his choice between death and marriage. One look at the Princess contents him with the pot but the sight of the firewood changes his mind and he marries with scant ceremony. He enjoys for a brief moment the regal honors but the Princess is amative and Rastus has an eye for beauty. After all it is the pot for him, but at that moment he awakens and is much relieved to find himself within walking distance of a place where nerve tonic is to be had by those who possess the price.

"**KIDD'S TREASURE.**"—Some small boys are "playing pirate" and in emulation of the famous Kidd bury their treasure in the sands and make a map of the location with sights and bearings in approved piratical fashion. Then they bury the map, as well and this is discovered by fishermen who exult in their good fortune. Procuring spades they locate the treasure and proceed to dig until a huge mound of sand is raised. It is hot under the sub-tropical sun, but they



keep at work until they raise the treasure chest and are in a position to return the compliment to the skeptical villagers who have been good naturedly joking them on the fruitlessness of their labors. With great ceremony the chest is opened, but only some boyish treasures are discovered and the youngsters' very evident enjoyment of the situation leads to their detection. There is a rush for the youthful offenders and after a short chase they are caught and given the drubbings they deserve.

"**THE COWBOY'S DEVOTION.**"—The daughter of a rancher has been sent east for a boarding school and college education and she is about to return to the ranch not only with the education but with a prospective husband, a fragile young fellow vastly different from the real men among whom her early life was spent and perhaps attractive for that reason. Reginald van Hayden is a pretty poor specimen of a man, measured by western standards, even though he has been the despair of scores of ambitious mammas back east and Marjorie rather enjoys the small social triumph of landing the masculine catch of the circle in which she moved. Jim Bedloe, the ranch foreman, is asked by her father to go to the train and meet her and the announcement of her engagement is a blow to the big, brave foreman who, through all these years



has carried her picture in his watch case and has hoped some day to win her love. He has a mighty struggle with himself alone in the bunk house and fights down the despair that is gnawing at his heart. He shows nothing of his love as he greets the girl to woman grown and the attenuated fiancée who regards him with frankly rude curiosity. He helps them into the carriage and they start off, not knowing that a small band of Apaches have jumped the reservation and have taken to the warpath. They are discovered and chase is given. The trunks are thrown overboard to lighten the load, but it is not enough. Jim's practised eye tells him that the horses cannot carry three to safety, where two might gain through, particularly if a diversion were created in their favor. Checking the galloping ponies he steps out of the wagon, heedless of Marjorie's protests and pistol in hand, stands bravely awaiting the attack. One prisoner is enough for the Apaches, the chase is abandoned and the devoted cowboy is carried off. The arrival of the wagon at the ranch gives the alarm and the men ride off to rescue or avenge their chum. They arrive just as Jim has been tied to the stake and the wood about his feet



# LUBIN FILMS

Released Thursday, May 12th, Approximate Length, 955 feet



## A Pictorial Romance

This is another of those stunning Western releases, and in many ways the best we have done yet, for the story is striking, sensational and of absorbing interest. The arrangement of incident carries the plot in steadily increasing movement to a charming finish, in which the tiny tenderfoot from the East loses out to the cowboy lover of the girl of the West. There is a sensational chase, in which a team is used by the fugitives instead of the traditional saddle horses. The woodland scenes in this picture are unusually picturesque and the playing is of the best.

## A Genuine Sensation

# THE COWBOY'S DEVOTION

Released Monday, May 30th (<sup>DECORATION</sup><sub>DAY</sub>) A VETERAN OF THE C.A.R.

Released Monday, May 16th, Approximate length, 1000 feet

## Furiously Funny

A rattling little comedy; in every way a treat. A young man, forbidden the hand of the girl he loves, resorts to the subterfuge of dressing as a woman and obtaining a position in the house of his sweetheart. Father is inclined to be a gay old boy, and the new maid is rather attractive. It all ends in father's proposing to the maid, who refuses to marry him unless he first marries off his daughter. He gives written consent to the marriage, only to find that he has been outwitted by his prospective son-in-law. The theme is not entirely new, but the out-working is novel and the comedy value pronounced.

## Smartly Played



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# ★ MELIES RELEASES ★

May 12, 1910

## "SPEED vs. DEATH"

A Thrilling Race Against Time.

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May 19, 1910

## "A RACE FOR A BRIDE" and "A ROUGH NIGHT ON THE BRIDGE"

Comedy.

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gnited. A few well placed shots dispose of the redskins and the cowboy is rescued from his peril. They return in triumph to the ranch where Reginald has been having a bad half hour with the girl who above all things despises a coward—and Reggie was far from hero during the attack. She returns him his ring and some days later, when she seeks her rescuer in the bunk house where he prefers to spend his convalescence rather than in the "big house," where he will have to watch the lovers, things straighten out and the girl of the west marries one of her own people after all.

### MELIES MFG. CO.

"SPEED VS. DEATH."—Briggs, the young Western settler, comes into view leading his broncho while he holds his little child on the horse's back. Placing



the child on the ground and watering the pony, he takes his knife from his hip pocket to make an extra loop in the saddle-strap. The knife slips and penetrates his wrist, severing an artery. His wife comes to his assistance, makes a tourniquet with strips of her apron, jumps on the broncho's back, bids to her husband to care for the child and keep up courage while she rides to town for the Doctor.

Urging her horse to its top speed, she flies like the wind while she rides against the possibility of her husband's bleeding to death before she can bring him aid.

The young rancher struggles against the loss of food and fast approaching unconsciousness while his mind is racked with fear lest his child, playing dangerously near the cistern, should fall into it.

The wife reaches the small settlement where she encounters a crowd of drunken cowboys and loungers who tantalizingly detain her, asking her the purpose of her errand. She tries to explain and then pushes her way through their midst to the Doctor's house. In response to her entreaties and the urgency of the case, the Doctor mounts his horse and with the wife takes on a terrific race against death to the home of the young rancher, making Paul Revere's ride a mere by-ride compared with the lightning-like speed and thrilling horsemanship displayed by the Doctor and his wife who reach the wounded man just in time to save his life and rescue the child from falling into the cistern.

### PATHE FRERES.

"PETE WANTS A JOB."—Pete as a last resource against starvation is forced to look for a job. He tries first the position of a bill distributor, of which soon grows tired, and the second that of a bill poster, in which he distinguishes himself by placarding the front of a house with big posters, with results from the tenant that he will remember for some time. He next turns street cleaner, and what he does with a hosepipe is a scream.

A lamplighter's job and the position of an attendant in a lunatic asylum are subsequently tried but it

is only when he becomes a strike leader that he finds his true sphere the result being that a year later we find Pete a politician and a government minister.

"VILLAINY DEFEATED."—A fiendish impulse inspired by his jealousy causes a country farmhand to seize unseen his rival's coat and tear a button or two off together with a piece of the cloth. With these in his pocket he hastens after the girl and in a struggle, pushes the girl over a steep cliff. The girl crashes to the bottom, and falls apparently lifeless. Following out his plan the man descends the ravine, pushes the piece of cloth between the girl's stiff fingers and runs to call out the police.

They accompanied by the neighboring country folk, hasten to the scene of the fatality, and the piece of cloth and buttons are found. They are proved to belong to the girl's lover and he is about to be led away by the police, when the girl who has only fainted, denounces the guilty man, who is immediately placed under arrest.

"CLEOPATRA."—The opening scene is Cleopatra's court. The beautiful and imperious sovereign is in the act of declaring to her courtiers her intention of penetrating into the camp of Mark Antony, the conqueror of her land.

The next picture shows her in most gorgeous robes, floating down the Nile in a galley with silver oars and silken sails. Little wonder that the vision of this beautiful woman should dazzle the rough soldier.

Octavius Caesar and Octavia, Antony's wife, bitterly reproach him for his desertion but the infatuated conqueror enraged at their daring to dictate to him banishes them both for their interference.

Next we see a feast in progress at the Palace of Tarsus, Cleopatra's home. Such magnificence; such brilliancy is hardly conceivable at this distant date.

In the midst of all feasting and gaiety, a messenger



arrives from Octavius Caesar, who has declared war against Mark Antony. The latter realizing that the time for pleasure is now at an end, hastens to gather together his forces while Cleopatra, knowing Octavius to be her bitter enemy, encourages Antony to meet him on the battlefield, and speeds him on his way.

Moody and pensive in the extreme do we find Cleopatra in the next view for the absence of Antony has been long, indeed. Her pensiveness is turned to despair, however, as a messenger arrives bearing the evil tidings of the defeat of Mark Antony and the rapid approach of Octavius Caesar. So grieved and enraged is the beautiful Egyptian that even the innocent herald of the bad news becomes hateful to her and she orders a poisoned drink to be prepared for him.

Eagerly the unfortunate youth takes the goblet from the servant's hand and drains it to its dregs and in a second he is writing at the feet of the queen.

The defeated and humiliated Antony soon returns to Egypt a prisoner of war, and with a heart broken moan kills himself at Cleopatra's feet. The latter not wishing to grace the triumph of Octavius Caesar will-

ingly dies by the bite of a wasp brought to her in a basket of figs.

When Caesar and his train force their way into the Queens apartments great, indeed, is their surprise and sorrow to behold only the lifeless body of the beautiful Egyptian, who preferred death to humiliation.

"SURGEON'S VISIT."—Some soldiers designing to get out of barracks for a night's enjoyment plan to be



sick and after being inspected by the surgeon and doctored, are sent to the military hospital. While the corporal in charge of the ward is asleep they slip out and proceed to enjoy themselves at one of the cafes nearby, only, however, to be arrested by a patrol and brought back to barracks and placed behind the bars.

"BERLIN."—A beautiful series of all the objects of interest of the capital of Germany including its principal streets, avenues, monuments and buildings, and terminating with a picture of the Emperor and Empress, returning from the autumn review.

"THE WRONG ROAD."—The wrong road to happiness is taken by Clare, a widow at twenty years. Her father refusing his consent to her remarriage, she runs away with Paquito, leaving her little boy to the care of her father.

Clare and Paquito make a success as professional dancers, and they pivot and whirl in the fashionable Casinos for their bread. Clare, however, is deserted by the handsome and volatile Paquito, and she comes to know what real hunger and fatigue are. And so repentant and wretched she makes her way back to the old familiar cottage, where her child awaits her and at the sight of them together, her father received her back and forgives.

"THE LITTLE TRUANT."—Teddy coaxes a little band of schoolfellows to play truant. Taking a long stick which a house decorator has left by a pot of





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paint he sharpens it, pushes his head and shoulders through the iron bars of the grating of an underground bakehouse and adroitly secures the fresh cakes one by one. Then seizing the pot of paint, he launches its contents over the head and shoulders of the baker.

The youngsters take to their heels with Teddy, with his head imprisoned in the grating which he cannot get out of, followed by the baker and police. The youngsters take refuge in a manhole, but Teddy encumbered by his iron collar, remains suspended in mid-air above the shaft, and is caught and soundly thrashed.

## SELIG POLYSCOPE CO.

"SEVEN DAYS."—The passing of the spring chill, the advent of the emerald lawn and the twitter of Robin Red-breast invariably creates a desire among the city class to scamper to the tall and uncut. Jones, Evans and Green were no exception; however, they decide to send the wives ahead and join them at the close of the week's business. So much of their plans put into execution, they repair to a nearby dispenser of cool beverages and proceed to celebrate the wives' departure for the country. Things move along quite lively—including the beverage. Their celebration became so noisy that they were given a free ride to the bastille. As the clouds began to clear the thought of their wives learning of their arrest, they arrive at a hasty conclusion and wire their dear girls that they can't join them for seven days, as they were called away on business and it was impossible to send them any money as they had given all they had for a policeman's benefit. The situations are extremely characteristic and furnish a comedy of absorbing interest.

"THE MULLIGANS HIRE OUT."—A scintillating comedy of the Selig type.

"THERE, LITTLE GIRL, DON'T CRY." — How soothing to our minds are the scenes of our childhood and the happy remembrance of the quaint old mothers and fathers. In this great study of human nature the producer has based his theme upon the dear little old-fashioned poem by our greatest American poet, James Whitcomb Riley, entitled "A Life's Story," embodying therein all that is good and pure in the innocent prattle of childhood, from the breaking of the doll and the little tea-pot, too; then it's the slate in the country school, and then, just naturally, it's the heart that's broke, but unlike the rest, can be mended and healed; and how many of our girls, misses and wives, have been cheered by someone saying, "There, little girl, don't cry?"

"CHICKEN."—A comedy showing old Mose Allen and family feasting on a chicken purloined from a neighbor's coop. He dreams that night of nothing but chicken; everything turns into one of the feathery tribe. Finally he is picked up and carried to the clouds; is dropped; at same time he falls out of bed; this awakens him and he finds it was only a dream.

"THE CLOSED DOOR."—"Tis true, 'tis pity; and pity 'tis, 'tis true" that a woman deserts her husband and child for the sake of another man unworthy of the name, only to be deserted by him and left a hopeless outcast of despair. The story is a case in point. The wife does not understand her husband and restlessly chafes under the restraints and duties of domesticity; she longs for "freedom" and the attention of another who caters to her vanity. She forsakes her family and indulges in the gayeties of the great "White Way."

Twelve years later her daughter, now grown to young womanhood, is about to be married. Her wedding day has come; everything is in readiness. The wretched wife and mother has dissipated her life; remorseful and alone, she now longs to see her husband and child. With tottering steps she goes to her once happy home, is met and repulsed by her husband. She pleads forgiveness. He rehearses her heartless desertion of their child, her dishonor and disregard of all but her own selfish indulgence and pleasures.

Her child comes into the room during this scene and pities the poor woman, entirely ignorant of her identity. The husband points to the door and commands the woman to leave. After the mother leaves the daughter returns and asks her father who the woman



was, and when he tells her the woman is her mother, the girl rushes from the house, followed by her father, and they find her prostrate on the stoop. Lifting her to her feet, they carry her into the house, and the daughter throws herself upon her mother's bosom, and, tenderly looking into her face, the poor woman lovingly caresses her child, while the father looks on, overcome with pity and emotion.

"THE THREE WISHES."—Becoming dissatisfied with the brew of their favorite beverage, the gnomes of the Black Forest assemble together and discuss the possibility of improving it, and producing another and better brew. The chief brewer is discouraged and retires from the rest of the band to think the



matter over. In the depth of his meditations, he falls into a sound sleep, during which a good fairy appears in a vision and gives him a talisman granting him three wishes.

Awakening the next morning the chief finds the talisman and a bottle of crystal, amber-colored liquid, which immediately arouses his curiosity. Remembering his dream, he rushes off with the talisman and the bottle to tell his companions all about it. They decide to use the first wish to learn how to open the bottle, and the wish is granted. They all taste the liquid and find it is a beverage so far surpassing any other that they have ever tasted they are anxious to know how and where it is made.

The second wish is granted, and they behold just how and where it is made, in fact all about it. The chief brewer is commanded to make some of the nectar-like fluid; he tries and fails. There is but one wish left, and they can think of no better way to use it than wishing for a liberal supply of the magic-like drink. The third and last wish is granted and all is serenity, arcaic happiness reigns and wit and jollity keep pace with good fellowship.

"THE SPECIAL AGENT."—Reports are received by the chief of the mounted police that an illicit still is being operated in the mountains of Kentucky, and at once they get busy to bring about the arrest of the moonshiners.

A special agent, a young officer, is appointed to visit the district and, if possible, bring about the detection and arrest of the culprits. Disguising himself as a lumberman, the young officer starts in quest of his prey.

He travels over a wild stretch of wood until he comes to the edge of the mountain. Hiding his portable telephone instrument at the foot of the telegraph pole, he plunges up the side of the mountain and into the forest until he reaches a cabin where he finds a party of mountaineers. The cabin is owned by a rough and desperate man, whose daughter acts as a housekeeper. She is a pretty girl, and subjected to



the ill-temper of her father and the attentions of an objectionable lover.

The special agent is asked to partake of their evening meal, and while the girl is pouring coffee, the top of the coffee pot falls on the floor. The young agent politely picks it up and replaces it. The young girl is pleased and notices that his manners are not those of a wood chopper—and the young officer has not failed to notice that the girl is very pretty and deserves a better and nobler place in society.

The distasteful suitor of the girl proposes to her and she ignores him. He is enraged; she flies from him. He pursues her and is about to strike her when the agent comes upon them and fells the villain on the ground. The girl is so gratefully embarrassed she cannot speak, and hastens away in bashful confusion.

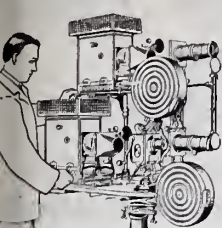
The special agent, being convinced that he has discovered the guilty people, goes at once to the telegraph line, secures his instruments, climbs the pole and telephones to police headquarters, and the officers, upon the receipt of the message, mount the horses and ride at high speed for the scene of action. None too soon, however, for the special agent, on his return to the cabin, has been accused by the girl's lover of being an officer, and he is bound hand and foot, to be shot. The posse of police burst in and rescue him from death.

The young officer starts away with the rest of the officers, but quickly returns to declare his love to the young girl and receive her answer, which is given in a fond embrace and sealed with a kiss. This is the end. We must follow them from the bleak and desolate mountain haunts as they start out together into a bright and happy future of wedded bliss.



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## STUDIO NOTES

### EDISON NOTES.

"The Princess and Peasant" and "Sisters," to be released May 17 and 20, respectively, are the first of the pictures produced in Cuba that the Edison Company has yet released. The release of May 17 is expected to produce something of a sensation in the way of a thrilling feature which is said to rival anything that has yet been thrown upon the canvas. The scenes of this picture are laid about a rugged mountain, the natural formations of which offer an ideal setting for the highly dramatic story it presents.

Wed by an old hermit of the hills in his mountain grotto, a King's daughter and her peasant husband are pursued by the King's hirelings to the very altar, whence through the hermit's knowledge of the mountain recesses and caves, they escape. They are captured, however, after a thrilling pursuit along the dizzy mountain heights, the husband wounded and the wife captured and brought before her father, the incorruptible Black Prince, who condemns her to solitary confinement in Black Castle, upon a lonely, wave-swept island. Her fate communicated to her husband through a messenger sent by a carrier pigeon to the hermit, she is rescued by the husband after a thrilling ascent of the castle walls and a struggle with her killer. The struggle on the parapet of the castle offers a climax that is said to equal anything in the sensational line yet attempted in moving pictures. The picture ends with a pretty scene showing husband and wife offering a prayer of thanksgiving after their narrow escape from death while struggling through the breakers.

The Edison people expect that the film will be accepted as one of the best that have ever left their studio, which, in view of the many excellent creations that have originated from that source, would be a very high compliment, indeed.

"Sisters," while less sensational in character, is a film of unusual dramatic strength, made all the more attractive by the gorgeous tropical setting in which it is laid. It tells a tale of sisterly devotion and self-sacrifice that would win the hearts of any audience, even were it not distinguished by beautiful island scenery and wonderfully clear and sharp photography. "All on Account of a Laundry Mark," release of May 24, is a genuinely funny farce in which husband and wife find themselves in the most unpleasant but extremely laughable dilemmas as a result of the wife's indiscretion in giving some old shirts of her

husband's to a "Knight of the Road" without first having removed the laundry marks.

In "Fortune's Fool," the other film on the reel of the 24th, the Edison Company has the assistance of one of the most popular and capable moving picture actors in the country, whose portrayal of the desperate attempts of a heart-sick lover to end his life contributes one of the most uproarious farces of the season.

"Mid the Canon's Roar" is a special Decoration Day film, released May 27, which shows the heroic defence of Fort Loring during the Civil War, with a charming love story deftly interwoven. It is replete with action and thrilling situations—just the sort of a film to stir the patriotic emotions of a Decoration Day audience.

Rex Beach's dramatic story of the Western plains, "The Mule Driver and the Garrulous Mule," will be released May 31.

"The Piece of Lace," in which Mlle. Pilar-Morin is again introduced to the motion picture public, is a clever detective story on the "Sherlock Holmes" order. It will be released June 3.

### ESSANAY NOTES.

Mr. George K. Spoor, president of the Essanay Company, spent a few days of last week with Mr. G. N. Anderson, the Essanay Company's Western producer, now at Morrison, Colo. Mr. Spoor returned with a good color and a radiant countenance, having thoroughly enjoyed the outing. He expresses himself as particularly delighted with the Western picture prospects, that Anderson is ideally located and has in preparation numerous big things in Western dramatic subjects.

"Mr. Anderson," said Mr. Spoor, "could hardly have obtained a better location than the one he has selected for summer work. His scenic surroundings are all that could be wished for, while the immediate vicinity of Mt. Morrison is decidedly typical of every feature of the West. Mr. Anderson is splendidly equipped with the best of everything for picture taking, and is in a position to obtain the very best acting talent that could be desired. We now have on hand in Chicago and ready for immediate release the first of Mr. Anderson's dramatic pictures from Mt. Morrison, which is undoubtedly one of the most beautiful of his Western productions, while many more will be forthcoming."

The subject referred to by Mr. Spoor is a dramatic film entitled, "Away Out West," a story of the gold seekers. The photographic work in this picture is entirely out of the ordinary, and introduces certain effects which are quite novel to the average moving picture audience. The picture is booked for release at an early date.

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Released for May 14, the Essanay Company's Western dramatic film, "The Cowpuncher's Ward," contains a big story with an exceptional heart interest motif. In brief, it tells the story of a little girl, whose rascally father is hanged for cattle stealing, and who is taken under the care of a number of sympathetic cowboys. They send her "down to Tucson" to be educated; we see her return, a pretty little woman, and after other dramatic complications, is married to one of "the boys." The picture is photographically perfect.

### LUBIN NOTES.

The Messenger Boy magician, the Lubin release for May 23, is one of the funniest trick films sent out in several months. Trick work is always fascinating but this is unusual in that a number of new ideas are made use of and an entire reel devoted to the subject does not become tiresome because of the variety of the displays.

The Lubin directors have a new locale for an Indian picture in The Indian Girl's Romance in which the picturesque Hudson Bay country is used as the scene of a stirring story departing from the usual lines. It will be shown May 19.

The Lubin Manufacturing Company is negotiating with a well known newspaper humorist for the use of some of the series of stories with which his name is identified. A number of well known writers are regular contributors to the Lubin scenario department.

The other day the Lubin scenario department received a suggestion from a very much amateur author who stated that he expected at least \$7.50 for his story. The payment worked out at the rate of a dollar a line but it was not even worth the fifty cents.

Some big productions are being planned to mark the opening of the new Lubin studio and within a few weeks work on the massive productions will be commenced. Due announcement will be made of their release which may be slightly delayed because of the heavy scenic investitures required.

A Veteran of the G. A. R. has been decided upon as the title for the Decoration Day special and it is making even more talk around the Lubin studio than the St. Patrick's Day release, The Irish Boy. Already a number of extra prints have been ordered.

The Lubin Bulletin issued this week carries the first of a series of reminiscences of the early days of the motion picture business to which all veteran operators are invited to contribute. The series is bound to attract general attention.



## CURTAINYLINE

Improves your pictures 100 Per Cent. It is not a *calamine*; It is not *whitewash*; It is not *whiting*. It is an **Absorbing Paint** that brings out all the *Photographic Detail* of the Picture.

It **Fireproofs** your curtain. All First Class Exchanges carry it. **A \$3.00 Carton Lasts You a Year.**

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**THE FILM INDEX, \$2.00 Per Year**

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PRICE \$5.00 NET

LANG MANUFACTURING CO.  
OLEAN, NEW YORK  
Send for 1910 Catalogue

### VITAGRAPH NOTES.

May 25 seems a long way ahead, but it will soon be here, but not a day too soon to please the wide awake exhibitor, for "The Love of Chrysanthemum," watch the calendar and put a mark on the 25th of this month, the day this uniquely beautiful and beautifully unique Japanese drama will be released by the Vitagraph Company of America. It surpasses in its scenic coloring, atmospheric localized Japanese effects, perfection of furnishings and all the splendor of the "Flowery Kingdom" anything that has been done in animated art.

Dramatically it is a rare exotic; it is a successful innovation in every way. The depth, the soulfulness, is more delicate than the flower that gives the story its name. The acting in its vignettes shading and nicety of expression is exquisite; the magnificence of costumes is an evidence of the artistic tastes of the Mikado's realm and the actors are all Imperial subjects in their Oriental portrayal of life.

The Vitagraph pictures announced for the three next release days give us a varied choice of subjects. You have "Three Wishes" on Tuesday, May 10. This film contains three or more of the funniest and most wonderful glimpses of woodland imps, comical gnomes and peeps into the mystic. "The Closed Door" on Friday, May 13, will open to packed houses and delighted audiences. This is "an eye opener" to those who want to get in on a good thing. "The Special Agent," Saturday, May 14. This has been spoken of before. It is meant to create talk and we expect it will be a subject of favorable comment. What is worth talking about is worth seeing and having. Ask for the "Special Agent."

What is more attractive than a bunch of happy, sweet and pretty girls? Nothing. So say we all of us. This was proven by the Vitagraph Company last week when they were doing a school picture in which at least twenty of the prettiest girls ever seen, in neat dresses, were cavorting and skipping over the lawn of a neighboring mansion, attracting the attention of the neighbors and passing pedestrians.

Two or three days afterwards we found out how attractive they really were. Ever since this scene was taken the studio has been besieged by doting mothers with their daughters, all sizes, shapes and colors, each one offering to accept an engagement for their hopefuls as a special favor to the company. It was too bad to blast their hopes and delusions, but the only way they could be gotten rid of was to tell them all the young girls who had taken part in that picture had been forty years on the stage.

Unsolicited commendation is a gratification and an evidence of service appreciated and a recognition of the Vitagraph quality of "Life Portrayals." These are of recent date:

"Salmae, Cal., Apr. 26.

"Please keep me on your mailing list of synopsis on subjects of your make, as I am lecturing strong on them."

"J. P. Simone, Elite Theatre."

Meaning they are the kind people like to talk about.

"Somerville, Mass., April 30.

"I think your pictures of the last six months are great. I use them all."

"Arthur G. Pearson."

Meaning progress—Good, Better, the Best.

"Keokuk, Iowa, April 17.

"The Vitagraph films are certainly making a big hit with our patrons. We are 'second run' exhibitors, using three releases of the Vitagraph every week. We demand them of the exchange and advertise them to the limit, meaning packed houses for us. They have created such enthusiasm that our patrons demand them of us. Frank Sawson, Colonial Theatre."

### MELIES NOTES.

There seems to be but one opinion about the Melies releases; they have met the approval and expectations of the public and won favorable criticism everywhere. There are more of these "boomers" for this month, all full of Western "snap" and go; full of life and action that give us something to think about and keep us all alive. They do things in the West a little

differently from the East, but they are not slow in doing "em."

### AMONG THE EXHIBITORS.

W. E. Spencer will open Washington Palace at 1693 Washington avenue, New York City, as a high class moving picture theatre. It will be under the management of L. E. Wilson.

R. Marrazzi is having the premises at 408 and 410 East 116th street, New York City, and owned by him, altered for use as a motion picture theatre.

Edmond Mairot and Jean Cazeilles have leased the four-story building at 368 7th avenue, New York City, where they will make extensive and elaborate preparations to open a new moving picture theatre.

P. Augustus Hegeman has leased the premises from 56th to 57th street, on 8th avenue, New York City, and will equip same as an open air theatre.

F. F. Proctor has secured control of the American Music Hall of Newark, N. J., and will open it under the name of the Lyric Theatre. It will be conducted as a high class moving picture and vaudeville show.

Chas. K. Powell will open a moving picture and vaudeville show in Red Bank, N. J., about June 1.

Louis Botto has been granted a license to conduct a moving picture show in Rutherford, N. J.

Edwin Soffling and William S. Hunt are altering the premises at the corner of Church and Main streets, Oceanic, N. J., for a moving picture theatre. Shows will be held every evening with a change of pictures daily.

F. J. Tillman's new theatre at Waverly, N. Y., is nearing completion, and when it is thrown open to the public, which the owner expects to do within a week, it will be one of the finest motion picture houses in the State. Mr. Tillman is also erecting a motion picture theatre at Athens, Pa., which will be up to date in every particular.

Mrs. John C. Grant, who has operated a motion picture show at Saratoga Springs, N. Y., has been notified that she is heiress to a \$3,000,000 fortune left her by a relative in Austria. She expects to leave for Budapest in the near future to take steps to procure the money.

The Broadway moving picture theatre will be opened in the Bray Building, Easton, Pa., this week.

Peter Sewkesky is making rapid headway with the new moving picture theatre which he is building on Wyoming avenue, Pittston, Pa.

One of the finest and most up to date new moving picture theatres is that of Thomas H. Edwards, in Wilkes-Barre, Pa., which is just being completed and will be opened this week with the latest high class pictures and vaudeville. The interior of the theatre has been handsomely decorated and a beautiful electric display has just been completed for the exterior.

Joseph F. McCartney will build a moving picture theatre at 1418 to 1426 Point Breeze avenue, Philadelphia, Pa., costing \$20,000.

The Elite Theatre at Nashville, Tenn., which has been owned and under the direction of Capt. Ament, has been sold to Messrs. Sudekum & Williams. The new owners will assume charge at once, continuing to show high class pictures and vaudeville.

S. Z. Poli added another link to the chain of Poli theatres this week when he purchased from the Loew interests the Hartford Theatre at Hartford, Conn., which up to date has been showing vaudeville and pictures. The Hartford Theatre is one of the largest theatres in New England, its seating capacity being over 2,300. Manager Poli is not yet ready to state what the future policy of the playhouse will be under his management.

The Rex Amusement Company of Springfield, Mass., has purchased the moving picture theatre on Elm street, opposite Bartlett street.

The Globe Theatre, Boston, Mass., opens this week with a return to moving pictures and vaudeville for the rest of the spring and summer season, which

WE have served over **TWO-THIRDS** of our customers continuously for over two years. The best asset to an Exchange is a satisfied customer.

**Why not be one of them?**

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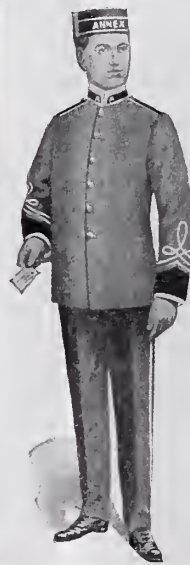
Uniform your attendants. It pays.

Write us.

**T. C. GLEASON & CO.**

MANUFACTURERS

168 E. Madison Street, CHICAGO, ILL.



policy proved so popular last year. The management will endeavor to show only the highest class film obtainable and a first class program of vaudeville.

James Browdie is having plans made for a moving picture theatre to be erected at 1120 Light street, Baltimore, Md.

Messrs. Adolph and Joseph Kunz are remodeling the building at 509 East Washington street, Springfield, Ill., for a moving picture theatre.

William Wooley, of Boonville, Ind., has leased the Boonville Opera House for a period of five years, and will soon open with a first class bill of motion pictures and vaudeville.

The Empire Theatre at Watertown, Wis., has been converted into a five-cent moving picture show house. In the future it will be conducted by Messrs. W. Richards and W. Brittain, with a straight bill of pictures and illustrated songs.

A new theatre, called the Alhambra, will be erected by Charles Zeimer on Washington avenue, Ogden, Utah. The present plans call for a moving picture house, but equipped with a stage to be used for vaudeville. The seating capacity will be about 900.





# GEORGE KLEINE FILMS



WEEK BEGINNING MAY 7, 1910

Each Subject is Described at Length on Another Page of this Issue

Release for Tuesday, May 10, 1910

Two subjects by GAUMONT

## A LITTLE VAGRANT

about  
852 feet

Introducing remarkable child acting

## A SEA OF CLOUDS

about 134 feet

Taken among snow  
capped peaks of  
the Alps



Release for Wednesday, May 11, 1910

Two Subjects by URBAN-ECLIPSE

On one reel

## ROOSEVELT IN CAIRO

about  
354 feet

"The Man Who Never Stops" in Egypt.

## PURGED BY FIRE

about  
541 feet

A strong story of retribution



In the "crow's nest"

Saturday, May 14, 1910. GAUMONT

about 997 feet

## CHRISTOPHER COLUMBUS

The remarkable feature subject you have read about

There is a standard size poster, in colors, for each reel released

Are you on our mailing list? If not,  
send your name and address today.

IMPORTED BY

# George Kleine

52 State St., CHICAGO

19 E. 21st St., NEW YORK

# KALEM FILMS

## THE AZTEC SACRIFICE



Issue of May 18th

Length 950 Ft.

"THE AZTEC SACRIFICE" is a great American novelty embodying the educational idea to the highest degree, and at the same time presenting the story of Montezuma, the great Aztec emperor, in thrilling and dramatic fashion. Without a doubt, the big headliner of the month.

## THE SEMINOLE HALF-BREEDS

Another great Indian production, a story of intense interest and immense dramatic situations. Actually taken in the Everglades of Florida and presenting an absolutely true picture of this, the only tribe of Indians never beaten by the U. S. Army.

Watch for these two great features. They will get the money.

Great posters for both these features made by the  
A. B. C. Co., of Cleveland, Ohio



## KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23d Street

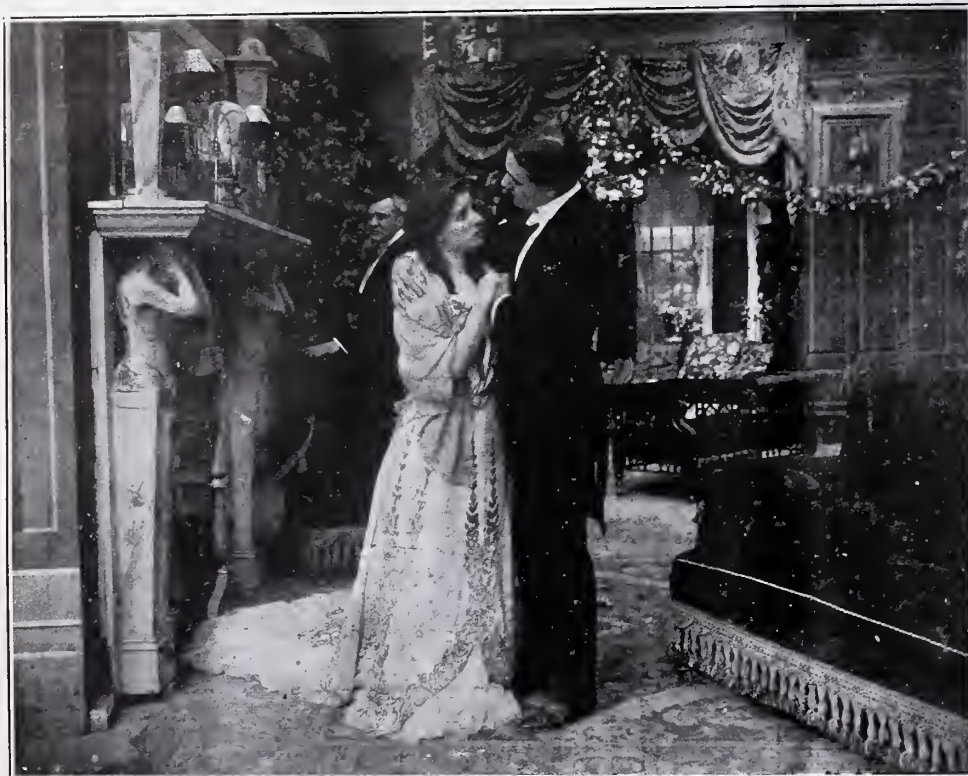
New York City





## "LIFE PORTRAYALS"

Vitagraph "Life Portrayals" keep right on making good. Can you afford to miss any of them?



FOR RELEASE FRIDAY, MAY 13

### THE CLOSED DOOR

Intensely heart appealing—a typical Vitagraph "Life Portrayal" showing how mother love redeems a wayward woman. Approximate length, 922 feet.



For Release, Tuesday, May 10 **THE THREE WISHES**

A delightfully grotesque and hugely interesting story of the Black Forest. Approx. length, 945 feet.



For Release, Saturday, May 14 **THE SPECIAL AGENT**

Full of thrills and realism.—An exciting story of a government agent's adventures among the moonshiners. Approximate length, 950 feet.

**May 17 THE LOST CHORD  
THE FUNNY STORY**

Two side splitting comedies

**May 20 OUT OF THE PAST**

A touching drama—  
A positive feature

**May 21 THE WINGS OF LOVE**

A beautiful love story  
of Holland

**May 24 Convict No. 796**

A powerful sermon  
in actions.

**May 27 Auntie at the Boat  
Race**

A clever comedy  
drama

**May 28 The Love of  
Chrysanthemum**

A Japanese exotic of  
love and its rejection.

**Vitagraph "Life Portrayals" Are Always Winners**

**POSTERS**—Portraits of Vitagraph Stock Company for Lobby Display, now ready for distribution through exchanges. Also Special Posters for all Vitagraph Productions. If your exchange does not fill your order send to us.

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LONDON, 25 Cecil Court  
PARIS, 15 Rue Sainte-Cecile





Trade Mark.

# BIOGRAPH FILMS



Trade Mark.

Released May 9th, 1910.

## LOVE AMONG THE ROSES

A Beautiful Motion Picture Fantasia.

The story of this Biograph production runs along rather novel lines. It shows in symbolism the powerful influence of love. The characters are more mythical than real, and the scenes are laid in a land of romance. The great lady of the land falls in love with the lowly gardener, while the great lord loves an humble but pretty lacemaker. The scenic beauty of the subject has never been equaled, being a series of wonderfully beautiful floral bowers.

Approximate Length, 983 Feet



LOVE AMONG THE ROSES.

This subject is undoubtedly one of the most pretentious ever undertaken. It is convincing and thrilling throughout its entire length, comprising, as it does, an interesting story, magnificent scenery and most daring feats of horsemanship. It tells the story of two brothers in the Spanish Dominion, one a noble, upright fellow, while the other is a profligate. The disreputable boy, however, is reclaimed by the love of a little Spanish girl. The production was made at San Juan Capistrano, California.

Approximate Length, 993 Feet.

Released May 12th, 1910.

## The Two Brothers

In the Days of the Padres.



THE TWO BROTHERS.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

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# BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street

New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

## Last 4 Weeks' Productions of Licensed Film Makers—May 14

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
Apr. 18	Thou Shalt Not.....	Dramatic	987
Apr. 21	The Tenderfoot's Triumph.....	Dramatic	989
Apr. 25	The Way of the World.....	Dramatic	950
Apr. 28	Up a Tree.....	Comedy	981
May 2	The Gold Seekers.....	Dramatic	976
May 5	The Unchanging Sea.....	Dramatic	952
May 9	Love Among the Roses.....	Dramatic	983
May 12	The Two Brothers.....	Dramatic	993

### EDISON CO.

Apr. 19	A Case of Identity.....	Detective Story	1,000
Apr. 22	The Miner and Camille.....	Comedy Drama	605
Apr. 22	Ready in a Minute.....	Comedy	360
Apr. 26	Gallegher.....	Dramatic	985
Apr. 29	Drowsy Dick, Officer No. 73.....	Farce-Comedy	200
Apr. 29	A Yorkshire School.....	Dramatic	800
May 3	The Cigarette Maker of Seville.....	Operatic	995
May 6	The Senator and the Suffragettes.....	Comedy	635
May 6	Love and Marriage in Pasterland.....	Comedy	365
May 10	History Repeats Itself.....	Dramatic	540
May 10	The Staff Americans are Made of.....	Dramatic	455
May 13	Carminella.....	Dramatic	720
May 13	Accidents Will Happen.....	Comedy	280

### ESSANAY CO.

Apr. 16	The Bad Man and the Preacher.....	Comedy	422
Apr. 16	The Mistaken Bandit.....	Comedy-Drama	578
Apr. 20	A Wise Guy.....	Comedy	368
Apr. 20	She Wanted a Bow-wow.....	Comedy	607
Apr. 23	The Cowboy's Sweetheart.....	Comedy Drama	1,000
Apr. 27	Flats for Rent.....	Comedy	475
Apr. 27	The Latest in Garters.....	Comedy	525
Apr. 30	The Vein of Gold.....	Western Drama	1,000
May 4	The Stolen Fortune.....	Comedy	1,000
May 7	The Sheriff's Sacrifice.....	Western Drama	950
May 11	He Stubbs His Toe.....	Comedy	597
May 11	A Quiet Boarding House.....	Comedy	363
May 14	The Cowpuncher's Ward.....	Western Drama	965

### GAUMONT

Apr. 16	Touring the Canary Islands.....	Scenic	478
Apr. 16	Mephisto at the Masquerade.....	Comedy	486
Apr. 19	A Penitent of Florence.....	Semi-religious Drama	1,020
Apr. 23	Judith and Holofernes.....	Biblical	1,017
Apr. 26	Paying Attention.....	Comedy	354
Apr. 26	Solving the Puzzle.....	Mystery	305
Apr. 26	The Potter's Wheel.....	Industrial	308
Apr. 30	The Captain of the Guard.....	Dramatic	518
Apr. 30	The Cheese Box.....	Comedy	457
May 3	The Money Bag.....	Drama	610
May 3	The Banks of the Danube.....	Scenic	331
May 7	The Call of the Forest.....	Drama	571

Date.	Subject.	Class.	Length, Feet.
May 7	The Gigantic Waves.....	Scenic	348
May 10	The Little Vagrant.....	Child Drama	852
May 10	A Sea of Clouds.....	Scenic	134
May 14	Christopher Columbus.....	Historical Drama	997

### KALEM CO.

Apr. 13	The Old Fiddler.....	Dramatic	870
Apr. 15	The Forager.....	War Drama	980
Apr. 20	Fighting the Iroquois in Canada.....	Indian Drama	795
Apr. 22	Through the Tunnel.....	Comedy	140
Apr. 22	The Bravest Girl in the South.....	War Drama	830
Apr. 27	The Sacred Turquois of the Zuni Indian.....	Drama	960
Apr. 29	The Love Romance of the Girl Spy.....	War Drama	970
May 4	Chief Blackfoot's Vindication.....	Indian Drama	895
May 6	The Egret Hunter.....	Dramatic	845
May 11	In the Dark Valley.....	Indian Drama	945
May 13	Between Love and Duty.....	Dramatic	910

### LUBIN MFG. CO.

Apr. 11	The Fisherman's Luck.....	Farce	389
Apr. 11	Hemlock Hoax, the Detective.....	Farce	232
Apr. 11	Jones' Watch.....	Comedy	279
Apr. 14	Western Justice.....	Dramatic	920
Apr. 18	When the Cat's Away.....	Farce	970
Apr. 21	The Angel of Dawson's Claim.....	Dramatic	950
Apr. 25	A Child of the Sea.....	Dramatic	632
Apr. 25	On Time for Business.....	Comedy	280
Apr. 28	Indian Blood.....	Dramatic	975
May 2	The Master Mechanic.....	Dramatic	594
May 2	Mr. Nosey.....	Farce	382
May 5	The Miner's Sweetheart.....	Comedy-Drama	991
May 9	Kidd's Treasure.....	Comedy	415
May 9	Rastus in Zululand.....	Comedy	416
May 12	The Cowboy's Devotion.....	Dramatic	955

### MELIES.

Apr. 14	Branding the Thief.....	Western Drama	880
Apr. 21	The Newly Born.....	Comedy	928
Apr. 28	The Seal of the Church.....	Dramatic	935
May 5	The Debt Repaid.....	Indian Drama	945
May 12	Speed versus Death.....	Dramatic	940

### PATHE FRERES.

Apr. 18	The Greenhorns.....	Dramatic	502
Apr. 20	Othello.....	Dramatic film d'art	1,043
Apr. 22	The Wreath.....	Dramatic	590
Apr. 22	Delhi.....	Scenic	410
Apr. 23	The Chivalrous Stranger.....	Comedy	676
Apr. 23	The Storm.....	Scenic	302
Apr. 25	The Parisian.....	Dramatic	666
Apr. 25	Venice.....	Scenic	295
Apr. 27	The Bagpipe Player.....	Dramatic	577
Apr. 27	Jim Wants to Get Pinched.....	Comedy	417

Date.	Subject.	Class.	Length, Feet.
Apr. 29	The Subterfuge.....	Dramatic	646
Apr. 29	The Merry Medrans Circus Clowns.....	Acrobatic	348
Apr. 30	Bud's Escape.....	Comedy	371
Apr. 30	Deep Sea Fishing.....	Industrial	623
May 2	Only a Faded Flower.....	Dramatic	613
May 2	Picturesque Pyrenees.....	Scenic	367
May 4	The Witch of the Ruins.....	Dramatic	617
May 4	Diamond Cut Diamond.....	Comedy	377
May 6	A Romantic Girl.....	Comedy	433
May 6	Customs of Buddists in India.....	Educational	544
May 7	The Cherries.....	Dramatic	574
May 7	Medium Wanted As Son-in-Law.....	Comedy	387
May 9	Peter Wants a Job.....	Comedy	564
May 9	Villainy Defeated.....	Dramatic	358
May 11	Cleopatra.....	Dramatic	1,043
May 13	Surgeon's Visit.....	Farce	489
May 13	Berlin.....	Scenic	417
May 14	The Wrong Road.....	Dramatic	695
May 14	The Little Truant.....	Comedy	269

### SELIG POLYSCOPE CO.

Apr. 18	The Rival Cooks.....	Comedy	—
Apr. 18	Mr. A. Jonah.....	Comedy	1,000
Apr. 21	Davy Crockett.....	Historical Drama	1,000
Apr. 25	Mr. Mix at the Mardi Gras.....	Comedy	1,000
Apr. 28	The Angelus.....	Dramatic	1,000
May 2	Papinta.....	Mexican Drama	1,000
May 5	The Cowboy Girls.....	Dramatic	1,000
May 9	Seven Days.....	Comedy	1,000
May 9	The Mulligans Hire Out.....	Comedy	1,000
May 12	There, Little Girl, Don't Cry.....	Comedy	1,000

### URBAN ECLIPSE.

Apr. 20	Trawler Fishing in a Hurricane.....	Scenic	447
Apr. 27	The Rival Miners.....	Dramatic	587
Apr. 27	Volcanic Eruptions of Mt. Aetna.....	Scenic	394
May 4	Called to the Sea.....	Dramatic	584
May 4	Immigrant's Progress in Canada.....	Educational	400
May 11	Roosevelt in Cairo.....	Topical	354
May 11	Purged by Fire.....	Dramatic	541

### VITAGRAPH CO.

Apr. 19	Love's Awakening.....	Dramatic	977
Apr. 22	Her Sweet Revenge.....	Comedy Drama	987
Apr. 23	St. Elmo.....	Dramatic	927
Apr. 26	Through the Darkness.....	Dramatic	981
Apr. 29	The Portrait.....	Comedy	983
Apr. 30	The Minotaur.....	Dramatic Legend	983
May 3	The Lost Trail.....	Dramatic	972
May 6	One of the Finest.....	Dramatic	985
May 7	Mario's Swan Song.....	Dramatic	842
May 10	The Three Wishes.....	Fairy Comedy	945
May 13	The Closed Door.....	Dramatic	922
May 14	The Special Agent.....	Comedy-Drama	972



# THE GIRL FROM ARIZONA

About 950 ft.

Released Monday, May 16th

Our first *American* production, made in  
*America*, with *American* actors, amid  
*American* scenery, for the *American* public

**THE BEST WESTERN PICTURE MADE**

---

# GEE! I AM LATE

Released Friday, May 20th

A Screaming Comedy! Will make them all wild!

A roar from start to finish!

NOTHING LIKE IT SINCE THE RUNAWAY HORSE

---

**PATHE FRERES**

NEW YORK, 41 West 25th St.

CHICAGO, 35 Randolph St.

*Get your Posters from the A. B. C. Co., of Cleveland, Ohio*



# The Film Index

VOL. V. No 21

NEW YORK, MAY 21, 1910

WHOLE No. 213

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK

## Alliance Convention Approves Sales Co. Plan

Independent Manufacturers Form Regular  
"Little Trust" at Chicago — "Badger  
Fight" Pulled Off for Picture Man—  
Essanay Western Co. Active—Brevities

James S. McQuade.

THE meeting of the members of the N. I. M. P. A. at the Hotel LaSalle, May 6 and 7, was well attended. Thirty-one exchanges were represented in person and several by proxy, all the manufacturers, or intending manufacturers, or their representatives, being on the ground with the exception of J. J. Murdock, whose proxy was held by Wm. H. Swanson. Murdock, it is reported, is building a studio somewhere in New Jersey, evidently wishing to get away as far as possible from the scene of his former failure as president of the I. P. & P. Co. Who knows that he may not do a little better in the role of manufacturer than he did as the "Moses" of the "independent" faction? At any rate he cannot possibly fall harder, and his past experience will have served to prepare him for any future shocks.

### Motion Picture Distributing and Sales Co. Formed.

At a supper given in the Hotel LaSalle, Thursday evening, May 5, the independent manufacturers, or their representatives, discussed the formation of the Motion Picture Distributing and Sales Co., in order to be prepared to submit the proposition to the Alliance on the following day. There was hot opposition in meeting to some of the clauses in the form of agreement drawn up by the manufacturers; but the majority of the Alliance voted for its acceptance. The members now will be forced to obey or they will be forced out of the business; and for the first time in the history of the "independents," it looks as if a better day has dawned, with order and discipline to take the place of chaos and anarchy. Let us hope so.

### Globe, Royal and Chicago Film Exchanges Expelled.

While the meeting was in session, representatives of the Globe, Royal and Chicago Film Exchanges, all of Chicago, accompanied by a lawyer, appeared to force the Alliance to re-admit them to membership, the executive committee having notified them 30 days ago that they were dropped from the list of members for cause. Each of the accused was given five minutes to show reason why it should not be expelled from membership; but the evidence against them, on the ground of releasing films before release date, or for duping, was so conclusive that all three were expelled by a general vote of the Alliance.

### Officers of Distributing and Sales Co.

The following officers and directors of the Motion Picture Distributing and Sales Co. were elected: President, Carl Laemmle; vice-president, Pat Powers; treasurer, Charles O. Bauman; secretary, Herbert Miles; directors, J. J. Murdock, Wm. Steiner and Wm. H. Swanson, each of the foregoing officials being also a member of the board.

### Manufacturer's and Importer's Weekly Fee.

Every manufacturer and importer of "independent" film must pay a weekly fee of \$100 to the M. P. D. & S. Co., for services rendered, and for the support of the two main offices in New York and Chicago.

### Present Independent Output.

It developed during the meeting that the present "independent" output is 38 reels weekly, 29 being of foreign make and 9 American. Under the agreement between the M. P. D. & S. Co., and exchanges, six reels at least must be purchased weekly from the company. In cases where less may be sold to an exchange by the company, 15 cents per foot will be charged. The six reels purchased gives the 10 cent rate.

### Copy of M. P. D. & S. Co. Agreement.

Following is a copy of the agreement draughted by the M. P. D. & S. Co., for the regulation of exchanges and adopted by a majority vote of the Alliance:

Agreement, entered into this \_\_\_\_\_ day of \_\_\_\_\_, 191—, between the Motion Picture Distributing and Sales Co., a corporation organized and existing under the laws of the State of New York, and having its principal place of business in the City of New York, hereinafter designated as the dealer, and \_\_\_\_\_, a corporation organized and existing under the laws of the State of \_\_\_\_\_, and having its principal place of business in the City of \_\_\_\_\_, or firm or individual hereinafter designated as the exchange.

Witnesseth, that whereas the dealer has entered into contracts with certain manufacturers and importers, for the exclusive sale and distributing agencies of the positive motion picture films manufactured or imported by them for use in the United States of America and in the Dominion of Canada; and

Whereas, the exchange desires to obtain and purchase from the dealer a weekly program of film, consisting of various reels of subjects, as hereinafter provided, manufactured by some or any of the manufacturers or importers with whom the dealer has entered into contracts for the exclusive sale and distribution of the positive motion pictures manufactured and imported by them for use in the United States of America and in the Dominion of Canada.

Now, therefore, in consideration of the sum of one dollar, each to the other paid, the receipt whereof is hereby acknowledged, and in consideration of the mutual covenants and agreements hereinafter contained, the parties hereto do covenant and agree as follows:

1. The dealer shall furnish and sell to the exchange and the exchange agree to purchase from the dealer at least six reels of film per week for the exclusive use of said exchange, but shall not be obliged to purchase more than twenty-one reels of film per week of the reels handled by the dealer. It is understood and agreed that should the exchange require an ex-

(Continued on page 6.)

## Getting After the Fight Picture Pirates

Motion Picture Patents Co. Starts Action  
Against the Great Western Film Co., of  
San Francisco, on the Camera Patent—  
Warwick Camera Was Used

ACTION has been commenced in the United States District Court for California by the Motion Picture Patents Company against the Great Western Film Company of San Francisco, Cal., which is just now pushing the Wolgast-Nelson and other framed picture fights. On the occasion of the taking of one of these fight pictures by the Great Western concern, some of the licensed men were present and took occasion to observe the make of camera used. The information thus obtained will form the basis of the action.

For the protection of licensed exhibitors a circular has been issued giving the title of the only licensed fight pictures available for licensed theatres. They are:

The Jeffries-Sharkey fight made at Coney Island by the Biograph Company.

The Burns-Johnson fight made in Australia by Gaumont.

The Johnson-Ketchel fight made in Colma, Cal., by the Kalem Company.

No other motion pictures of either of the above men are licensed. The recent pictures of Jack Johnson in training quarters are not licensed.

Because of the success of the Johnson-Ketchel fight pictures taken by the Kalem Company and promoted by George Kleine, there has been a great rush to put fight-pictures on the market. The result has been that a number of fake fights have been pulled off for the purpose of making pictures. Few of these exhibitions have any value as fistic exhibitions; none of them have been taken under the auspices of the Motion Picture Patents Company and its allied interests and, consequently, none of them are privileged to be shown in licensed theatres.

A number of theatre managers have lost their licenses by wilfully violating the terms of their agreement in showing these fake pictures in their houses. Among them is Hammerstein of New York, whose license was cancelled for showing the Wolgast-Nelson pictures several weeks ago.

Theatre managers will always be on the safe side by refusing fight-pictures, or any kind of pictures, however tempting they may be, that do not come to them through the medium of their regular exchange.



# The Film Index

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### SPECIAL NOTICE.

The foregoing schedule of advertising rates is suspended indefinitely from this date. Write for new trial rates; they will interest you.

**CLASSIFIED ADVERTISING**—"For Sale," "Help Wanted," etc., 3c. per word; minimum, \$1.00 one time. "Situations Wanted," not to exceed four lines, 25c., one time. Cash must accompany all orders for classified advertising.

### SPECIAL NOTICE

Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

**MAY 21, 1910.**

## LITTLE TRUST ORGANIZED

Alas for the "independent" movement. 'Tis now a thing of the past. The Film Index is advised by its Chicago correspondent that the Moving Picture Sales Company agreement was endorsed by a majority vote of the alliance in session at the LaSalle Hotel and that it will henceforth govern the conduct of the unlicensed manufacturers and exchanges.

By the provisions of this agreement, which is printed in full on another page, all "independence" is signed away when the exchange accepts its terms. Standing orders are required and all subjects up to the number of 21 reels must be purchased from the Sales Company. Only when the Sales Company is unable to provide the 21 reels required by the exchange may film be purchased elsewhere.

There is to be no swapping of film between exchanges and film sold the exchange is for rental purposes only. Neither may the exchange alter the marks on the film purchased from the Sales Company, or affix marks of its own, or "dupe" film.

Thus, it will be seen, that by signing the Sales Company agreement the "independent" exchange abrogates all its ancient privileges and prerogatives and becomes, as the Little Giant of Kenosha would express it, "the cat's paw of the manufacturers."

But there is still hope for the Simon pure "independent." Max Lewis and two others have been summarily fired from the alliance. Upon them will fall the duty of holding aloft the sacred gonfalon of the "independents." Where there's life there's hope.

## SEES GREAT FIELD FOR PICTURES

Commenting upon the rapid development of motion pictures in America the American Cultivator of Boston, Mass., sees a great opportunity for the future of that industry. Among other things it says:

It is likely, however, that as time goes on moving pictures will come to be something more than a mere casual diversion for the whiling away of time. They may be made records of manners and customs and events that will possess a vivid accuracy and permanency utterly beyond the possibility of written or printed historical documents. The other evening the

President of the United States and other government officials were present in Washington at an exhibition called "The Last Great Indian Council," and that was planned and carried out to depict the glamour and ceremony of one of the ancient rites of a vanished race. It was not an entertainment in the strictly modern sense of the word, but was conducted under the auspices of the Commissioner of Indian Affairs, the films having been obtained at a pow-wow of all the Indian chiefs of the country held in Montana last summer. This is but one of the many ways in which moving pictures may serve an educational purpose that will enhance their value a hundredfold.

Further testimony along this line is given by the Philadelphia Inquirer which says:

A good deal of the complaint against our present curriculum is based on the fact that children have a lot of text books and are made to pore over details which are confusing. Probably physical geography is one of the most hated studies on the list, although it is essential, considering that it includes the germs of most of the natural sciences. It is easy to see how a set of films could be prepared which would give children an excellent understanding of the fundamentals of astronomy, geology, zoology and history, although naturally some still slides would need to be employed. Children would remember these pictures much better than the rather heavy language of many of the text books. They would have a live interest, and if a good lecturer talked with the pictures much good would result. One-half hour a day thus devoted to special studies would leave more time for the fundamentals and would not only please the children, but give them lasting information.

Nowadays it is common for people to abuse the moving picture craze. Rather, they should see what opportunities are open for the instruction of their children.

## "ROOSEVELT" GREAT BOX OFFICE MAGNET

Through the courtesy of Turner & Dahnken, of San Francisco, Cal., we are permitted to print a particularly gratifying appreciation of the "Roosevelt In Africa" pictures:

April 25, 1910.

Messrs. Turner and Dahnken,  
 Sacramento, Cal.

Gentlemen: We wish, through you, to congratulate the Motion Picture Patents Co., who are responsible for the production of the "Roosevelt in Africa," picture. The picture did for us a most phenomenal business being shown to 5,000 school children on Saturday, April 23, up to 12 o'clock. Was seen and indorsed by both press and clergy, and highly commended by the general public.

I can safely say that it is the greatest box office magnet I have ever had the pleasure to run.

Sig., C. W. GODARD, Mgr.,  
 Grand Theatre,  
 Sacramento, Cal.

This testimonial from the Coast is particularly pleasing because one prominent exhibitor in that part of the country has written us that the pictures were a "great frost" with him. We venture the opinion that in no case where the "Roosevelt In Africa" pictures were properly presented did they fail to give complete satisfaction to the public and produce adequate returns to the theatre manager.

## EDISON LOBBY DISPLAYS

The Edison Manufacturing Company has taken up the matter of lobby displays in the most effective form that has yet been presented. Four different styles of picture frames of artistic construction have been designed, three containing the photographs of the twelve principal players of the Edison Stock Company and one of Mlle. Pilar Morin, the celebrated French pantomimist.

The gratifying feature about the Edison lobby pictures is that the names of the players are on the frames, thus making the feature effective. A picture of a player without his or her name appended, comes just short of giving the public the information it wants, in fact, the player's picture in a frame without the name is no advantage over the picture on the screen. The Edison Company seems to have recognized this and supplied the desired information.

## COLLIER GOES TO ST. LOUIS

John Collier of the National Board of Censorship for motion pictures, will attend the National convention of Civic Societies at St. Louis, Mo., for the purpose of presenting to that convention the aims and objects of the board and to direct attention to the possibilities of motion pictures from an educational standpoint. Mr. Collier has made a deep study into the matter of utilizing pictures for educational purposes and is well equipped to present the subject.

## OPERATORS' BILL PASSES

The bill to amend the charter of the City of New York to provide for the licensing operators of motion picture projecting machines has been passed by both houses of the legislature at Albany, and awaits the approval of Mayor Gaynor and the signature of Governor Hughes before it becomes a law. The text of the bill is as follows:

Section 1. The Greater New York charter, as reenacted by chapter four hundred and sixty-six of the laws of 1901, is hereby amended by adding, after section 529, a new section, to be section 529-a thereof, to read as follows:

"Section 529-a. It shall not be lawful for any person or persons to operate any moving picture apparatus and its connections in the city of New York unless such person or persons so operating such apparatus is duly licensed as hereinafter provided. Any person desiring to act as such operator shall make application for a license to so act to the commissioner of water supply, gas and electricity of the city of New York who shall furnish to each applicant blank forms of application which the applicant shall fill out. The commissioner of water supply, gas and electricity shall make rules and regulations governing the examination of applicants and the issuance of licenses and certificates. The applicant shall be given a practical examination under the direction of the commissioner of water supply, gas and electricity and if found competent as to his ability to operate moving picture apparatus and its connections shall receive within six days after such examination a license as herein provided. Such license may be revoked or suspended at any time by the commissioner of water supply, gas and electricity. Every license shall continue in force for one year from the date of issue unless sooner revoked or suspended. Every license, unless revoked or suspended as herein provided, may at the end of one year from the date of issue thereof be renewed by the commissioner of water supply, gas and electricity in his discretion upon application and with or without further examination as said commissioner may direct. Every application for renewal of license must be made within the thirty days previous to the expiration of such license. With every license granted there shall be issued to every person obtaining such license a certificate, made by the commissioner of water supply, gas and electricity or such other officer as such commission may designate, certifying that the person named therein is duly authorized to operate moving picture apparatus and its connections. Such certificate shall be displayed in a conspicuous place in the room where the person to whom it is issued operates moving picture apparatus and its connections. No person shall be eligible to procure a license unless he shall be a citizen of the United States and of full age. Any person offending against the provisions of this section as well as any person who employs or permits a person not licensed as herein provided to operate moving picture apparatus and its connections, shall be deemed guilty of a misdemeanor and upon conviction thereof shall be punished by a fine not exceeding the sum of one hundred dollars or imprisonment for a period not exceeding three months, or both, in the discretion of the court.

Sec. 2. This act shall take effect immediately.

## PRESCOTT'S NEW THEATRE

**Enlarged Electric Theatre Will Be the Finest Picture House in Territory**

Work has been commenced on the extension of the Electric picture theatre, Prescott, Arizona, and the improvements will require about two months to complete. When finished and opened for business, it is believed that the new Electric will be the finest picture theatre in the Territory.

As outlined, the new theatre will be much more commodious than the present one. A penny arcade will occupy the front of the building, covering a space of 20x40 feet. Back of this the main hall will be located, with a large increase in the seating capacity over present accommodations. Three aisles will course through this place, and in addition there will be placed 150 new opera chairs. The stage will be moved farther to the rear and will also be enlarged, having a depth of twenty feet, with thirty-four feet across. The main seating hall by this change will be 30x70 feet, and two boxes of a seating capacity of six people each, will also ornament the theatre room.

The addition to the building by the new work going on will be seventy more feet in depth running from the street front to the full line of the alley in the rear. Another important matter is the system of exits, which will permit of easy access, and no fear need be entertained in case of an accident, which latter is improbable.



## THE STORY OF ESTHER

### Dramatic Presentation of Biblical Story to Be Issued by George Kleine

The demand for high-class Biblical productions is a surprise to the very men who first introduced this style of drama, and there have been numerous fine productions placed before the people since the Passion Play films proved the drawing power of religious subjects.

George Kleine has recently imported several remarkable features of this nature, which need no commendation more than has been already accorded them by even the most critical journals of this country, and now announces for about the middle of June another of even greater pretensions.

The Story of Esther is particularly filled with incidents of romance and is particularly rich in opportunities for the display of taste in art and strength in dramatic production.

Both have been exhibited to a marked degree



in this magnificent film which presents fourteen wonderfully staged scenes in rich colors.

There is a notable absence of gaudiness in the colored work which comes as a surprise to critics. All the work is in tones of the finest blending.

A notable comment in a London paper says, "We first have presented on the screen Mademoiselle Gravier, who takes the part of Esther, Monsieur Leon Perret (Ahasuerus) and Monsieur de Grand (Mordecai), three of the most noted actors of Paris, who interpret their parts with skill and ability that contribute much to the



access of an ambitious picture. Their make-ups and type of feature is quite oriental and they act with a restraint that gives dignity to each scene. The properties and scenery are carefully chosen—such minor details as the use of the oriental comb when the maidens areorning themselves previous to entering the king's presence show that neither expense nor thought has been spared to make the production perfect. Life, too, is evident throughout; there is no dead scene, and the groupings of the numerous characters show clever manipulation for effect. Horses, asses and camels figure in several of the scenes and certainly add to their attractiveness. The early incidents are carefully and unobtrusively colored.

King Ahasuerus, who is now generally under-

stood to have been Xerxes, and who ruled over India and its provinces about B. C. 521, is recorded to have cast aside his wife and directs that it be heralded throughout his domain that he is in search of a new spouse. He issues instructions to have brought before him for his approval the most beautiful young girls of all his lands. Accordingly, the maidens are led to the palace, and we see them being sumptuously gowned and bejeweled before being brought into the presence of his Majesty. Among the number, the king is greatly impressed by the beauty and grace of a handsome young Jewish girl. This one is Esther, who was adopted by her uncle Mordecai, and by him brought to the palace of the king. Esther's beauty surpasses that of all the others and she is crowned Queen by Ahasuerus. Mordecai is appointed to sit at the king's gateway. While on duty he discovers a plot to assassinate the king and discloses the facts, whereupon the king orders that this brave deed be recorded in the annals of the kingdom.

Among the king's favorites, Haman is supreme. He soon becomes violently jealous of Mordecai and plans his destruction. As Mordecai is a Jew, Haman makes preparations to massacre the entire race and thereby complete his revenge on Mordecai.

About this time the king decides to make a review of his annals and to his amazement finds no record there of the good deed of Mordecai, whereupon Haman is ordered to give royal honors to Mordecai. This only serves to increase the jealousy of Haman.

Through the gracious intercession of Esther, Mordecai soon has another and greater victory over Haman. As the time for the massacre of the Israelites approaches, Esther who has been told all by her uncle Mordecai, invites Haman to dine with her and the king at the palace. During the feast she discloses the fact that she is a Jewess and declares that all those who are enemies of the Jews are her enemies, and therefore enemies of the king, and are not worthy of his favor—whereupon the king, who has been informed of the full facts, orders Haman delivered up to the guards and has him hanged on the very gallows Haman had designed for Mordecai.

The victory of the Israelites is now the cause of great rejoicing.

### EDISON NOTES.

There are two rattling good comedies on the reel of the 24th—"All on Account of a Laundry Mark" and "Fortune's Fool"—both of them of the farcical order, with hilarious fun coming fast and furious with each successive scene. The principal role of the latter film is played by one of the most popular motion picture players in the country.

A great film for a Decoration Day audience is "Mid the Cannon's Roar," a military drama which the Edison people will release on May 27. A charming love story involving two officers of the army of the North (both rivals in love) is woven into the heroic defense of Fort Loring in the Civil War. Under the command of one of the officers a small band of Unionists, hungry, thirsty, haggard from loss of sleep and fatigue, and with their supply of ammunition almost exhausted, gallantly repel successive attacks of the enemy until relieved at the critical moment by a regiment under the command of the other officer. The rescue scene within the bulwarks of the fort is as pathetic as thrilling. This is an extraordinary film of its kind, replete with pretty love scenes, military glamour, stirring acting and patriotic enthusiasm. The opposite characters of Major Baker and Colonel Allerton are played by Charles Ogle and Robert Connes, respectively, both actors of sterling ability and well known to the American theatrical public. While the theme deals with a period in American history which rent the country in twain, there is nothing in the presentation of the story which could in any way belittle the heroic deeds of either contestant. It is a film that will bring an audience to its feet with enthusiasm.

Another big feature film is "The Mule Driver and the Garrulous Mute," by Rex Beach. This is really a continuation of the exploits of Bill Joyce, the rugged hero of Mr. Beach's successful dramatic film "Pardners." In this second incident, or series of incidents in the life of Bill Joyce, he is participant in several stirring scenes typical of the wild Western life in the frontier days. The film abounds in picturesque scenes and virile action—an Apache raid on prairie train, the rescue by United States Cavalry, a hand to hand conflict between Joyce and an Apache chieftain, and later scenes of intense dramatic interest centered about the slaying of a peaceful Indian near a frontier military post.

Pilar-Morin in a strong dramatic film of Parisian life from the pen of Edward W. Townsend, in which she is supported by Robert Connes in the role of an English lover, and Bernardine Reisse Leist and Escamillo Fernandez in sharply contrasted type is the offering of June 3.

Other big dramatic films to be announced at an early date are "The Shyness of Shorty," by Rex Beach; "The Bell Ringer's Daughter" and "The House on the Hill."



JOHN WINDLE'S VARIETY THEATRE, PIT TSBURG, PA.

View taken on the occasion of a regular Children's Matinee. This popular house is the first that was built on the Northside and does a phenomenal business. Its seating capacity is 500 and a 5c. and 10c. admission is charged.





THEATRO, CHATTANOOGA, TENN.—HOWELL GRAHAM, MANAGER.

This high-class picture theatre has been running under its present management for the past four years. It is peculiar on account of the location of the operating booth, which is swung from the ceiling, in the centre of the building, dropping down four feet and extending six feet into the floor above. An air shaft twenty-four inches in diameter runs from the booth to the roof, giving ample ventilation and carrying off the smoke and fumes in the event of fire and prevent it communicating with the auditorium.

To meet the unusual angle of projection the sheet is hung on an easel-like frame, which is tilted so that the image is not distorted.

Two projecting machines and two operators are employed, giving a continuous picture. No vaudeville has ever been given at the theatre.

#### LUBIN NOTES.

A number of engagements for the stock company were made last week and the services of other well-known players are now being negotiated for. The opening of the new studio will give ample working space to four directors and permit an elaboration of the interior sets. One unusual setting was made a couple of weeks ago for a scene in *The Indian Girl's Romance* showing the interior of a Hudson Bay trading post.

There is a novelty scene in *The Brave Deserve the Fair*, the Lubin release for May 26th, in which an operation is performed for the transfusion of blood. Instead of faking the scene the operation was performed by the surgeon of one of the local hospitals who brought to the studio his entire surgical equipment. It is attention to these little details that make the new Lubin picture notable releases.

Winter Bathing in the West Indies has been added to *The Messenger Boy Magician*, the Lubin release for May 23. It shows the beach at Hog Island, across the bay from Nassau and includes the famous "fruit lunch" at which the excursionist may eat his fill of fruit for the quarter that covers the ticket on the tender that plies between Hog Island and the Island of New Providence.

*The Messenger Boy Magician*, by the way, seems destined to enjoy huge popularity. It is a trick subject with a score of novel transformations and trick effects. Trick films are seldom seen in proportion to the present output, but they enjoy high favor and this is regarded as singularly successful by those who have seen the reel run.

A Veteran of the G. A. R. the Lubin release for Decoration Day, promises to attract even more attention than *The Irish Boy*. The Lubin players "spread themselves" on their makeups and the scene in the G. A. R. Post is a study of character seldom equaled in the pictures.

#### ESSANAY FILM UNITES TWO LONG-SEPARATED BROTHERS.

Truth is as strange, it is said, if not stranger than fiction. At one time, when moving pictures were just coming into vogue, story writers for the magazine concocted tales about mothers and sons being reunited by one having seen the other in moving pictures. We are reminded of this by a remarkable and truthful incident of how two brothers, separated over twenty years, each believing the other dead, located each other by no lesser means than the Essanay film, depicting the *Aviation Meet at Los Angeles*. This film is responsible for having reunited the two brothers, and the story of how it happened is as interesting as though concocted by the imaginative brain of any short fiction writer.

John and William Robinson were in business together in Johnstown, Pa., prior to the great Johnstown flood. During the night of the awful disaster, in an effort to save a portion of their goods, they became separated, and when they were forced to give up all hope of saving their property they struggled to save their own lives. After the flood had subsided John returned to the site of their store, but was unable to find any trace of his brother, William. After searching and inquiring for several days concerning his brother, John gave up the hunt, convinced that William, with the hundreds of others, had perished. He then went to Reading, Pa., where he again established himself and became a prominent citizen. He continued making inquiries for his brother, but finally gave up all hope when his advertisements in the different metropolitan papers gave him no results.

John resided in Reading twenty years after the Johnstown flood, when his health failed him and his doctors advised him to go West. He went to Denver, Colo., living at the Brown Hotel in that city. With plenty of time on his hands he gave himself up to amusement and recreation entirely and visited the moving picture theaters every day. He became a moving picture enthusiast and soon devoted two or three hours a day in the motion picture theaters.

One afternoon he saw the Essanay film, "*The Aviation Meet at Los Angeles*," advertised in one of the theaters and entered the place. It was when a section of the grandstand, which seated thousands of people, was flashed on the screen in a close-up view, Robinson saw a man who closely resembled his brother. The view was too short to fully convince him and he stayed to see the film again. It was then that

he was fully convinced that the man he picked out was his supposedly dead brother.

Robinson made immediate arrangement for a trip to the Southern California metropolis and a few days later was in Los Angeles inquiring for the whereabouts of his relative.

After a few days his search was rewarded. William Robinson conducted a large mercantile house in the city and when he located him the latter immediately recognized his brother, whom he had for so long a time thought dead.

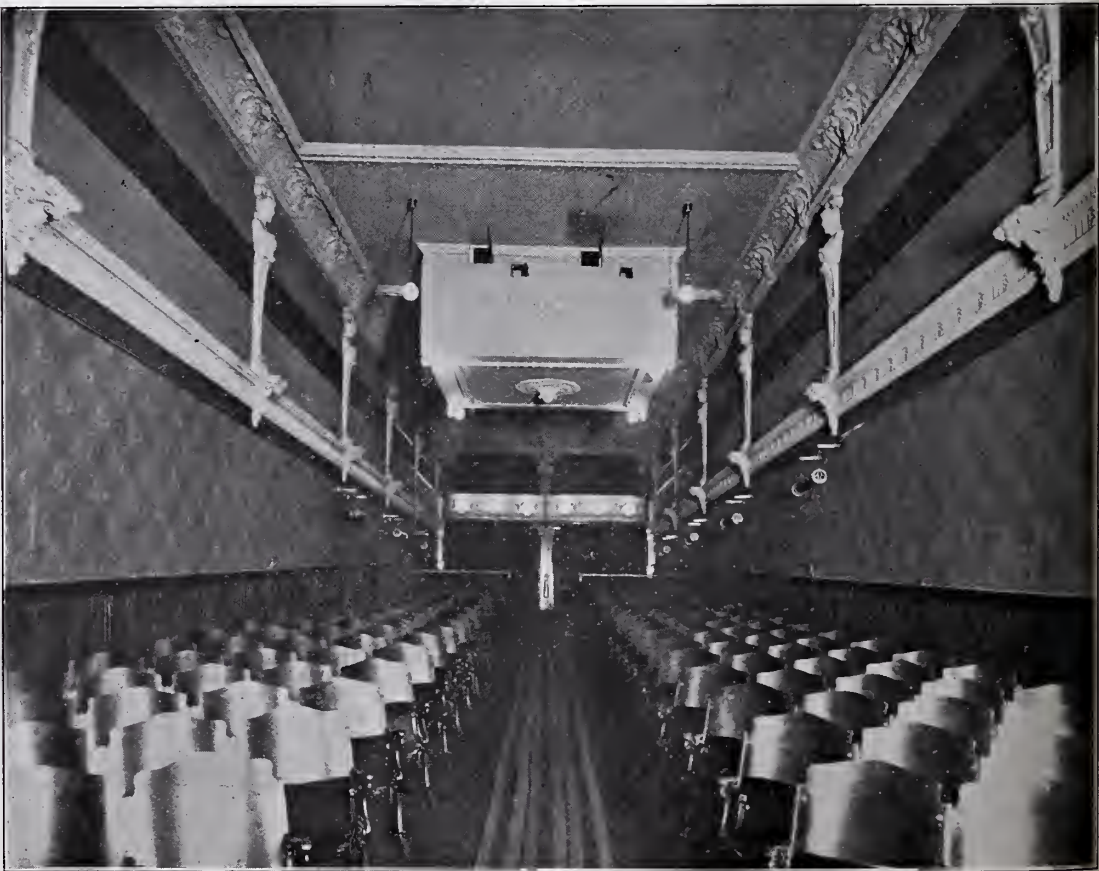
John explained how he had found him, or had recognized his photograph in the thousands seated in the grandstand and had come on to find him if possible. William at first refused to believe the story, although he confessed to having attended the meet. All doubt was cleared away, however, when, through the courtesy of a Los Angeles film exchange, the aviation print was shown to them.

"We have the moving picture people to bless for this lucky occurrence," the brothers told the film exchange manager. "No one knows but what we might have continued in utter ignorance each of the existence of the other, were it not for having seen this film. And now, since we have found each other, we are going to get together again and make up for the long time we have been apart."

William Robinson is a well known and prosperous merchant in Los Angeles. He went to California shortly after the Johnstown disaster, re-established himself in business and for many years endeavored in much the same way as his brother to find this relative. He explained, also, that he had searched long and tediously for some trace of his brother or his brother's body in the desolated Pennsylvania town, but had finally given up all hopes of ever seeing him again.

#### "BILL" WRIGHT HITS THE TRAIL.

William Wright, general sales and advertising manager of the Kalem Company, left New York last Tuesday on the 20th Century Limited for Chicago, the first "leg" of an extended tour of the country which will take him to the coast. "Bill" will visit his old friends in all the principal cities of the west before returning and will be away from home about a month. It is Mr. Wright's intention to make a careful study of conditions relating to the exhibition end of the business on this trip. He has many excellent ideas for the boosting of business and exhibitors will find it a pleasure to make his acquaintance.



THEATRO, CHATTANOOGA, TENN., INTERIOR VIEW.



## "RAMONA"

### The Biograph Company Announces One of Its Classic Productions Based on Famous Story

The Biograph release for May 23 will be a picture entitled "Ramona," an adaptation of Helen Hunt Jackson's famous novel of that title dealing with the question of the white man's injustice to the Indian. The production is made by arrangement with Little, Brown & Company, publishers of the story, and was taken at Camulos, Ventura County, Cal., among the identical scenes described by the author. The undertaking is comprehensively told in the Biograph booklet on the subject, together with a brief description of the story itself, reprinted here in full:

There are few American novels better known than the story of "Ramona," by Helen Jackson. Intensely thrilling without sensationalism, it most graphically illustrates the white man's injustice to the Indian. It is a romance with a deep motive, told with such sympathetic tenderness that the reader longs to visit the scenes wherein lived the simple patient Ramona and the noble-hearted Alessandro, as described by Mrs. Jackson.

Realizing what a gratification, both recreative and instructive, the depicting of this favorite novel with absolute authenticity would be to the patron of motion pictures, the Biograph Company made the journey to Camulos, Ventura County, Cal., where were found the identical location and buildings wherein Mrs. Jackson placed her characters. The house in



which Ramona lived, with its vine-clad verandas, the inner court, the little chapel amid the trees, the huge cross, and the bells from old Spain are all apparently just as Mrs. Jackson saw them, and while the very air breathes romance there is a pious solemnity about the place that is awe-inspiring.

Ramona, the little orphan of the great Spanish household of Moreno, knew nothing of her own ancestry. She had lived at the Camulos ranch ever since she could remember, Senora Moreno being the only mother she had ever known. She did not know who her parents were, whether they were living or dead, or why she lived in the Senora's house as her daughter, attended equally with Felipe Moreno, her son. Since the death of General Moreno, young Felipe had conducted the affairs of the ranch, and adhered to his father's custom of employing each season a band of Indian sheep shearers from Temecula, of which Alessandro was the leader. Alessandro was a rather superior type of Indian, the son of Chief Pablo, who had been the leader of the choir at the San Luis Rey Mission. Alessandro, inheriting his father's love for music, sang and played, was possessed of a fair education, and of well-grounded religious principles.

The sheep shearing at Moreno's was always undertaken upon the arrival of Father Salvierderra, the dear old padre who trudged through Southern California from ranch to ranch, year after year, that the faithful might be afforded an opportunity to hear mass and receive the word of God at least once a year. It is in the evening of the day of the padre's arrival that Alessandro appears with his band of shearers. Ramona is seated on a bench in the grove, mending a rent in the altar cloth to be used in the chapel next morning. At sight of the beautiful girl, Alessandro halts for a moment, transfixed with admiration. He experiences an indefinable tenderness for the unknown maiden, he having never seen her before, as she had been at school in the Convent of the Sacred Heart at Los Angeles during his previous visits to Camulos. They meet at the chapel the next morning, and although each fights against it, there is an irrepressible interest in each other growing within them. So compelling does it become that Ramona is moved to reject the suit of Senor Felipe. At length Ramona, realizing her own helplessness and the grief she is causing Alessandro, listens to the prompting of her heart and confesses her love to him. It is now that Senora Moreno appears and separates them, giving Ramona a blow in the face, so far does her temper impel her. Locking Ramona in her room, the Senora exiles Alessandro from the place. The poor fellow makes his way back to Teme-

cula, his native village, to find that the whites have devastated it and scattered his people, his father being among the dead. Crushed in spirit and heart-broken, he wanders back to take one last view of Camulos and her whom he feels is now far beyond his reach. But he does not know that Ramona has discovered that she is nearer to him than ever, for she has learned that she too has Indian blood. The Senora, rather through spite than anything else, has told her that her father was the fiancé of Senora's sister, who after a misunderstanding between them had, through pique, married an Indian maiden. Ramona was their child, who at the death of her parents while still an infant, was left at the Moreno household.

This intelligence is most agreeable to her, as it refutes Senora's assertion that a marriage with the Indian Alessandro would be ignoble. Her natural intuition tells her of Alessandro's return and so she goes to meet him, and despite candid exposition of his now penniless condition, she declares she is determined to leave her world and go with him. Making their way to San Diego, they are married by Father Gaspara. Returning to his former hearth, he finds a little shelter left from the wreckage, a small adobe hut, where the young couple make their home for about two years, during which time a child blesses their union. However, their happiness is cut short by the appearance of the whites, who drive them out, claiming the land as theirs. Homeless again, they wander forth, and during their journey from place to place, they suffer the loss of their baby, who really dies of hunger. They bury it and then wander on. By this time poor Alessandro's mind becomes shattered by grief. Finally they locate at the very summit of the mountains, feeling that they are now free from molestation, but even here they are besieged by the whites and ordered to move on. Alessandro pleads with them to be merciful, but in answer he is cruelly shot down in the presence of the horrified Ramona.

During all this time many changes have transpired at Camulos. The Senora has died, and after her death Felipe starts out to find Alessandro and Ramona, and after a long journey comes upon Ramona as she kneels beside the pyre of her dear husband.

### A MELIES PICTURE.

Those who saw last weeks Melies release, "Speed vs. Death," must have noticed the excellent photography which marked that subject. The picture was taken in Texas, near San Antonio; it is a simple story, told in a direct manner and is also remarkable for the excellent "horsemanship" of the heroine who dashes at breakneck speed across shallow streams, unhesitatingly fords the deeper ones in her effort to bring a doctor to her wounded husband. But the sharpness of the photography throughout places the subject among the best productions and vouches for the skill of the workmen of the Melies plant. In this connection it should be mentioned that the fact is becoming quite generally known that the G. Melies pictures have reached a high plane of excellence and are winning deserved popularity.

### PATHE'S FIRST AMERICAN PICTURE.

The Girl from Arizona, a Western drama, is the title of the first American picture from the American studios of Pathe Freres at Bound Brook, N. J. It comes out this week and is described at length under the department of descriptions on another page. This picture will create considerable comment among the picture men, as it is the first attempt of a French producer to turn out an American subject. In the matter of scenic effects, action and photography there is little left to be desired. The Pathe standard will not suffer in the least in so far as those matters are concerned. Especially thrilling is the scene in which the villain, unmasked and facing death, falls backward over a 300-foot cliff, to roll dead and mangled at the bottom. No doubt some of the "Indian sharps" of the picture business will find plenty to criticise, but the picture will get by just the same.

### PATHE'S "ROOSEVELT IN PARIS."

Pathe Freres will release on Thursday, May 19, a special film showing Roosevelt in Paris. These scenes give wonderfully distinct and close views of the African traveller and there is no question but that they will draw crowds to any theatre. In one scene in particular the operator took his camera right up to the window of the waiting carriage and obtained a magnificent picture by motographing the ex-president through the carriage while he was talking on the embassy steps, and when he descends and enters the carriage it is just as if Mr. Roosevelt was walking into the camera. The length of the film is about 315 feet. This picture again shows the enterprise of the licensed manufacturers.

## ANOTHER TRAIN "HOLDUP"

### Desperate Picture Bandits Stop Jersey Central Express, But Are Repulsed by Trainmen

(Special to the N. Y. World.)

Train No. 26, south-bound on the Central Railroad of New Jersey, was held up and robbed yesterday afternoon between Flagtown and Nesahanic, N. J., on the main line between New York and Philadelphia. Two of the masked bandits were shot by the train crew and died almost instantly and in quite the correct hold-up form. Four others, fully armed, escaped through a patch of woods between the two towns, pursued by a posse.

Three passengers were struck by bullets fired by the bandits, but were not hurt severely. They were E. J. Sanborn, F. J. Halley and R. J. Wilson of Noatown, Va.

The hold-up was on its face the most daring in the history of railroading in the East and also the most easily explained for its object was to get material for moving pictures.

It was due to the courage of the crew of the train that the bandits were put to flight. "Buck" Denham was the engineer. An open draw on Newark Bay had held up the train several minutes, and when he struck the stretch of fine road between Flagtown and Nesahanic, Dunham opened the throttle wide. He was making forty miles an hour when he saw a red flag waved across the track five hundred yards ahead. He threw on the brakes and the train stopped opposite a clump of woods.

As Dunham leaned from his cab window a revolver was shoved under his nose and he was compelled to leave his cab. Five other bandits masked and mounted, dashed out of the woods with revolvers drawn. Lester Brightman, the conductor, surprised at the halting of the train, ran forward. Levelled pistols subdued him and two trainmen.

Three bandits ransacked the second, third and fourth cars. The passengers, about one-quarter of them women, were in a panic, some diving under seats. Sanborn leaped at a robber to disarm him, but was shot in the right arm. The desperadoes made every passenger hold up hands and went through their pockets in approved Western fashion. After getting all the money and jewelry that could be found the masked men lined up the passengers along the track on the outside.

It was in the first car that the robbers met their Waterloo. Three of them entered that car and gave the order, "Throw up your hands!" Wilson and Halley laughed.

Other passengers crawled under seats, but came from cover when shots were fired at them. It was then that Halley and Wilson realized the hold-up was in earnest. Like good Virginians they reached for their shooting irons. The bandits began firing. Wilson and Halley, dropping behind the backs of their seats, returned the fire.

Just then shots outside were heard, and the robbers made for the door. Wilson and Halley pursued. The courage of the two Virginians made other passengers recall they too had revolvers. The robbers in the first car leaped to the ground only to see that the passengers who had been lined up outside had started a battle.

The express messenger, Wiley, at the start had closed the safe door, and getting his revolver had jumped off the car. He was met with bullets, but dropping to his knees he fired, and one desperado dropped. A second shot broke the pistol arm of another robber. It was then the passengers showed fight, and those who were armed joined in the fusillade begun by the train crew. Another shot from the express messenger killed the fellow whose arm had been shattered.

The four remaining robbers leaped to their ponies standing on the edge of the woods and rode off.

Fireman Lawrence had detached the engine from the train and sped to Flagtown for assistance. A posse was quickly formed and the woods searched.

The manager of Pathe Freres, for whom the "hold up" was "staged," said last night the action was the best he had ever seen and the films would prove to be excellent.



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## CHICAGO LETTER

(Continued from page 1.)

cess of twenty-one reels per week, at any time, that then the exchange may purchase such additional reels of film, in excess of twenty-one, from any other dealers. During the months of June, July and August of each year, the exchange may reduce its orders with the dealer to a minimum of four reels per week. Should the dealer be unable to furnish the entire number of reels of different subjects desired by the exchange, then and in such case the dealer shall furnish additional numbers of the different subjects to make up the whole number of reels required by the exchange up to the twenty-one reels. Separate contracts must be entered into for each exchange.

2. The price to be paid by the exchange to the dealer for all films, of foreign and domestic subjects, shall be 15 cents per foot.

All lengths to be approximate lengths, f. o. h. dealer's office. A reel of film shall consist of not less than 700 feet and not more than 1,050 feet. All domestic reels measuring more than 1,000 feet shall be billed to the exchange as 1,000 feet, and no more; imported reels at actual lengths.

3. Payments to be made by the exchange to the dealer for all reels of film shipped as follows: —

4. Upon the faithful performance of all the terms and conditions of this agreement by the said exchange, and of the placing by it with the dealer in conformity with Clause 1 of this agreement, a standing order for films, specifying the brands desired, which order shall be subject to cancellation or substitution of brands by the exchange, only by giving to the dealer a two weeks' written notice or telegraphic notice for all American reels and three weeks' notice for all foreign reels, a discount of 33½ per cent. will be allowed the exchange on all brands of films included in the said standing order, when paid for in conformity with Clause 3. On any reels of brands on extra order, and not to be included in standing order, a discount of 20 per cent. will be allowed the exchange when paid for in conformity with Clause 3. A manufacturers' clearing discount will be allowed the exchange by the dealer on released films as follows:

Films purchased 30 days after release date,  
40 per cent. from list price.

Films purchased 60 days after release date,  
46½ per cent. from list price.

5. All reels of film on standing order shall be shipped in time to reach the exchange on advertised release dates, inspected, canned, boxed and properly labeled, and shall be stamped in the manner required by express companies.

6. The exchange shall not be required to accept reels delayed in transit, if they reach the exchange after the advertised release date.

7. The exchange hereby covenants and agrees that it will at no time allow to be publicly shown, exhibited or released any reel of film obtained under this contract before 8 o'clock of the morning of the release date of the same. For a breach of this covenant and condition, the exchange agrees that it will not be entitled to the discounts provided for in Clause 4.

8. The exchange shall not wilfully remove or deface any trade mark, copyright mark, or other mark of identification of the manufacturer or importer. Further, the exchange will not add to such marks any mark of its own, without the permission in all cases first had from the dealer.

9. The exchange covenants that it will not, directly or indirectly, copy, permit to be copied, cause to be copied, or duplicated (otherwise known as "duped") any reel of film purchased from the dealer, and for a breach of this condition the dealer shall have the right to cancel all the orders of the exchange.

10. It is covenanted and agreed that the exchange shall not loan, exchange or traffic any reel of film to any other exchange or dealer, nor shall it sub-rent any reel to any other exchange, without the permission of the dealer first being obtained; the intention being that the exchange will confine itself strictly to the business of renting the films to exhibitors only.

11. It is covenanted and agreed that if the exchange becomes involved in any actions or suits at law or equity, affecting any reel of film, affecting any patent rights or infringements of any patent claimed to be in existence in the United States of America, or

Dominion of Canada, which actions or suits may be occasioned by reason of the said exchange having purchased the film from the dealer the exchange will thereupon notify the dealer by wire of such action, and will immediately follow the wire with a letter giving full particulars. The dealer may then take such steps as in his judgment may be right and proper, having the right to use the name of such exchange for such purpose; and the legal counsel of the dealer may appear as counsel for the exchange for the purpose of such litigation, if any, in connection with regular counsel of the exchange if deemed desirable by the dealer.

12. It is agreed that upon the execution of this agreement, the exchange will furnish to the dealer the names of its officers, if a corporation, or the names of its members, if a firm or co-partnership.

In witness whereof, the parties hereto have caused these presents to be executed in duplicate.

MOTION PICTURE DISTRIBUTING & SALES CO.

By \_\_\_\_\_ President.

By \_\_\_\_\_ President.

Now, gentle reader, after reading the foregoing, how will you class the M. P. D. & S. Co.? No doubt the "independent" manufacturers and importers might be pleased to have you dub it "a benevolent association for the betterment of the film industry"; but is not that a pariphrastic way of arriving at the simple, but hated, word "trust"?

### The Drawing of a Badger.

Not since the morning, some years ago, when "Bill" Wright broke his rest in the "wee sma hours" in order to get down town in time to see the shooting of a monster bull elephant in the Selig plant, during the production of a Selig picture, have film circles in Chicago been so wrought up over an event as they were on Thursday evening, May 5, at a vicious badger and bull dog contest held in the Selig exhibition room, in the offices on Randolph street. Interest was so feverish over the probable result of the battle between "Bill" Selig's spotted beauty, "Jerry," and the bristled, iron-mouthed denizen of the Wisconsin hills that hundreds of dollars were wagered before time was called at 6:30 P. M.

Attorney John Verhoeven was stake holder and he had a busy time registering the bets. Among some of the prominent wagers made were \$100.00 even, between George Kleine and E. Mandelbaum, of the Lake Shore Film Exchange of Cleveland, the first mentioned gentleman backing the dog and the latter the badger; \$100 to \$40 between "Bill" Selig and Jack Hardin, the odds being placed on the pup by his owner; \$40.00 to \$80.00, between J. E. Freuler and A. J. Gilligham, the latter placing the larger amount on the doughty tasks of the "varmint."

Great difficulty had been experienced in the selection of the referee, as it was absolutely necessary that an impartial and thoroughly unprejudiced sportsman should be chosen—one who would dare to award the championship to the badger, even if he did "chaw" off one of the fore paws of Selig's family pet, and who also possessed the natural bravery to take the chance of having the toes of either foot—shoes and all—sliced off by the chisel-edged teeth of the vicious, squat beast from Kenosha. An estimable and popular film man, whose name I forbear to mention because of his extreme modesty along the lines of publicity, was finally prevailed upon at the last minute to accept the honor, and joy reigned over the sports assembled in the Selig offices.

Promptly at 6:30 P. M., the keeper of the badger—a wild animal trainer from the Selig plant, who does stunts with leopards, mountain lions and like cusses—announced to the gathering that he could not longer hold down the badger, or rather hold him in, as he believed

he had already eaten a hole in the flooring under the box where he was placed, and that it would be only a matter of a few minutes until he had disposed of the steel girder which he had luckily encountered in his burrowing. The announcement caused a hasty scurrying to the exhibition room, "Bill" Selig entering a few moments later than the rest of us, with his bull pup well in leash.

Jack Hardin was chosen to release the badger and, as he took his place in the corner, where a strong deal box lay with the open face downwards, weighted down by heavy articles scaling hundreds of pounds, a hush of expectancy seized the throng, while the face of the referee showed a look of grim determination and grit and the Selig pup made such savage plunges towards the mysterious box that it took all his master's power to restrain him.

And now a serious and unlooked for intervention took place. In some strange manner two detectives from the Central Office had gotten wind of the affair and, entering the room at this juncture, forbade the contest under penalty of wholesale arrest. Matters were arranged, however, and the sport proceeded. Hardin gave instructions that when he called "three" the referee should pull the rope, and then he hastened to remove the weights. While thus engaged, the referee, who was seated in a chair in the front row of seats, bethought him that it might be safer to get higher up, and so he sat on the back of the chair with his feet on the bottom. Others in the front row followed his example.

The fateful word, "three," was shouted as Hardin raised the box and the referee gave a pull that brought the badger from his lair. At the same instant, "Jerry," the bull pup, sprang forward, gave a snort of disgust and returned to his master. And what a yell greeted the astonished ears of the referee as he cast his eyes on the object at the end of the rope! No semblance of a badger there! Just a familiar object that one finds extremely convenient at night in the bedroom of a country hotel, when the thermometer is below zero. Furthermore, in this case, it looked as if the convenience of the article in question had been recently tested.

The laughs and the drinks were on the referee, but he stood them like a sport, after which all present were invited to dinner at the Union by hospitable "Bill" Selig, who plotted the fun for his unsuspecting friend, the referee.

The sports present at the drawing were: Robert Lieber of Indianapolis, Phil. Gleichman and A. J. Gilligham of Detroit, A. Dresner and James Steele of Cincinnati, E. Mandelbaum of Cleveland, J. E. Freuler of Milwaukee, C. A. Prel-ler of Des Moines, Morton Cohn of Portland, Ore., Wm. N. Selig, George Kleine, Geo. K. Spoor, K. W. Linn, John Hardin, F. C. Aiken, John A. Verhoeven, W. J. Coleman, J. H. Mergener, Joe Hopp, Gus Selig, Ed. Lamsen, E. E. Fulton, J. S. McQuade and "Jerry," the bull dog.

### Show World Loses Anchor.

It is going the rounds that the Show World has once more lost its anchor, and that it is trying hard to make headway against heavy seas and adverse winds under jury masts. It is said that H. H. Tammen paid a flying visit to Chicago Monday, May 2, and severed all connection with the publication.

The reason for his withdrawal, it is stated, hinges on an article published in the Show World, in its issue of April 23, and headed "Tammen Flays the Circus Trust." The story goes that when the Ringling Bros. read the article they immediately filed suit against the Show World for libel, claiming \$50,000 damages, on the grounds that the Ringling Bros., Barnum





E. A. Parks, who owns the Nickolodean, Louisiana, Mo., has purchased the Lyric Theatre in that place. Mr. Frank Emerson will manage both houses. A high standard of attractions and pictures will be maintained.



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## RECENT SLIDE RELEASES

### Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

Scott & Van Altona.

"SWEET DREAMS, MY LOVE, SWEET DREAMS."—Words by Arthur Longbrake, music by Ed. Edwards. Published by Jos. Morris Co. A high class sentimental ballad with an exceptionally sweet tune. The set contains a variety of beautiful pictures, artistically posed and wonderfully colored. It contains some very novel slides, which are always to be found in Scott & Van Altona's sets. The last slide especially is extremely beautiful as well as novel.

"THE OLD MAN IS BASEBALL MAD."—Words and music by Edward Clark. Published by Harry Von Tilzer. A song of an entirely new type; treats of a woman telling a friend of the mad doings of her husband, who is crazy about baseball. He dreams of it at night, etc. The pictures portray his crazy actions in wonderfully realistic style, and abound in the "striking" effects which are looked for in sets turned out by this company. They are certainly of the very highest class.

"PHOEBE JANE."—A Southern serenade by Thomas Morse, with an unusually tuneful melody. In the beautiful illustrations the youth is portrayed serenading his sweetheart to the romantic strains of a guitar. The slides have a real Southern atmosphere, and show an abundance of rich coloring and novel effects.

"THE ESPANOLA PRANCE."—Words by Nat Shay; music by that clever composer, Jerome Shay; published by Harris. A very good and lively tune. The models are exceptionally good and dressed in the regulation Spanish costumes. A beautiful set in every way, a rare combination in that the pictures are strikingly beautiful and the music exceptionally fine. The backgrounds are all Spanish, imparting the true atmosphere. The coloring is irreplaceable.

"I'LL MARCH IN APRIL WITH MAY."—A soldier march song, which always appeals to us all. The story deals with a soldier boy returning with his comrades to his native town. Among the crowd he sees his sweetheart May, and fondly pictures the happy time when he will march with her to the altar. The song is very cleverly illustrated with beautiful and novel slides, and each chorus winds up with a striking picture of the couple with that beautiful emblem, the American flag.

"IN THE SPRING I'LL BRING A RING AROUND TO ROSIE."—Love song with a catchy chorus. In the verses the youth tells the maid not to sigh for he will return and bring a wedding ring to his Rosie. Pictures of beauty and in great variety illustrate this song. In the chorus Rosie's finger has received the "band of gold," and so the scenes are happy midst beautiful floral surroundings, typical of the Spring. As usual, each verse and chorus ends with a true novelty slide.

"MOTHER."—Words by Charles Cooper; music by Al. Frederichs; published by Victor Kremer. A descriptive ballad founded on Jules Eckert Goodman's play of the same name, which is making a big hit in Chicago. Excellent poetry and music. The pictures are the kind that appeal to everybody. The first part shows childhood days with mother, and the last part the same child grown to manhood with his mother. The coloring is as usual harmonious and up to the Scott & Van Altona standard.

"LEAVING."—Published by Haviland. A touching ballad treating of a youth and maid. The youth realizing that his loved one has grown weary of him comes to bid her a last farewell. The pictures abound in pretty scenery, and the models are artists who pose very artistically. The coloring of these slides is exquisite.

"HANAKO."—A Japanese intermezzo by Wilh. Aletter; words by Ballard MacDonald; published by Jos. W. Stern & Co., New York. The slides for this song show a loving couple in native Japanese dress in real Japanese surroundings. A striking and beautiful set full of beautiful colors which do not clash or offend the eye. As to novelties, they are not lacking. One slide in particular is a stunner and bound to make a hit.

"YOU REMIND ME OF THE GIRL THAT USED TO GO TO SCHOOL WITH ME."—Words by Jack Drislane; music by Charles Miller; published by F. B. Haviland, New York. The story of this song deals with a couple who have just met. The young lady reminds the youth of a little country girl who was his playmate in boyhood days. The slides show charming rustic and childhood scenes that the couple recall and which abound in beautiful settings and novelties. The music is pretty and should appeal to all.

De Witt C. Wheeler.

"WHEN A COLLEGE BOY MEETS A COLLEGE GIRL."—Words by Jack Mahoney; music by Theodore Morse; published by Theo. Morse Music Co. The name of Theodore Morse, the man who wrote "Blue Bells" and a hundred other melodies never to be forgotten, on a sheet of music is guarantee enough of its merit. The slides have for their background the campus and buildings of a great university near New York, lending to the set a truly college aspect. The coloring is superb, which, together with the beautiful buildings and scenery, make this set a very desirable one.

"HANG YOUR HAT IN DETROIT."—Published by Jerome H. Remick & Co.; dedicated to B. P. O. Elks and commemorative of their conclave in Detroit next July. Bound to please, as there is always an Elk, his wife or daughter in every audience gathered in a theatre. If you've got a grouch you want to get rid of see this set of slides. It is not like the ordinary run of song illustrations, but an original scheme of Mr. Wheeler's used effectively once before in the song "Tie Your Little Bull Outside"—a silhouette effect. The concoctions of an imaginative artist make this set a scream.

"MY HEART HAS LEARNED TO LOVE YOU; NOW, DO NOT SAY GOOD-BYE."—A beautiful ballad by the writers of "Love Me and the World is Mine," Dave Reed and Ernest R. Ball. Criticisms of this song are superfluous, as neither these writers nor the publishers, M. Witmark & Sons, even turn out anything below the standard they have set. A splendid set of illustrations posed for in Baronial costume.

"YOU CAN'T MAKE ME STOP LOVING YOU."—Words by Edgar Leslie. Music by Kerry Mills. Published by F. A. Mills. It is seldom that Kerry Mills puts his musical genius to work on a love ballad, but when he does, something beyond the ordinary is forthcoming. This song is it, in every sense of the word. For illustrations Mr. Wheeler has produced a set of slides second to none for their clever posing, good photography and exquisite coloring. They were taken at a beautiful country estate abounding in beauty, nature and art. Fully one-third of the slides are novelty effects originated at the Wheeler establishment, which are bound to please.

"PLAY THAT LOVEY DOVE WALTZ SOME MORE."—Words by Edgar Leslie. Music by Kerry Mills. Published by F. A. Mills. Kerry Mills' name on a piece of music is guarantee enough as to its merit. Enough said. The slides are extremely humorous, telling in pictures the story of a music-crazed girl—crazed by the strains of a lovey dove waltz. The set is strictly a novelty one. Every slide has a surprise and will cause a laugh. If you're looking for something funny this is it.

"SHOES AND SOCKS SHOCK SUSAN."—By the star song writers, Williams and Van Alstyne. Published by J. H. Remick & Co. The combination of writers and publishers is sufficient criticism of this song. It tells of the pleasures of drinking when one expects on his arrival home to be met with a rolling-pin or a volley of abusive words. The slides depict two men in a barroom endeavoring over-zealously to say the words "Shoes and socks shock Susan" to determine the state of their inebriety. A good set that ought to get a laugh.

"DADDY WAS A GRAND OLD MAN."—Words by Bert Fitzgibbon. Music by Leo. Bennett. Published by M. Witmark & Sons. The semi-patriotic lyrics are set to one of the swinging march melodies which always please, and which, if as good as this one, are always encore winners. The slides show the life of the old man, both at home and while at war. Some vivid war scenes are shown that are famous in history as well as picturesque and interesting.

"I'M ON MY WAY TO RENO."—By Jerome & Schwartz. These writers can always be depended upon for a hit and Reno is certainly it. Published by J. H. Remick & Co. A comedy song that will please all classes. Opportunity for a witty set of slides has not been lost by Wheeler. His illustrations will make this song a little greater hit with everyone, married or single. If you can't afford to go to Reno yourself, get this set and see how it's done.

### NOVELTY PUZZLETES.

CITIES OF THE UNITED STATES.—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

STATES OF THE UNITED STATES.—Representing in puzzle form the States of the United States. Second set of a series of puzzle slides designed to increase box-office receipts.

POPULAR FLOWERS.—Puzzlettes of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and explanatory slides and answer slides.

GIRLS' NAMES.—Here's a chance for those who have a large acquaintance with the weaker sex to show how much they know.

LETTERS OF THE ALPHABET.—Sounds dry, but is really one of the most interesting of the series.

### PATHE MACHINES ON WARSHIPS.

When the big gun fighter of the United States navy, the Michigan, dropped into New York harbor the other day she took on, besides several tons of naval stores, a Pathe projecting machine together with a good supply of pictures, sufficient to last during a considerable cruise. The Michigan is the third of Uncle Sam's warships to install Pathe machines, the others being the Nebraska and Kansas which added Pathe professionals to their equipment some few months ago.

The picture machines on board the warships are purchased and operated by a motion picture club formed by the officers and men of the crew, and the picture shows given at intervals form one of the chief diversions aboard ship.

A. Powell, manager of the Ideal Theatre, Kokomo, Ind., recently sent the following telegram to I. Van Ronkel, of the American Film Service: "Thanks for lithograph and fine booking. You are a dandy. Packed to-night at 10 cents. Don't know what I'll do to-morrow." Do? Why, build a larger house, of course, Manager Powell!



# MANUFACTURERS' BULLETINS

Advance Descriptions  
of Licensed Subjects

## CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, MAY 16, 1910.—4 REELS.

BIOGRAPH—Over the Silent Path, dramatic, 980.

LUBIN—The Rejuvenation of Father, comedy, 1000.

PATHE—The Girl From Arizona, western drama, 935.

SELIG—The Heart of the Heathen Chinese, dramatic, 1000.

TUESDAY, MAY 17, 1910.—3 REELS.

EDISON—The Princess and the Peasant, dramatic, 1000.

GAUMONT (Kleine)—Racing for a Bridge, dramatic, 584.

The Marvelous Water, comedy, 378.

VITAGRAPH—Music Hath Charms, comedy, 563.

The Funny Story, comedy, 356.

WEDNESDAY, MAY 18, 1910.—4 REELS.

ESSANAY—The Danger Line, dramatic, 1000.

KALEM—The Aztec Sacrifice, dramatic, 950.

PATHE—Who Will Win My Heart, comedy, 295.

The Gold Spider, dramatic, 643.

URBAN-ECLIPSE (Kleine)—The Girl Conscript, dramatic, 741.

Modern Railway Construction, industrial, 210.

THURSDAY, MAY 19, 1910.—4 REELS.

BIOGRAPH—An Affair of Hearts, comedy, 967.

LUBIN—The Indian Girl's Romance, dramatic, 950.

MELIES—A Race for a Bride, comedy, 725.

A Rough Night on the Bridge, comedy, 225.

SELIG—The Land of Oz, fairy story, 1000.

FRIDAY, MAY 20, 1910.—4 REELS.

EDISON—Sisters, dramatic, 995.

KALEM—The Seminole Half-Breeds, dramatic, 930.

PATHE—Gee, I Am Late, comedy, 351.

A Brave Little Girl, dramatic, 544.

VITAGRAPH—Out of the Past, dramatic, 990.

SATURDAY, MAY 21, 1910.—4 REELS.

ESSANAY—The Little Doctor of the Foothills, comedy, 935.

GAUMONT (Kleine)—The Centenarian, comedy, 633.

The Hasher's Delirium, mystery comedy, 368.

PATHE—Tempestuous Adventure, comedy, 446.

Milk Industry in the Alps, industrial, 479.

VITAGRAPH—The Wings of Love, comedy-drama, 880.

### EDISON MFG. CO.

"THE PRINCESS AND THE PEASANT."—"To have and to hold" often proved a great deal harder in "Ye Olden Times" than to-day, and it was ever thus in that far-away "Kingdom by the Sea" where rank and high title and low degree played such an important role in the affairs of the heart. Still, when little Dan Cupid once decided upon his victims all the powers of a King were of no avail against so crafty a little chap as he, and it was thus it fell about that a fair maiden of lofty birth and high degree gave her hand and heart into the keeping of a peasant lad of the hills.

This match ill suited her father's royal pleasure, and it came to pass that this fair damsel left his stately mansion and was secretly wed by an old hermit of the hills in his mountain grotto, but ere the words of the marriage service had died away her father's hirelings came to tear her from her husband's arms. By the aid of the good priest they succeeded in making their escape by way of a secret passage, and into the mountains the peasant lad took his bride for safety. Their retreat was discovered and the husband shot and wounded by the King's hirelings, while the bride was torn from the arms of her loved one. Not satisfied with this cruel blow, the Black Prince condemned his daughter to solitary confinement in the Black Castle on a lonely wave-swept

island. From here the fair captive succeeded in sending forth a carrier pigeon bearing a message of appeal for succor and aid. The winds of God drove the bird and its message into the good priest's hands, and soon the wounded husband heard of his bride's captivity and immediately hastened to her rescue. A series of beautiful, picturesque scenes show the rescue and escape of the bride from the Black Castle by the sea, and the lovers cast by wind and storm on the wave-washed rocks and kneeling on the shores of safety as they lift their voices to God in thanksgiving and praise.

This picture is filled with thrilling situations, beautiful scenery and picturesque costuming, which teems with all the atmosphere and romance of the past. It is the first picture taken by our stock company in Cuba, and the scenic effect alone would make it a success, even were there not an exceedingly dramatic story told, which will hold the attention of an audience from the opening to the closing scenes.

"SISTERS."—In this story, which abounds in pretty situations and beautiful scenery, our interest is centered in two sisters, one of whom gives a splendid example of sisterly devotion.

One day a stranger, a handsome artist, appears before their cottage and he is sketching the beautiful landscape where nature is seen in all its glory. The two girls watch the artist paint and the younger one carries on a mild flirtation with the man. This grows to a wild infatuation on the girl's part, and when he goes away leaving his ring on the table she slips it on her finger, admires and kisses it. The older sister has taken their frugal meal to her husband and father. Soon after her return to the cottage the artist appears and explains that he has lost his ring. They all search for it while the younger sister frantically tries to remove the ring from her thumb and replace it on the table. This she is unable to do, and, therefore, when questioned concerning it, she denies having found it, fearing that the others will divine the truth regarding her feelings towards the artist.

Later in the evening, after having removed the ring, she sits at the fireside alone and is again admiring it. She is so absorbed that she fails to hear her sister enter the room. The latter immediately detects the ring and a strong scene between the two takes place. Realizing her younger sister's infatuation for the man she decides to return the ring to the artist herself. In the darkness of the night she goes along with trepidation, fearing detection and the possible misconception of her visit. Just as she enters the artist's studio she is seen by one of the farm hands, who hides and watches her. He rushes back to tell her husband.

In the studio she finds the artist dozing in a large chair, and she places the ring in the box in which he keeps his tobacco. As she is about to leave the beauty of the studio appeals to her and, stopping to admire the various objects, her shadow is thrown on the window shade and seen by her enraged and jealous husband from the outside. Just as she reaches the door to go out the artist awakes, and she cannot leave unseen by him. Before she can explain to him why she called her husband bursts into the room, orders his wife to go and furiously calls the artist to account. The latter tries to explain, but the infuriated husband refuses to listen and draws a knife. An exciting fight follows, and after the artist wrests the weapon from the husband's hand the latter leaves vowing vengeance.

He reaches his home where he heartlessly accuses his wife of faithlessness. Though his words pierce like daggers and her agony seems unbearable she remains silent as to the cause of her visit, fearing that an explanation will compromise her sister. Meanwhile the artist finds the ring which the young wife had placed in the box. He begins to understand and rushes out to explain to the husband, who remains skeptical. All retire for the night. The young wife is nourishing her anguish in solitude when her younger sister enters sadly and attempts to express her regret for all the trouble her foolishness has caused. Irritably and somewhat roughly, the elder casts her aside, a moment later turning and finding her kneeling in prayer. She softens toward her, is carried away by her innocent and childlike attitude and embraces her in forgiveness.

This picture was also played by our stock company in Cuba and is replete with lovely scenery beautifully photographed. The acting is of a very high order.

### ESSANAY FILM MFG. CO.

"THE DANGER LINE."—This Essanay film d'art, one of the most artistic dramatic films we have ever produced, is obtained from a world-famous French story, and though broad and deep in its meaning, it is intelligently pictured by a talented cast. In it there is appeal to every human heart, and inspiration to every soul. Photographically and scenically it is the best that skill and art can produce. It is a classic of its kind, and we can honestly recommend it to the exhibitor and his public as one of the best of the famous Essanay dramatic productions.

The de Le Cort household is composed of Henri,

father and husband, Louise, his child, and Jene, his wife and step-mother to Louise. Although their domestic life, on the surface, is a tranquil and peaceful one, the wife has just experienced an awakening, a strange unrest, a revelation that she and her husband are not well-mated. Henri is entirely enwrapped in his manly pleasures and pursuits, a lover of animals, and much of his time is spent at his kennels and stables, to the neglect of his wife, whose romantic nature demands more love from her husband. She has suddenly realized that he lacks much of conforming to her ideal man, but, perfectly aware that she alone cannot awaken her husband, seeks solace and refuge in her books and her own meditations.

As though Fate had suddenly taken the matter in hand Fabien Treveine, a poet, whose works had exerted the greatest influence in Jene's soul-awakening, is introduced into the de Le Cort household. Treveine is charmed by the woman's physical beauty and kindred sentiments, and after a short acquaintance quickly perceives there is something wrong in the de Le Cort family. It is not long before he is convinced that Jene and Henri are not in sympathy with each other. Treveine suddenly realizes or imagines he loves Henri's wife and, determined to have her, resolves to make use of Henri's neglect and his own intellectual charms in winning her.



On an occasion when the two are alone in the conservatory Treveine is about to propose when they are interrupted by Gustave, Henri's nephew. The young fellow, alert to the situation, informs his aunt her husband desires to see her. Later he approaches Henri and hints to his uncle that Jene needs more of his attention. Henri pooh-poohs the idea and says he will trust to his wife's loyalty and moral courage.

A climax comes, however, the following evening, at a ball at the de Le Corts when Treveine, presenting Jene with a large bouquet of flowers murmurs his passionate love. She breaks away from him, but the poet holds her fast and implores her to go away with him. The scene is interrupted by the entrance of Henri, who entirely misunderstands the situation and orders his supposedly disloyal wife to her room. Then he calls Treveine to account. Not desiring to involve his wife in the scandal he forces the poet to engage him in a game of cards, with witnesses standing near, and then accuses the poet of cheating. The poet rises and denies the accusation. Henri, with inexpressible contempt, hurls the cards in Treveine's face and withdraws.

The duel is arranged and close to the hour the two are to meet Henri seeks his wife. There he learns fully the extent of Treveine's treachery and that Jene is innocent. For a moment he is swept with a keen remorse as he gazes down in his wife's love-lit eyes. She begs him not to fight, not to risk his life, but her confession and proof of innocence makes the duel doubly necessary. He murmurs a last goodbye and, convinced of his wife's loyalty, confides his child, Louise, to her care.

In the duel which follows, Treveine further shows his cowardice and treachery in taking advantage of his antagonist, whom he wounds in the pistol hand. According to the code, Henri, who has escaped a mortal wound, may have his shot, which means surely the death of Treveine, but this he refuses to take, preferring to send his victim into the world to suffer the stigma of shame and a guilty conscience.

It is sometime later before a complete reconciliation is established between Henri and Jene. But the former, during his convalescence, has had much time to think of the loveless marriage of he and Jene, and he, too, experiences an awakening.

It is Gustave and Louise, whose pure, unselfish love, brings them together and shows them their folly. The film ends with a complete reconciliation of husband and wife, who make earnest resolve, each of them, to more closely merge their two lives together.

"THE LITTLE DOCTOR OF THE FOOTHILLS."—We thought our Western producer had about cornered all the humor in the world when he gave us "The Ranger's Bride," but there is proof that he has not



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in this uproariously funny Western comedy. "The Little Doctor of the Foothills" equals all his previous comedies rolled into one. It is a picture which will linger long in your memory after you have once seen it and one you will enjoy seeing more than once.

It has never occurred to the sleepy village of Sturgis, in Arizona, that a doctor, an M. D., was really necessary to the welfare of the community, and there was not much enthusiasm among the loafers at the Sturgis Hotel when the proprietor read aloud the following note, addressed to him: "Dear Sir—I am going to practice medicine in your county. Please reserve a room for me. I will arrive in a few days. Cecil Burton, M. D."

Sturgis suffers an awakening, however, when the stake-coach drives up a few days later and deposits two persons, one a lanky young chap, and a small, good-looking woman. There is not much enthusiasm when the supposed doctor is ushered into the hotel office, followed by the young woman. However, when they discover that the lanky person is a book agent and that it is the winsome young woman who has come to cure for them "all the ills that flesh is heir to" the situation looks decidedly up. Cecil Burton, M. D., is introduced all around and offered the best room in the house. When she withdraws there is not a cowboy in the crowd who is not suffering with some sort of an ailment of the heart, but, alas, it is not the sort of ailment to be cured by drugs.

In Sturgis, history well tells us, Peter the Coyote has had the reputation of starting things or taking the initiative. His heart, too, has been captured by the pretty little doctor, and lacking that certain finesse in his speech which has the reputation of charming ladies, he decides to work on her sympathies. Miss Burton is hardly established in her

You may remember the fable about the shepherd boy who cried "wolf." Ralph Bronson, a ranchman, while cleaning his revolver, accidentally shoots one of his cow-punchers. Turning the wounded man over to the others, he mounts his horse and rides for the doctor. However, she refuses to come, believing it to be another joke, and Bronson rides back and with the aid of the other cowboys brings the wounded man to town. The little doctor is almost overcome when she finds that she had really been needed and that the poor cow-puncher was near to death from loss of blood and all because she refused to go to his aid.

However, she saves him and when the film closes we receive the suggestion that a love affair is well grounded between "the little doctor" and her patient.

## KALEM COMPANY.

"THE AZTEC SACRIFICE."—Scene I.—Montezuma, the Aztec Emperor, enters with his suite and they arrange themselves about the throne. Two dancing girls enter, one of whom is Meluma, afterwards chosen to be sacrificed to the Sun God as the most beautiful maiden of the tribe. The two girls dance solo dances, Meluma coming last, and at the conclusion of her dance, Montezuma presents her with a gold chain, which he takes from his own neck. Just as this is finished while the maiden is still kneeling before the throne, a messenger, evidently exhausted from a long run, and covered with dust, is shown in and after prostrating himself before the Emperor, announces that the Sun God (Cortez) has landed on the distant shores and is approaching the city. The Emperor angrily refuses to believe the news and orders a slave to kill him. The slave draws his knife and is about to do so when an aged priest enters and stops the executioner's arm as it is about to fall. Montezuma demands the meaning of the interruption, and the priest tells him with great impressiveness that it is indeed true that the Sun God is at hand to punish the Aztecs for failing to make the proper sacrifices of beautiful maidens. As he does so he points at Meluma. She shrinks back in terror and appeals to Montezuma to spare her. The Emperor is doubtful and demands of the priest proof that the Sun God is really coming. The priest bows and declares he will show him if Montezuma will follow to the Mystic Chamber. As they go Meluma makes a last appeal, but Montezuma shakes his head and exits, followed by his suite. The two dancing girls look about for means to escape, but failing, Meluma breaks down and the scene ends as the other girl is trying to comfort her.

Scene II.—Showing a passage way painted and sculptured with hideous images. The priest leads Montezuma through and into the sacred chamber. The warriors are left behind.

A sculptured and painted room with figure of Sun God.

The priest leads Montezuma into the chamber and both prostrate themselves before the God. The priest then addresses the idol and makes hypnotic passes at Montezuma, and as he does so the dark wall becomes illuminated and there appears the figure of Cortez, as he lands on the shores of Mexico and claims the land for Spain. Convinced that the priest has told the truth Montezuma agrees that the maiden Meluma shall be sacrificed. The priest gloats over the prospect and the two slowly exit.

Scene III.—A room in the palace. The two dancing girls are sitting by the window when a slave announces the approach of Montezuma. He enters and the two girls prostrate themselves. Montezuma bids them arise, and as Meluma gets up she makes a gesture with outstretched arms toward Montezuma as if to ask him the decision. Montezuma tells her she is to die a sacrifice to the Sun God. The girl is wild with terror and begs piteously, but Montezuma shakes his head sadly and exits. As he goes the girl looks about wildly and then running to the window leaps out. The other girl watches her first in great terror and then as she sees that Meluma is safe shows great joy.

Showing Meluma running among the rocks until she finds a cave or crevice into which she creeps.

Scene IV.—Montezuma is on his throne when three Aztec warrior chiefs enter and after prostrating themselves, hold a council of war. Montezuma tells them of the vision and asks for a volunteer to go out and see if the Sun God (Cortez) is really coming. Ilizptl volunteers and exits.

Ilizptl arrives at the crest of a hill and looking over sees the Spanish Cavalcade approaching, and hurries away to find a place of concealment.

Scene V.—Ilizptl is concealed on an overhanging rock waiting for the approach of the Spaniards. Cortez rides through first, followed by his standard bearer, then by his men. The last in line is a young Spanish nobleman named de Barbazon, who stops to bandage his horse's hoof, thus leaving him alone. The Aztec warrior on the rock above watches him, at first in fear, and then as he realizes that de Barbazon is only a human being and not a God, his face grows fierce, and grasping his knife he leaps down and attacks the Spaniard. De Barbazon is taken by surprise and wounded before he can defend himself, but he fights bravely, only to be finally defeated and left for dead. The Aztec exits in the direction the Spaniards have gone. When he is out the girl Meluma appears, approaches the Spaniard cautiously, and then seeing he is insensible, cares for him. He quickly revives, showing that he is only stunned, and when he fully recovers his senses shows his admiration for the girl, who on her part regards him as if she thought he was a God. The Spaniard then exits, but as the girl looks after him the Aztec Chief, who has returned and witnesses the parting, seizes the girl, binds her and roughly drags her back to the city.

Scene VI.—The priest is in front of the idol doing his incantations when Ilizptl enters dragging the girl, whom he turns over to the priest. The two other Aztec warriors are with them. The girl begs piteously, but the warriors are stern, and the priest drawing his knife, leads the girl out to the sacrificial chamber. As he goes several Spaniards burst in, among them de Barbazon. There is a fierce fight, swords against clubs, in which the Spaniards win out. While his two companions are finishing up their adversaries de Barbazon slips out by the door through which the priest and Meluma have gone.

Meluma, bound and helpless, is stretched over the sacrificial altar with her head thrown back and her neck bared for the fatal blow. The priest is just finishing his incantations to the Sun God and with dagger in hand approaches his victim, and with arm upraised is about to strike. Before his arm can descend de Barbazon bursts into the scene and hurls himself upon the priest. There is a terrific struggle, which only ends when de Barbazon lifts the priest bodily and hurls him over the battlement to be crushed on the unseen rocks below.

Meluma is at once rescued from the altar, and when in an instant the recognition becomes mutual, the Spaniard clasps her in his arms in an embrace that makes the final tableau of the picture.

"THE SEMINOLE HALF BREEDS."—Scene I.—At the opening of the picture we see a Seminole seated before his cabin in a clearing of the everglade swamps. An air of despondency hangs over him. His wife, coming from the cabin with her arm full of baskets, stops to try and cheer him up. He shows her the order of banishment and tells her rather than go he will kill himself. After his wife leaves he sits silent and morose. Hark! What was that? The warning rattle of that most dreaded of all snakes, the Florida rattler. The Indian turns. Within striking distance of his little boy is the snake, coiled ready to strike. Quickly the Indian fires and stepping over picks up the dead snake. His wife comes running back, thinking he has carried out his threat to kill himself. The sight of the dead snake reassures her, and she sets out again. The Indian clasps the boy in his arms. Here is something to live for in spite of all.

Scene II.—In the rose garden of her father's beautiful plantation is Ruth Beauchamp, the Colonel's beautiful young daughter, the belle of the county. The Indian squaw approaches. Ruth has refused to pur-



room when Pete is taken violently with a fit and the doctor is summoned. A number of the other boys witness the performance and are inspired to try the same trick themselves.

Alkali Ike goes to his boarding house, where he is suddenly attacked by some excruciatingly painful gastric malady. The landlady sends Dutch Mike for the doctor, who readily cures Alkali. Dutch Mike, who has witnessed the smiles of pleasure on Alkali's face when the doctor rubbed his head, resolves also to be sick, and when Miss Burton comes upon him near the stable he goes into awful convulsions. The little maid by this time sees the joke and dashes a bucket of water on her latest patient. He is cured instantaneously. Broncho Peter, who has brought the water, but who had left the scene before Mike was soused, resolves that he, too, should be under the lady's care. As she is on her way home she meets Pete, who is thrown from his horse and pretends he has broken his leg. This is too much for the little doctor, who solicitously bends over him and then gravely brings from her grip a butcher knife. The Broncho, when he sees the knife, jumps to his feet and beats it. The little doctor laughs, mounts her horse and rides back to the hotel, resolved not to answer any more calls, no matter how "urgent" they may be.



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chase a basket when Lieutenant Vincent, her favorite suitor, approaches. He purchases a basket and presents it to Ruth. As the squaw goes up the path he drops to his knees and begins to pour out the story of his love. At this moment there approaches Melford, a rough, uncouth, unscrupulous man, but a successful planter and politician and also a suitor for Ruth's hand. The sight before him is too much for his uncontrollable temper. Striding forward he falls Vincent with a blow. Vincent, white with anger, leaps to his feet. Ruth begs him not to attack Melford. Restraining himself he tells Melford he will fight him at any time and place. Melford laughs coolly and starts to speak to Miss Ruth. But she orders him off and tells him never to come near her again. He goes, vowing vengeance against Vincent. The two happy lovers are locked in each other's arms.

Scene III.—A few days later Melford is hauling fence posts from the woods in the rear of his plantation. He has dismounted and is abusing the negro driving the ox team when Lieutenant Vincent and another soldier ride along the road. They see Melford and stop. Melford attempts to reach his horse but they intercept him. Lieutenant Vincent dismounts. "Now, sir, you have to fight me whether you want to or not." He borrows his comrade's sabre. Melford's eyes glisten, for he is a skillful swordsman. Soon the sabres are flashing in the bright Southern sun. But Vincent's temperate life and training soon tell and Melford's sword goes flying through the air. He drops to his knees, begging for his life. Vincent, with a quiet smile, mounts and rides away, leaving Melford glaring after him in savage enmity.

Scene IV.—A few days later the happy little Seminole family are before their cabin when Melford rides by. He sees them. An idea! Here is a chance to be avenged upon Lieut. Vincent. Dismounting, he approaches the Seminole and tells him that he is to be sent West and how easy it will be for him to kill the officer sent to drive him away. The Seminole's hand flies to his knife as he assents to the plan. The squaw warns the Seminole not to trust Melford. But the Seminole is full of the thought that they are to be driven from their home and fingers his knife nervously.

Scene V.—Melford loses no time in reaching headquarters. An orderly leads him to Col. Beauchamp. He informs the Colonel how the Seminole buck Owachee refuses to move West, and advises the Colonel to send Lieut. Vincent, who knows the Seminole language, to arrest him. The Colonel writes the order. Melford smiles and goes. An orderly sets out to find Vincent. He is out riding with his sweetheart, Ruth, the Colonel's daughter, when the orderly delivers the order. Vincent reads it, frowns, and after telling Ruth what it contains, begs her to allow the orderly to escort her home while he hastens away to obey the command. He gallops away while Ruth rides on home with the orderly.

Scene VI.—Back to the cabin Melford hastens. He sees Vincent approaching and calls the Seminoles. Now is the time for the brave to be avenged on the whites. He will hide inside and watch. The brave moves around to the back of the cabin. Vincent rides up, recognizes the squaw and after greeting her pleasantly begins to explain the order. But the squaw stops him and baring her arm she shows that she is a half breed and not a subject to the order. Vincent acknowledges the validity of her claim. From behind the cabin the brave has crept up until ready to strike Vincent. In amazement he hears Vincent's words. Dropping the uplifted arm he approaches and extends his arm for examination. "So you, too, are white, and I have come on a fool's errand. Well, goodby." Vincent turns. At that moment a puff of smoke comes from a crack in the door of the cabin and Vincent falls. The Indians pick him up and carry him into the cabin. From the rear comes Melford, pistol in hand. He glances stealthily at the group in the cabin and hurries off. The Seminole comes out. He sees Melford fleeing. So that is the man who wanted him to kill the officer who has befriended them and now he has shot the officer. The relentless Indian blood leaps to the front. Out comes his knife and off he starts in stern pursuit. The squaw leaves the injured man in the boy's care and hastens away for aid.

Scene VII.—Col. Beauchamp and his daughter are starting for a ride when the squaw reaches the gate. In a few words she falters out Lieut. Vincent's peril. The Colonel calls to a negro boy for his pistol. The squaw is lifted to the saddle and away they go. Ruth in her anxiety to reach her lover urges her horse ahead, but the resolute charger on which the Colonel is mounted follows closely. We see them dashing along at breakneck speed through the deep Southern wood leading to the Seminole cabin.

Scene VIII.—Arriving at the cabin they leap from their horses and dash in. Lieut. Vincent has bound up his wound. He assures the Colonel it is only a flesh wound in the shoulder. "And see, Colonel, these Indians are half breeds and not subject to the order." At this moment the Seminole enters, excited and trembling. The Colonel speaks and he drops at his feet. "So you are half breeds, are you?" The Indian swears "Yes," and the Colonel tears up the order. Now they lead Lieut. Vincent away, leaving the Indians alone. The squaw turns to the buck. "That man, did you kill him?" No answer. Her eyes travel to the knife. She draws it forth. Blood! Quickly she goes to the door to see if the whites have really gone. Returning she wipes the blood from the knife carefully, presses it to her lips, and with a wild laugh drops it to the floor and throws her arms around the brave's neck in a passionate embrace. No white blood controlling here. The elementary Indian is dominant and ruling.

### LUBIN MFG. CO.

"THE REJUVENATION OF FATHER."—Father takes a dislike to Jack Kendrick and forbids him the house, his hopes and his right to happiness. Jack tries to conquer by politeness, but politeness is wasted on father, who has his mind made up that Kendrick is about the last person he wants for a son-in-law. Several times father catches the lovers spooning, and then, of course, the lovers catch it. Jack plans an elopement and bribes the parlor maid to take the note to Laura. Just to kink up the course of true love, father sees the passage of the note from Jack to the maid and fires the maid offhand. That means another girl in her place, and Jack sees the butler leaving the house for the advertising agency with the want ad. That gives him an idea and he heads for the costumers. It is an easy matter to obtain a woman's wig and the dress and hat to go with it, and Jack makes a rather attractive woman.



He is not beautiful in the artistic sense, but he has a roguish eye and a winning smile, and once the moustache is taken off he looks the part. The moustache is not a very large one, but it gives him a pang to remove it, because it's the best he could do and it took him quite a number of years to do even that. Laura is worth the sacrifice though, and off go the few tiny hairs, while Jack heads for the house. He is first on the ground and father—who is still something of a gay old boy—gets the idea that he is going to like the new girl better than he did her predecessor. Laura is consulted, but her approval is purely perfunctory and presently Jack is wielding the duster that is the badge of his office. His trouser legs betray his identity to Laura, who is delighted with the success of his scheme, and they are wrapped in a





# MELIES RELEASES



May 19, 1910

**"A RACE FOR A BRIDE" and  
"A ROUGH NIGHT ON THE BRIDGE"**  
Comedy.

May 26, 1910

**"The Paleface Princess"**

A Drama of Pioneer Life.

We have Posters, too; Write us for them if your Exchange does not supply you.



**G. MELIES, 204 East 38th Street, New York City**

WESTERN REPRESENTATIVE, JOHN B. ROCK, 109 RANDOLPH STREET, CHICAGO, ILL.



fond embrace when father's step is heard in the hall and they separate. Father is well pleased to find that Laura approves the new girl, and he beams his pleasure. Later he boldly proposes marriage, and is not a little surprised when told that he must first marry off his daughter. This seems rather an unusual demand, but by this time father is very much in earnest and he signs a formal note authorizing Jack Kendrick to marry his daughter. Jack rushes off with the note and father is still more surprised at the haste, for he has been cheated of the betrothal kiss. He hurries after his fiancée, and is superlatively surprised to find his daughter kissing the maid with a fervor that renders strange the girl's refusal to marry until Laura is first disposed of. Blandly he ratifies the announcement of the engagement and is shocked when they tell him that he is not going to marry. To make the matter clear Jack removes his wig and discloses the smiling countenance of father's pet aversion. Father is disposed to rescind his consent, but Jack suggests that the tale, backed up by the written evidence, will make a good story for the club, and father wits. After all, it is some consolation to have a son-in-law more clever than he looks, and a bless-you-my-children closes the story. The idea of the man who enters his inamorata's home in disguise is not strictly new, but this story is so different, both in treatment and action, that it really is a new story in all aspects. It is played with a lightly farcical touch that best comports with the slight flavor of the farcical in the story, and the succession of incidents is so well planned that the comedy rises to the climax and is held until the last few feet of film. The sort of story that is bound to win favor in any house.

**"THE INDIAN GIRL'S ROMANCE."**—"North of fifty-three" is the setting of "The Indian Girl's Romance." The scene is laid in one of the trading posts of the Hudson Bay Company, and the young factor, Malcolm Young, loves Utoka, daughter of the chief of



a nearby tribe. Jules Laprese also loves the girl and the half breed hates Malcolm as much as he loves the pretty Indian maiden. Only Utoka's watchfulness saves the young factor's life on several occasions, and this loving care is relaxed only when Jules brings her a letter and photograph which he has stolen from the factor. The picture is that of a beautiful young white girl and the loving message that accompanies it leave small room for question of the factor's lack of good faith. Utoka is prostrated by grief and Jules leads her father to believe that a more serious wrong has been wrought by the head of the trading post. With his braves the old chief captures the factor and drags him, a prisoner, to the camp, where Malcolm is put to torture before the fire is to mercilessly end his sufferings. Meanwhile Utoka, who cannot believe her lover guilty, seeks the post and discovers what has taken place. With the good Father, the missionary who keeps pace with the advance of the Hudson Bay posts, Utoka returns to the camp and saves the life of the factor. He proves that the letter was from

his sister and not from some sweetheart in Montreal, and the half breed is made to suffer punishment for the affront he has put upon the tribe.

**GAUMONT.**

(George Kleine.)

**"RACING FOR A BRIDE."**—A drama for the highest class theatres, which is so clearly acted as to make it perfectly plain to any audience.

Atalanta, daughter of the King of Scyros, was renowned for her beauty and her swiftness of foot. Bothered by many suitors, she made proclamation that she would marry only that man who could outstrip her in a race, the consequence of his failure being death.

Several swains, having attempted to win the much coveted maiden, had failed and lost their lives, when Hippomenes essayed to capture her for a bride.

Before the race he obtained from Aphrodite three golden apples, which at intervals in the race he dropped, and Atalanta, stooping to pick them up, fell behind. Both were happy at the result.

Classically costumed and photographed among actual legendary surroundings.

**"THE MARVELOUS WATER."**—A little nonsense—often—is relished by the best of men and women and boys and girls.

A street fakir offers for sale a liquid which gives to its owner the power of commanding absolute obedience from all upon whom he is able to spray the water.

A mischievous schoolboy manages to steal a vial of the powerful fluid. He then proceeds to compel obedience to ludicrous commands too numerous to describe.

The youth has an exceptionally fertile brain, which shows at its best in starting mischief.

Good quality, well acted, really funny situations. You won't laugh alone.

**"THE CENTENARIAN."**—A humorous study of people in their thoughtless attitude to any who have grown large in the public eye.

Do not wish for your friends a life one century long, for fear the things they may suffer on the celebration of their one hundredth birthday will bring them more pain than pleasure. We present a laughable record of one centenarian's experience.

Onestina Bontemps, the hero of our comedy, has come to the ripe old age of one hundred and it falls



to his lot to be visited first by his children and grandchildren, then by reporters, photographers and learned doctors, who rudely examine hair, teeth, eyes, muscles and joints. Crowds of tourists pay him honors. A fatiguing day is brought to a close by the entire town giving him a rousing reception.

One day of celebrity is more to be avoided than one hundred years of quiet life.

**"THE HASHER'S DELIRIUM."**—A series of cartoons showing the effect of different fancy liquors upon the mind.

Four customers are having a peaceful game of cards in a quiet cafe.

The atmosphere being heavy the waiter falls asleep, and has a beautiful dream in which two angels come



and play to him on violins with such charm that he is transported to the seventh heaven.

The dream changes, and we see him going through many amusing and fantastic scenes.

Finally customers, annoyed by his snores, wake him by pouring seltzer over him.

The public are always pleased by the films which introduce tricks not understood by the layman. This film produces some particularly good comedy with the trick features.

**URBAN-ECLIPSE.**

(George Kleine.)

**"THE GIRL CONSCRIPT."**—Presenting the very spirit of war, without the greswome features. The theme of this picture is somewhat original, and well worked out. We are shown the interior of a humble cottage in France. The bereaved father is himself sick and feeble, and the son maintains both father and sister. A military official comes to claim the young man for army service, and, of course, turns a deaf ear to the expostulations of the father and daughter, who are being deprived of their breadwinner. He leaves the official paper with the young man and goes away.

Consternation seizes the little family, until the girl is seized with a bright idea. She cannot earn a sufficient living for her father and herself, but she can take her brother's place in the ranks of the army. She persuades them to let her try the scheme, and after an affecting farewell we see her attending at the military headquarters on the appointed day. She is passed as her brother, though one or two of the soldiers throw curious glances after her.

The scene is changed to a battlefield. The girl is sent out as a spy, and is captured and taken to one of the enemy's prisons. In due course she is led out to be shot, but the General of the force has his suspicions aroused, and prevents the execution of the sentence. He offers the girl brutal love, and she takes advantage of this to make him intoxicated. She kills him, and escapes in his cloak with the plan of the campaign. She returns to her own lines, is presented with a medal, and receiving a wound in a subsequent engagement, goes home to her father and brother to be welcomed by them with great rejoicing.

The picturesque woodland scenery, the finished acting and the general setting of this fascinating subject will commend themselves to every audience.



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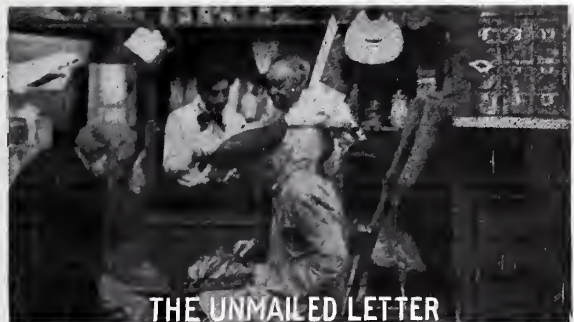
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3. Sleepers and rails mechanically hauled to the machine, and lowered from train to track.
4. Levelling the track. Spacing and spiking the rails to the sleepers.
5. Ballast train binding the newly-constructed track with gravel.
6. Train automatically depositing gravel alongside the track.
7. Ploughing the gravel into position from the rear truck.
8. The finished track. Train of workmen returning to camp.

A winner. Short length. Wonderful detail. Perfect quality.

## G. MELIES.

"A RACE FOR A BRIDE."—Three swells stopping at the same hotel, one a bicyclist, the other a horseman and the third a motorist, are ardently in love with the same widow, living in a villa some distance in the country. Each one eager to win her, makes an equally strong plea with apparently the same impression, although she seems to slightly favor the horseman. After listening to their declarations of love, she dismisses them with an evasive answer.

With no decided preference, she is in a quandary. She does not want to lose an opportunity, but how to make a choice is a difficult problem. She has an idea. She writes them a letter and sends it to the hotel: "The first one reaching my home and me can claim me as his bride." They all get on the job, one on his bicycle, the other on horseback and the third in an auto. They're off and the race begins, the bicyclist in the lead, followed by the horseman, who is closely pressed by the motorist down hill, through wood and across country.

The motorist has had the forethought to take a clergyman with him so as to lose no time in clinching her promise to marry him when he triumphantly reaches her first. Alas, on the way something goes wrong with the works and the chauffeur and owner make every effort to locate the fault, and while inspecting the mechanism underneath the machine they are overtaken by the cyclist, who, seeing the parson, persuades him to get on the wheel, and is off before the motorist realizes his loss in time to prevent the

deed. The bicycle with its double burden gathers speed as it comes down the hilly road, and you would say for sure that the cyclist will win her. One must not count one's chickens before they are hatched. The wheel strikes a rut in the road and over they go sprawling in the dust and dirt, and while the cyclist is endeavoring to straighten his bent wheel the horse-



man coming up seizes the parson, and getting him on his horse gallops away to win his bride.

The horse with its double burden has been jogging along and they are nearing the widow's home. The motorist and cyclist have repaired their machines and are putting on extra speed to make up for lost time and the pace becomes fast and furious. The cyclist is overtaken after making a splendid effort to keep ahead. It is now a question as to whether the motorist can catch up with the horse. The rider, hearing the approaching motor car, urges on his horse, and the gallant animal responding takes its owner to victory.

The parson binds the bargain by making the two one. The belated bicyclist and motorist arrive upon the scene only to learn that they have lost the prize. Disappointed but gracefully they accept their defeat and congratulate their victorious rival and his bride.

"A ROUGH NIGHT ON THE BRIDGE."—In happy mood, a rollicking, good-natured party of "Jack Tars" on shore leave are out for a good time, and get themselves well under way in song and general good cheer by visiting the only place of merchandise and refreshment which the little seacoast town affords. Under full sail they are steering their way through the streets of the village, running foul of the trees and

posts, bowing in humble apology for their seeming rudeness and disturbance. They have apparently lost their "sea legs" and are a little bit unsteady in the joints, but merrily they roll along until they come to a swinging bridge crossing the river.

Here is where they strike rough weather. The bridge begins to sway and they grasp the guard rails as the "old bark" begins to toss and the seas run high. The jovial crew are convulsed with laughter as the danger of being thrown into the water below increases. She's heaving mountains high now, and threatens to turn turtle, when, "scuttle me timbers," one after the other the whole mess is landed into the gurgling stream—at last they have to take water. This ducking is part of their sport and adds to the fun of it.

Our mirth joins with theirs at every surge of the bridge, and does not stop until we find ourselves laughing in chorus with the festive salts as they look smilingly at us from the screen.

## PATHE FRERES.

"THE GIRL FROM ARIZONA."—Lucy, the handsome and impetuous daughter of a ranchman in Arizona, is much admired and there is much jealousy between Bog Skilly, one of her father's cowboys, and John Mason, a neighboring ranchman. Lucy, however,



tells Bob she wants none of him, and he goes away swearing vengeance. Lucy then mounts her broncho and accompanied by her faithful Indian maid meets John and they plight their troth in the shade of the big redwood trees.

In the meantime Bob has killed an Indian and dis-



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guised himself as a redskin and the rest of the tribe suspecting John of the deed take him captive after he has left Lucy and lead him back to their camp a prisoner.

In the meantime Lucy has discovered John's horse wandering without its master and the body of the dead Indian. While her faithful servant goes for help she follows the tracks and arrives just at the moment when the Indians have tied John to a post and are dancing a war dance preparatory to killing him.

Taking in the situation at a glance and without hesitation she shoots at two of the Indians, and while the others, caught unawares, temporarily draw back, she rushes in and cutting the ropes that hold her lover they both take to their horses, pursued by the Indians, among whom is Bob still disguised. Luckily they meet a posse of cowboys, who at the call of the trusty servant have come to the rescue, and while some are chasing the Indians, others, accompanied by Lucy, eventually capture Skilly, the cause of the trouble, and they are about to lay hands on him when backing from his captors he falls over a precipice down into the ravine 800 feet beneath. The trouble being now ended, Lucy and John fall into one another's arms, and no doubt live happily for many years. The scene showing the fall from the precipice is one of the most thrilling and sensational scenes ever taken by a camera and is sure to make a great hit.

"WHO'LL WIN MY HEART."—An heiress pestered by a troop of lovers promises to give her heart to the lucky suitor who first joins her on the top of a mountain.

Some great scenes then take place, the suitors scrambling, pushing and elbowing each other as they

Intent on their search, they are unaware that their movements are closely followed by a poor woodcutter, who also penetrates into their caves when they have caught the spider and imprisoned it there. He watches the wonderful spider making gold and other articles with wonder, and in this scene the moving



picture camera has excelled itself in turning out some good tricks and finally he steals the golden spider.

He returns to his hut and the spider spins numerous gold coins, but he becomes miserly, so that when a poor heggar asks for help he refuses. Immediately his golden hoard changes into a mass of crawling insects, and the accusing faces of the gnomes rise in the background.

"GEE, I AM LATE."—It is 11 a. m. and Jones, not being an early riser, is sleeping soundly, when he is rudely awakened by his servant thrusting under his nose a letter from his friend Colby, saying that they are expecting him to lunch at 12 sharp. When Jones takes in the meaning of the note he leaps from the



hed with a bound and gets into his clothes with magic rapidity. Rushing over to the window with the alarm clock grasped tightly under his arm, he luckily is just in time to see a cab passing under the window, and not having a minute to lose he jumps

from the window right onto the back seat of the carriage, to the great surprise of the cabby, who thought he had dropped from heaven. Giving the driver the name of Colby's house, Jones tells him to go like mad, as he must get there by 12. The man's horse, however, refuses to go at a faster gait than a gentle lope, and Jones almost beside himself bounds from the vehicle with the alarm clock pointing to 5 minutes to 12, and putting his arm affectionately around the old nag's neck takes it into his confidence and delivers a speech to him such as Bonaparte delivered to the Pyramids, and which so electrifies the animal that it throws up its head and with one shake of its mane is off like a flash at a giddy pace, fording streams, dashing through thickets, and going cross country in a manner that brings the neighborhood out gasping. But in the end after a terrible shaking up Jones finally gets to the Colby's and on time.

"A BRAVE LITTLE GIRL."—A gamekeeper's young daughter tells her father that she has seen poachers



going after his rabbits. The keeper surprises the men in the act, but in the affray he is overpowered, and carried, securely bound with ropes, to the gang's cottage.

Meanwhile his wife and daughter are uneasy at his prolonged absence, and at last unable to hear the suspense any longer, the daughter runs out to try to find her father. She sees her father carried into the cottage and runs for aid, with the result that the police appear, and the poachers are overpowered, whilst the gamekeeper, freed of his bonds, covers his little girl's face with kisses.

"TEMPESTUOUS ADVENTURE."—A young lady, pestered by an elderly gentleman, who is in love with her, and being unable to dismiss him, succeeds in getting rid of him by taking him to her doctor's, to whom she has already suggested that the gentleman in question was mad.

So enthusiastic is the old fellow with his love affair that it really appears that he is mad, and the doctor has him seized and confined in a cell and soused with water from all directions. His antics as he gradually comes to his senses are indeed great.

"MILK INDUSTRY IN THE ALPS."—The scene is laid in the village of Stalden where we see the whole



ascend the steep sides of the mountain. Those are enhanced from the fact that the slope of a real mountain is utilized, giving in addition to a hazardous climb, beautiful views of the surrounding country.

When at last the winner reaches the girl she gives him a picture of a heart, but states that she will give her hand to Max, who was really the favored one, but as usual was too hashful to come forward and ask for it.

"THE GOLD SPIDER."—Some gnomes are searching for a wonderful spider that weaves webs of golden coins.





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process by which condensed milk is made from the time the cows leave the farms to go up the mountains to pasture until the big cases are finally shipped all over Europe.

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"THE LAND OF OZ."—The Emerald city in all its splendor, with all the familiar characters so dear to the hearts of the children—Little Dorothy, the scare-

tilling comedy. Dorothy, who has so won her way into the good graces of lovers of fairy folk, finds new encounters in the rebellion army of General Jinger, showing myriads of Leith soldiers in glittering apparel forming one surprise after the other until the whole resolves itself into a spectacle worthy of the best artists in picturedom. Those who have followed the two preceding pictures of this great subject cannot but appreciate "The Land of Oz," the crowning effort of the Oz series.

"THE HEART OF A HEATHEN CHINEE."—This story is unusual because it deals with the sentimental side of the Chinese character. A married couple in search of a house servant hire a Chinaman. After a time the couple quarrel. John, the Chinaman, acts as a peacemaker. A serious estrangement then occurs. Again, faithful John comes to the rescue, until he comes to be looked upon as an indispensable jewel of the household. The theme is an absorbing one and upon unique and original lines. We are of the opinion that this tale will, in point of novelty, prove a moving picture surprise, because in the treatment of the story, the directing and the acting nothing is unnatural or overdone.

### BIOGRAPH COMPANY.

"OVER SILENT PATHS."—The sorrow, affliction and calamity induced by the insatiable thirst for gold more than counterbalances the joy and comfort its possession assures. There is no rose without its thorn; there is seldom gold without its curse. In the heart of the American desert we find an old miner with his only daughter, he toiling day after day at his rocker-cradle in quest of the precious ore, while his pretty daughter keeps his camp and makes it as comfortable as it is possible in this wilderness. Having secured quite a store of nuggets, his daughter persuades him to return to civilization where they may enjoy the fruits of their labor. Both are happy in the anticipation of what seems a bright future, and the girl starts to prepare the final meal at the camp. While she is away at the spring getting water, a desert wanderer appears at the camp, and at the sight of the old man weighing his gold is seized with cupidity. He himself has toiled long in the wilds, but with no success, so he demands that the old man divide his gains with him. This, of course, the miner decries, and the wanderer uses force. In the struggle the old man is knocked down, and striking his head, expires. The wanderer realizes he has caused the old man's death, and is filled with horror, but assuming he is alone in the desert, takes all of the gold and hurries off. What a sight greets the girl at her return. From the very zenith of joy

she is plunged into most profound grief. However, she buries her dear old dad, and at his grave vows to bring to justice the man who caused her death. Meanwhile, the culprit has in his terror lost his way, and would have perished had he not been rescued by the girl as she is making her way to San Fernando. They are, of course, unknown to each other, and during their ride an attachment springs up between them, particularly on the man's side. He falls deeply in love with his rescuer. When they reach town she tells her story to the sheriff, who warns her to be silent, as her father's slayer will surely turn up in the town. Later the wanderer proposes marriage to the girl, and to further his suit tells her he has sufficient gold to make them happy, showing her the bags. At the sight of them she nearly swoons, but upon regaining composure, pretends to accept. He thereupon takes her in his arms, and while so engaged she stealthily secures his revolver, breaks away from him and marches him off to the sheriff with the gun pointed at his head. The sheriff takes him in hand to meet the punishment he deserves, while she goes back to the grave of her father, where we leave her as she says "I did it, Dad."

"AN AFFAIR OF HEARTS."—In this Biograph comedy we are introduced to the impulsive hearted Frenchman. For him to see a pretty woman is to love her, heedless of the disaster his attendant persistence may incur, so it is that when Mons. Borni espies the fair unknown he is anxious to become her abject slave. She, however, resents his impudence and in his dejection writes to his dear friend Mons. Renay the following: "My dear Renay: I love, I worship a lady I do not know. From none can I find out who she is. I have just seen her. I must know her and make her my wife. What shall I do? My dear friend, I crave your help. Gaston Borni." Mons. Renay flies to his dear friend's assistance, and the first sight they get of the fair lady is as she speeds through the park in her auto. She is alone, and they engage a small runabout to follow her. Borni, of course, paying for it. As there is but one front seat, Renay takes this, while the love-struck Borni is forced to occupy the footman's chair, but what cares he, so long as it will take him into the presence of his charmer. They follow the auto until it arrives at the lady's home, which she enters hurriedly. A policeman is standing by, and they, that is, Borni, pay him to divulge the name of the fair goddess, but after pocketing the liberal bribe, he tells them he is very sorry to say he doesn't know her. But they reason faint heart never won fair lady, so they persist, and the next time they encounter her riding horseback. Here Mons. Renay woos her on his own account, his



THE LAND OF OZ

row, tin woodman, the cowardly lion, and the wizard continuing on their triumphant entry into the Mysticality, adding new characters, new situations and scenic





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**ALL ON ACCOUNT OF A LAUNDRY MARK.** A genuinely funny farce in which a husband and wife get into all kinds of trouble through the latter's having given a bundle of cast-off laundry to a tramp, who manages to get arrested as a drunken, disorderly character. Can you imagine the possibilities? They're all realized. Every one of them. Don't miss this. No. 6633. Code, Virginhood. App. length, 450 feet. To be released May 24th.

**FORTUNE'S FOOL.** A young man, very fat and very much in love, attempts suicide by half a dozen different methods when his sweetheart laughs at his lovemaking. Each time he is foiled in a manner that will convulse an audience. He wins out in the end, too. The comic scenes of this picture can not be described—they are simply great. No. 6634. Code, Virginland. App. length, 530 feet. To be released May 24th.

**THE MULE DRIVER AND THE GARRULOUS MUTE.** Rex Beach's great drama of the Western plains. No. 6636. Code, Virginique. App. length, 980 feet. To be released May 31st.

**THE PIECE OF LACE.** An absorbing drama, written by E. W. Townsend for Mlle. Pilar Morin, who is supported by Robert Connes, Bernadine Prissi Leist and Escamillo Fernandez. No. 6637. Code, Virginite. App. length, 995 feet. To be released June 3d.

pervious heart having also been touched. Her horse enables her to distance them, but a bicycle rider appears and they procure his wheel, Borni again paying the fee, but Renay decamps on it. This endeavor also proves a failure, and meeting a hunter in the woods, they, Borni, of course, purchase his guns, he carries two, and decide to settle the affair in a duel. This procedure is not as acceptable as they imagine, for they realize it takes a certain amount of nerve to stand up as a target even though you yourself may have a human target at your disposal. Well, while they parley, the lady views with amusement their antics from her veranda, and she decides it is now time to put a stop to their imbecility, so dispatching her maid to the field of honor(?) the valorous lovers are invited to appear at the house. They both declare their undying love for the fair unknown; they would fight for her; they would lay down their lives for her—but when her sturdy, robust husband appears they find they have pressing engagements elsewhere.

#### VITAGRAPH CO.

"MUSIC HATH CHARMS."—After the hard grind of the day, the poor organ grinder returns discouraged to his home and loved ones, burdened with his instru-



ment and his faithful assistant "Jocko," the monk, whose woe-begone expression is suggestive of the feelings of his master's artistic soul torn with the lack of appreciation for the charms of music and genius.

Throwing the organ to the floor, his anger is not appeased until he stamps upon the producer of charms

with a sort of "what's-the-use" emphasis with each kick. The next day, taking his dilapidated and abused grind-organ, the grinder and the "monk" start out in a dejected state of mind in search of audience and coppers.

The first victim is a German grocer, peacefully wrapt in the arms of Morpheus. The dispenser of music turns the crank and the grocer jumps up with a bound, holding his ears, imploring the organist to spare him from further torture, giving him a coin as an inducement—much to the delight of the torturer.

Victim Number Two, studiously reading some scientific treatise. He is startled by a horrible sound, which continues so persistently he rushes to the window; no use. Downstairs four steps at a time, reaches the front door and commands the "charmer" to "beat it;" all to no purpose, however, until he hands the musician a liberal bribe. With a broad grin the son of Italy makes himself scarce.

The next sufferer of the Italian's asthmatic old wheezer (meaning the organ) is a fellow musician, who is giving a young lady at her elegant home a violin lesson. Just as the professor is executing a double pianissimo from Liszt's "Nocturne," a worse execution from the sidewalk below reaches the ears of master and pupil. At once he is all on edge and jumps around like a "daffy" dancing master until he can stand the discordant sound no longer. With a wild whoop he hurries, violin in hand, to the street, smashes his "Cremona" on the head of the organist, who pays no heed, and finally the violinist in despair gives him a dollar to desist and depart.

At last things are coming his way. He and "Jocko," with self-satisfied expression, go on their way rejoicing and repeating, "Music Hath Charms to Soothe the Savage Beast," and I have made savages of and dollars from them all; now somebody else can soothe them. At home once more, with plenty to eat and to spare, the organ grinder and his family rejoice in their good fortune, feast themselves without stint and lovingly caress their little friend "Jocko," who shares their bounty with them.

"A FUNNY STORY."—Generally good natured, Bill Jones calls to see his old friend Smith. Jones, apparently glum and preoccupied, accepts his old chum's invitation to "make himself at home" with an air of indifference and gives little heed to him as he tries to dispel Bill's gloom by telling him a funny story. Gradually Jones gets interested, then a smile creeps over his face until he bursts into a hearty laugh as he sees the joke and gets the point. "So long, Smith," says Jones, and the next we see of him is on his way to get an extra one at a nearby refreshment parlor, where a party of tough citizens are discussing a recent scrap.

They pay less attention to Jones than he does to them, until he interrupts their talk with his chuckles as he thinks of Smith's funny story; they find themselves joining in the chorus with loud and hearty guffaws as Jones, shaking with laughter, leaves the place.

In the street car, on his way home, Jones finds everybody is absorbed in their newspapers or serious over the troubles of the day. Jones gets thinking of the funny story and breaks out with peals of "Ha!



has;" then the passengers all wake up and get aboard until the old car shakes with funny vibrations.

Jones' wife has a party of friends and neighbors at home; the older folks are in the midst of progressive whist and the young folks are testing their voices in a quartette at the piano. Jones enters; his wife scolds him for being late and his disregard for social etiquette, etc. Jones tries to listen, but he feels the funny story coming on, and despite all efforts he gives way to his risibles and the laugh is on. At first his wife is angry; the guests astonished. Then they all catch the humor of it and they're all off, and the last we see of them is the laugh they give us as the film ends.

"OUT OF THE PAST."—An old musician who has acquired a competency lives in a very modest way in an apartment alone with his musical instrument and recollections of his past life and experiences. In the flat underneath him lives an acrobat with his adopted daughter, whom he is training to be a performer like himself. He is very severe and abusive to her, and





## "LIFE PORTRAYALS"

**Keeping Right On With Three Great Film Issues Each Week**



FOR RELEASE SATURDAY, MAY 21

# THE WINGS OF LOVE

A thrilling love story with a quaint background. Startling in its realism. Approximate length, 888 feet.

FOR RELEASE TUESDAY, MAY 17 (Two on One Reel)

## MUSIC HATH CHARMS

A screaming comedy—The adventures of a pestiferous organ grinder. Approx. length, 563 ft.



## A FUNNY STORY

Another laughing hit on the same reel. The experience of the man with a funny story to tell. Approx. length, 356 ft.



FOR RELEASE FRIDAY, MAY 20

## OUT OF THE PAST

A deeply appealing heart interest story—Acted with perfect expression and staged with consummate art. The peace that came to an old musician's heart near the end of life. Approx. length, 990 ft.

**May 24** **Convict No. 796**

A powerful sermon in actions.

**May 27** **Auntie at the Boat Race**

A clever comedy drama

**May 28** **The Love of Chrysanthemum**

A Japanese exotic of love and its rejection.

**May 31** **The Peacemaker**

A charming comedy drama

**June 3** **Davy Jones' Parrot**

One of our best comedies

**June 4** **The Majesty of the Law**

Western drama

**POSTERS**—Portraits of Vitagraph Stock Company for Lobby Display, now ready for distribution through exchanges. Also Special Posters for all Vitagraph Productions. If your exchange does not fill your order send to us.

# THE VITAGRAPH COMPANY OF AMERICA

NEW YORK, 116 Nassau Street  
CHICAGO, 109 Randolph Street  
LONDON, 25 Cecil Court  
PARIS, 15 Rue Sainte-Cecile



the old musician's sympathy is aroused and he treats the child very kindly, plays the piano for her, talks with her, and in every way makes her life pleasant and happy.

His attentions and associations with the little girl reminds him of his past, and he often reads and re-reads a letter from the old country telling him that the girl he loved and her husband had died and left a little girl who had been adopted by a performer. Falling asleep, he dreams of the times when he was a young fellow in Germany, a strolling musician with a player, his daughter and an acrobatic clown.



A manager offers him a contract to go to America. He loves the player's daughter. She advises him to go. He hesitates, then accepts the engagement. After five years in America, where he has made wealth and fame, he returns to his native land to find and claim his sweetheart. He finds her married to the clown. Broken-hearted, he returns to his adopted heath, where we find him in these reveries of the past.

Aroused from his slumbers and visions by the screams of the child from the floor below, he rushes downstairs to learn the cause and finds the acrobat beating the child. He interferes, saves the little one from her cruel master, and takes her to his own rooms. He consoles her and pets her and notices a little locket on a chain about her neck as one he gave his sweetheart when he left her for fame and fortune, and upon opening it sees his loved one's picture.

Calling the acrobat, he offers him a sum of money for the release of the child. The offer is accepted and the old musician clasps her to his breast and cares for her as his own child, and both are happy in each other's love.

"THE WINGS OF LOVE."—On one of the tributary canals of the Zuyder Zee, a miller has a mill and a pretty daughter who is fair to look upon and attractive to the young men of the village where she lives; especially is she attractive to the consequential Burgomaster's son, who is in her company whenever the opportunity presents itself. The Burgomaster objects to his son's attentions to the miller's daughter, whom he thinks inferior socially. The miller opposes the Burgomaster's son because of his inability to work with his hands, and furthermore does not want her nor himself to be subjects of distinction, and hereby hangs the tale of the picture.

The miller's daughter becomes engaged to the Burgomaster's son and the trouble begins. The boy is kept indoors by his father, who keeps close vigil over



him. The miller's daughter is locked in the upper loft of her father's mill for her disobedience. While the raffish old master is watching his son, he falls asleep, and the young chap takes advantage of the chance and starts out for the haunts of his lady love.

He reaches the place of her imprisonment and finds her on the little platform at the top of the mill. She tells him of her father's anger and her sentence, and explores her inability to come down to him, and he determines to come up to her. No sooner said than done. Grasping one of the arms of the windmill as it revolves, he flies as if on the wings of love up to her perch, takes her on his back with her arms entwined about his neck. He seizes hold of the following arm of the windmill and safely lands his precious burden.

on the ground. They now make their way to the village parson to be married and outwit the old folks.

While the thrilling scene of love has been going on, the Burgomaster and the miller discover that their children have gained their liberty. They each hasten to the home of the other in hope of finding his child. On their way they meet and clash, as usual, exchanging "compliments" and swearing vengeance. They learn that the young folks have gone to the minister's house. They turn their footsteps thither, arriving there too late; the Burgomaster's son has married the miller's daughter. Like good and sensible parents, they forgive the young people, agree to be friends and confess their objections were only imaginary after all.

#### AMONG THE EXHIBITORS.

Samuel Rice, formerly proprietor of a cafe in New-castle, Pa., is making arrangements to open a motion picture show.

A. F. Lowell, of Fort Dodge, Iowa, will open a new moving picture theatre at 619 Central avenue. The new theatre will be known as the Star, and will make a specialty of high-class pictures.

William Roush, of Marion, Ind., has purchased the Bijou Theatre of Auderson, Ind., which has been operated for the past year by Howard Witt.

The Penn Amusement Company has filed plans for building an open air moving picture show on the southeast corner of 8th avenue and 11th street, New York City.

F. A. Williams is planning to build a moving picture theatre on East Toppenish avenue, Spokane, Wash.

David Hall of Auburn, N. Y., has just purchased Dreamland Theatre, formerly owned by Wm. McCarthy, and will carry on the business as heretofore.

The old Temple Theatre on Spring street, Elgin, Ill., is to be remodeled and converted into a modern theatre especially adapted for moving picture shows, at an expenditure of \$5,000.

Messrs. Morse & Whitford have purchased the Favorite moving picture theatre in Franklin street, Tampa, Fla., from Messrs. Ortagus & Schooley. The new proprietors will continue to show high class pictures.

Misses Pearl Cooper and Irene La May have purchased the Novelty Theatre at Oneida, N. Y. The two popular young ladies have been connected with several of the local theatres as singers and piano players, and now become owners.

The Princess Amusement Company of Denver, Colo., have started to erect at 1616 Curtis street what will be the largest moving picture show house in the West after its completion.

Michael Walsh will build a \$25,000 moving picture theatre at Kensington and Allegheny avenues, Philadelphia, Pa. It will be a one-story structure, 80 by 115 feet, with a seating capacity of 1,000.

John J. Leonard of Troy, N. Y., is now in Mexico, where he plans to establish a circuit of moving picture theatres. He will open his theatre in Chihuahua City before returning to the United States.

H. R. Mason of Raleigh, N. C., has secured the Metropolitan Theater for the purpose of exhibiting motion pictures and illustrated songs, the best obtainable.

S. Calderman has filed plans for building a two-story extension to the moving picture theatre at No. 331 Bowery, at a cost of \$6,000.

Beautiful Athenaeum Hall, at New Orleans, La., will be transformed into a moving picture theatre during the summer months.

C. J. Brown and John Wolfe, of Ebensburg, Pa., have just purchased the Nickolodeon, formerly owned by the Colonial Amusement Company.

The Leitcher Amusement Company, which for some time has conducted the Hippodrome at 390 Central avenue, Hoboken, N. J., is building a new theatre in Hudson City, N. J., between North and Graham streets, which will be fully equipped to show first-class vaudeville and highest class of moving pictures obtainable.

#### INCORPORATIONS.

A. G. Whyte, W. A. Whyte and L. J. Rosett are the incorporators of the Whyte Film Company, Manhattan, formed to manufacture and deal in motion picture apparatus, supplies, etc. Capital, \$25,000.

Wm. H. Lawrence and John J. Robinson of Brooklyn, N. Y., appear as directors of the Carlton Motion Picture Laboratories, of New York City, chartered with the State Department, with a capital of \$10,000.

Thomas D. Casale and Henry Lewis of 141 Pine St., Williamsport, Pa., and Joseph Langan, Hotel Casale, Corning, N. Y., are the incorporators of the Corning Amusement Company of Corning, N. Y., formed with a capital of \$30,000 to maintain theatres, vaudeville houses and moving picture shows.

H. M. Newsome, T. S. Abernathy and C. H. Bailey, of Birmingham, Ala., have filed articles of incorporation to form the Newsome Amusement Co. capital stock being \$5,000 for the purpose of carrying on a general theatrical and moving picture business.

E. P. Sumption, S. M. Sumption and J. W. Baird of Muncie, Ind., have filed articles of incorporation to form the Sumption Theatre Co., with a capital stock of \$5,000 and who will purchase and operate the Majestic Theatre of Muncie, Ind.

R. T. Montgomery, Frank T. Montgomery, B. B. Reisinger, A. Seiber and D. D. Wailes are the incorporators of the Majestic Amusement Company, capitalized at \$25,000, for which an application for a charter has been filed at Memphis, Tenn.

M. B. Hunter, H. P. Hunter, and C. F. Shumau are the incorporators of the Auditorium Amusement Co., Charlotte, N. C., with a capital of \$10,000 formed for the purpose of building and maintaining moving picture shows.

Pioneer Amusement Company, Brooklyn, N. Y.; to manage theatre and present operas, dramas and moving picture exhibitions; capital, \$1,000. Directors—Harold C. Golden, 223 Sixth avenue; Samuel Prussin, 740 Union Square, Brooklyn, N. Y.; David N. Wein-mau, 16 East 107th street, New York City.

Princess Amusement Company, Buffalo, N. Y.; to carry on the business of proprietors and managers of theatres and moving picture shows; capital, \$20,000. Directors—Fred W. Young, Albert J. Diebold, Charles Moser, Buffalo, N. Y.

Longwood Theatre Company, New York City; to conduct moving picture and other theatres; capital, \$2,000. Directors—Matthew Hanson, 866 Longwood avenue; Eugene Hanson, 788 Dawson street; Henry W. Fried, 818 East 163d street, New York City.

Carlton Motion Picture Laboratories, New York City; to deal in materials relating to or pertaining to the manufacture of moving picture machines; films, etc., and to conduct moving picture theatres; capital, \$10,000. Directors—James L. Carlton, 330 Third avenue, New York City; William H. Lawrence, 44 South Elliot place; John J. Robinson, 907 Lorimer street, Brooklyn, N. Y.

The American Kinograph Company, New York City; to engage in and conduct a general moving picture film business and to maintain theatres; capital, \$50,000. Directors—George H. Fritzsche, Ridgewood, N. J.; John C. Geisler, 290 Broadway; Franklin A. McKenzie, 334 West Forty-fifth street, New York City.

Mauhattan Moving Picture Company, New York City; to own and dispose of copyright plays, etc., conduct theatres and deal in moving picture machines, films and other supplies; capital, \$50,000. Directors—William V. Ranons, Hotel Churchill, Fourteenth street and Broadway; Roy Grieves, 256 Church street; Robert F. Greacen, 60 Wall street, New York City.

Exhibition Advertising and Specialty Company, New York City; to manufacture machine supplies, etc., for moving picture theatres; capital, \$1,000. Directors—Nathan Jacobs, 1823 Crotona avenue; Arthur D. Jacobs, 421 Wendover avenue; Benjamin Title, 794 East 158th street, New York City.

#### NEW HOME FOR "BOZ" THEATRE.

Owners Claim It Will be Finest Picture Theatre in the Northwest.

Mr. W. F. Bossner of Boise, Idaho, announces that he will build a new picture theatre in that city to be called the "New Boz." The new house will occupy the ground floor of the new Tiner building now in process of construction on the site of the old Tiner building recently burned. It will cost approximately \$50,000. Work will be started as soon as the materials can be gotten on the ground, and the theatre will be rushed to completion.

The Tiner building will be constructed especially for the accommodation of the theatre, and Mr. Bossner has secured a five-year lease on the property. It will occupy a space 48x118 feet, giving an ample seating capacity for 600 people. The best opera chairs will be installed. The lobby will be large and attractively decorated, with a handsome front.

Theatregoers will enter the New Boz on a level floor, but it will incline gradually, giving easy line of sight from every seat in the house to all parts of the stage. There will be no balcony. No expense will be spared in the equipment, and all modern ideas will be used. The manager has some unique and original ideas in theatre building which will surprise the theatregoers of the city.

The floor in the lobby and entrance will be in-laid mosaic effect in beautiful designs. There will be a large ladies' rest room connected with the office, and reserved seats will be held for the accommodation of theatre parties. The attendants will be uniformed. Among the many pleasing features which will prove innovations here, Mr. Bossner will install a special bulletin news service and on various occasions, when big elections, prize fights, or other notable events occur, the audience will receive brief accounts on the screen.

The new theatre is expected to be ready for business about July 1st, 1910. The old "Boz," just across the street, will continue under the same management.

#### PHOTOGRAPHERS VISIT LUBIN.

The Professional Photographers' Society of Pennsylvania were guests of the Lubin Mfg. Co. of Philadelphia, Pa., Wednesday, May 4, and inspected the various processes of moving picture manufacturing. As a novelty, Mr. S. Lubin took a series of films showing members of the society while they were in the studios, and these pictures will be shown on the screen at the next meeting of the society.





# GEORGE KLEINE FILMS



WEEK BEGINNING MAY 15, 1910

Each Subject is Described at Length on Another Page of this Issue

Release for Tuesday, May 17, 1910

Two subjects by GAUMONT

## RACING FOR A BRIDE

about  
584 feet

A  
Classic  
Drama  
in  
colors,  
present-  
ing the  
legend  
of  
"The  
Three  
Golden  
Apples"



Scene from the above noted film

## THE MARVELOUS WATER

A Comedy

about 378 feet

Release for Wednesday, May 18, 1910

Two Subjects by URBAN-ECLIPSE

## THE GIRL CONSCRIPT

War  
Drama

about  
741 feet



The  
other  
subject  
on reel  
is

Modern  
Railway  
Con-  
struction

about  
210 feet  
in  
length

Release of Saturday, May 21, 1910, Two Subjects by GAUMONT

## THE CENTENARIAN

A Comedy

about  
633 feet

## THE HASHER'S DELIRIUM

Comedy  
about  
368 feet

There is a standard size poster, in colors, for each reel released

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IMPORTED BY

# George Kleine

52 State St., CHICAGO

19 E. 21st St., NEW YORK

# KALEM FILMS

## THE CLIFF DWELLERS



Issue of May 25th

Length 940 Ft.

Positively the Biggest Indian Novelty yet produced—a picture of great dramatic strength portraying the aboriginal American. A great educational film based on actual photographs and reproductions in the great American Museum of Natural History, New York City.

## "FRIENDS"



Issue of May 27th

Length 930 Ft.

A Remarkable Story of Real Life, showing how a high-spirited young girl sacrificed her love for a friend. A theme to touch the hearts of old and young alike.

NOTE—These two releases are **headliners** of exceptional merit. Insist on having them.

Great posters for both these features made by the  
A. B. C. Co., of Cleveland, Ohio



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At Bellewood Park, near Easton, Pa. Moving Picture privilege, including building, electric outfit and complete equipment. Park opens May 30. Be quick, this is a snap, long lease.

J. T. HOWELL, Dover, New Jersey.

## FOR SALE

Moving Picture Theatre in Middle West, city of 60,000. Shows to 6,000 weekly; low rental; original cost \$1,000.00. Will sell for \$3,300.00, on account of disagreement of partners.

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31, 33, and 35, Litchfield Street, LONDON, W. C., ENGLAND.

## ESSANAY NOTES.

The Essanay releases for this week are of unusual interest, the first, released on Wednesday, May 18, "The Danger Line," being a story of modern social life, in which Mr. J. H. Gilmour has the leading part. Mr. Gilmour is a polished and talented actor, and has been for a number of recent years the leading support with Viola Allen, Maude Adams, Julia Marlowe and others of equal stellar significance. "The Danger Line" is a beautifully staged, splendidly acted production, and one of the best of the recent Essanay dramatic pictures. The story should prove one of great interest.

"The Little Doctor of the Foothills" is considered by the Essanay Company the very best, most humorous Western comedy as yet offered by their Western producer. The story itself is highly amusing and in the hands of the excellent Essanay Western players will undoubtedly be eagerly awaited by the exhibitors. The picture was released Saturday, May 21.

These have been busy days at the Essanay's Chicago studios. The last week was devoted almost entirely to another elaborate dramatic production, and with more big scenic pictures to come the carpenters and scenic artists have been working overtime. The picture made last week is a detective story and one of unusual interest. The story concerns a hollow cane, a thief and a clever detective. In the end the latter wins, of course, but until the end the audience will be kept guessing until the detective cleverly reveals the jewels. The story has a problem as intensely interesting as any of Conan Doyle's "Sherlock Holmes" stories, and in view of the fact that stories of this nature are ever popular, the Essanay Company are convinced that this film will be eagerly awaited as soon as detailed descriptions of it are published.

Last week samples of the Essanay Company's picture of the rubber industry in South America and the United States were sent to Mr. Harry Spoor, the European agent of the Essanay Company. When the great rubber excitement first stirred England, Mr. Spoor made mention to certain English film hirers of the film made by the Essanay Company, and each one was eager to have copies of the film for their exhibitors. It is expected this picture, which shows the manufacture of automobile tires from the first tapping of the rubber trees in South America forests until it is made into rubber goods, will have a phenomenal sale in the English film market. This picture will probably be released by the Essanay Company in this country in the near future, although no definite date has been set.

"The Bandit's Wife" and "The Bad Man's Last Deed," just received in the negatives by the Essanay factory from Mr. Anderson, in Colorado, show marked improvement over the Western product of this company of a few months ago. This is undoubtedly due to the Essanay's Western crew's increased facilities. Those who are acquainted with studio work will appreciate the difficulties necessary before overcoming all imperfections and arriving at the top notch of film manufacture; but now equipped with the very best for picture making, Mr. Anderson will undoubtedly make some very remarkable pictures. The demand for the Essanay's Western productions are steadily increasing, according to the film exchange managers, who write that the exhibitors are always satisfied when they find a cowboy picture in their day's booking.

## MELIES RESUME.

All that has been said about the Melies releases has been well said and met the approval of those for whom it was said. Those who have used the films have but one criticism: "Great! Excellent!" and the increased demand for them will put the company on their mettle to keep up this splendid start and keep up the good work already done and which has given them a splendid lead in their particular work of pro-

ducing these celebrated specialties of Western dramas, bright comedies and "cracker Jack" pictures.

Read and learn what is said about the "Star" films and then put them on your list as an extra attraction and a hid for business:

Chattanooga, Tenn, April 29, '10.

Melies Manuf. Co.,  
New York City.

Dear Sirs:

Allow us to compliment your "Seal of The Church," fine film; good photography; good hacking; fine talent shown through out.—Howell Graham, Theatre, Chattanooga.

San Francisco, Calif, April 16, '10.

Melies Manuf Co.,  
New York City.

Dear Sir:

I received your film "ad." I got one of your films the other day and, my! hut they are great. I would like to be kept on your mailing list, so I can get your latest films booked for me at my exchange.—Chas. R. Holmes.

Huntington, W. Va., April 18, '10.

Melies Manuf. Co.,  
New York City.

Dear Sirs:

I was truly surprised to witness the exceptional merit of your two releases "Branding a Thief" and "Cyclone Pete's Matrimony." There have been no better picture releases either by the Licensed or Independent Manufacturers. If the Melies Company continues with such subjects they will have to make more releases by increasing their output.—F. M. Carter, Gem Theatre.

## VITAGRAPH NOTES.

Towering head and shoulders above his fellow actors; the latest addition to the Vitagraph studio was cast with his opposite, who is as expansive as the first mentioned is attenuated. This picture will create a sensation when seven feet four inches long and five feet fat are thrown on the screen. The long and short of it is a "screech" which will reach the limit of the length and breadth of moving picturedom.

There is music in the air in the good old summer time when the "hurdy-gurdy" and the perambulating organist fill the air and the ear with strains of mechanical art. "The Organ Grinder" will make its appearance on Tuesday, May 17, in this release we are treated to a comedy full of funny conceits and stranger concerts which bring the shekels to him and his cashier Jocko, the monk. It will bring the "shekels" to you.

Are you fond of a funny story? "The Funny Story" in May 17, is a companion piece to the "Organ Grinder," and is a hit. Those who have sides to split and buttons to burst prepare to "bust." It's a regular rih tickler; the blues and worry get a knockout in every round of the reel and the people who act as referee cry time to get the stitches out of their sides and give themselves a chance to rest their faces.

"There is nothing new under the sun." This doesn't apply to the Vitagraph; here's a new one: "Out of The Past," May 20, right up to date. "The Wings of Love" should cause a big flutter on May 21. It's a regular "out and outer"; it's out of the ordinary. It is not a flying machine, but it's 'way above anything that has ever been done in old Holland, New Amsterdam, New York, or anywhere else.

"Auntie at the Boat Race" in May 27. It is a good day for the race. The human race will appreciate this actual "life portrayal." "Auntie" is one of the hoys and makes more fun than a barrel of monkeys. She has them all going and leads the "Rah, Rahs!" during the regatta which can be fol-

lowed from start to finish. Get there early and secure first place in the line at your exchange. This will be a first, last and always rare film.

"The Russian Lion" will be lionized by the people, making his appearance about the same time "Our Teddy" returns from the haunts of this king of the jungle. It is a question whether these two attractions should be turned loose at the same time, but we can't have too many good things at the same time. The Russian Lion is a wrestler of note who unexpectedly meets, without knowing it, a pupil of former days whom he defeats in one of the greatest exhibitions of wrestling ever seen in public. The story, which is the medium of introducing this marvellous performance, is a very pretty one which holds the interest and delights our hearts.

"Seeing is believing." Every evidence of progress and increased business marks the Vitagraph Company's studio as "IT." The dark room staff is working overtime to fill increased orders. The new building is fast rising above the ground to give the needed room to the additional plant which will soon be installed. These and the general activity of the place show which way the straws are blowing.

In these days when the sensation seeking clergy are declaiming against the pictures it was something of a shock to receive from a minister out west a suggestion that necessitated the killing of a kangaroo and another in which a bear was done to death by the hunters.



GEM THEATRE, BRANTFORD, ONT.



## CURTAINYLINE

Improves your pictures 100 Per Cent. It is not a *calimine*; It is not *whitewash*; It is not *whiting*. It is an **Absorbing Paint** that brings out all the *Photographic Detail* of the Picture.

It **Fireproofs** your curtain. All First Class Exchanges carry it. **A \$3.00 Carton Lasts You a Year.**

**CURTAINYLINE  
CURTAIN & PRODUCING CO.**

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Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

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Have you written or telephoned about that SINGER, PIANIST, LECTURER or SPECIAL ATTRACTION?

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OLEAN, NEW YORK  
Send for 1910 Catalogue

## CHICAGO WOMAN FOR PICTURES IN CHURCH.

In the Woman's Home Magazine for May, Jane Addams says that one sixth of the entire population of Chicago is packed into the various places of amusement. "Churches? No—moving picture shows. The churches on Sunday night in Chicago, and, we fear, in many other places, are not conspicuously crowded. The problem is this: If the Chicago churches had presented an up-to-date moving picture show, instead of a sermon, would the crowd have followed the films? Inasmuch as the church admission is free and the theatre admission is from 5 to 25 cents, it is a fair assumption that the churches would have been filled. Now, if the object of the Sunday night service is primarily to reach the crowd on the street, and if, as has been shown, the moving picture is a much more vivid and attractive way of reaching that crowd than is a sermon, why, in all seriousness, don't churches give us the thrilling stories of the Old Testament, its beautiful tales of the New Testament, and its modern illustrations of Christian heroism in this and other lands, in the up-to-date form—in moving pictures? They may answer that they cannot get hold of the films and the machine, but this answer is not a good answer. Excellent sacred pictures are shown in the present professional entertainments, and many illustrations of modern heroism, self-sacrifice and virtue are in every program. Moreover, a demand for films for church use would enlarge the supply. Moving picture machines are not expensive and can be easily operated. You can do it in your church. Why don't you?"

## PICTURES GAINING GROUND.

It is quite interesting to note the growing popularity of motion pictures among people of refinement. Recently the town of Rutherford, N. J., granted a license for a motion picture theatre. This was after years of refusal on account of the strong feeling against the pictures show by the residents of that town, who are for the most part, people of means and refinement. Now that the licensed manufacturers have greatly improved the character of both pictures and theatres, the people of Rutherford are willing and even anxious to have a theatre for that form of amusement.

## NEW HOUSE FOR CAIRO, ILL.

Gus Botto, of Cairo, Alf Meyers of Cincinnati, and Mr. Edrington of East St. Louis, will open a new vaudeville and moving picture theatre in Cairo, Ill. The building to be used for the purpose is the old Alexander club building on Eighth street, which is about 50x100 feet in size. It is purposed to raise the roof, put in trusses, erect a stage and otherwise improve the place to the extent of from eight to ten thousand dollars, and it is expected that the new theatre will be in full blast within 80 days.

Mr. Edrington, one of the proprietors of the new venture, is manager of the Avenue Theatre of East St. Louis and the two theatres will comprise a circuit for the interchange of vaudeville acts semi-weekly. Five acts will be given and two reels of pictures for ten cents.

The seating capacity of the theatre will be 700. The East St. Louis and Cairo theatres will be affiliated with the booking agencies of William S. Morris and the Western Vaudeville Managers' Association, thus insuring good attractions.

## THE ALL-IMPORTANT NICKEL.

The Wilmington, Del., Star, says that the most important coin issued by Uncle Sam is the nickel. "Certain men high in the official world at Washington, not long ago were discussing currency, and one of them ventured the suggestion that Congress should pass a law eliminating the five-cent piece. An investigation proved that the nickel was the most used coin in the country to-day, principally owing to the demand caused by the motion picture shows.

## WILL CONTEST PECULIAR LAW.

When is a circus not a circus? When it is a moving picture establishment in Delaware. As paradoxical as this may seem, a literal decision to this effect was rendered by the Court of General Sessions at Wilmington, Del., last week, in an action brought by State Revenue Collector Chairs to determine the taxation status of picture houses, throughout the commonwealth. Under an ancient law, any form of amusement, in this state is deemed a circus and is therefore amenable to an annual license of \$100. This is independent of all local taxes. The case in court was that of John Wesley Morris, a director of the Hyrup Amusement Co., a picture house. Mr. Morris refused to pay the circus license, and suit was instituted to compel him to do so.

## TALLEY BREAKS RECORDS.

The opening of Talley's new Broadway theatre at Los Angeles, Cal., on May 2d, is said to have recorded a record-breaker in the history of rapid building in that city. Mr. Talley constructed in thirty days a two-story brick building, costing between \$40,000 and \$45,000. T. L. Talley was the first man to bring moving pictures to Los Angeles, and has been in the front rank ever since.

## THE "BOOST OF THE BOOSTER."

Yours of April 15 to hand, and in reply beg to say "yes" most decidedly, send me the Index, for which I am enclosing \$2 express money order. I think the Index a bigger help to managers than any other paper I have ever seen. Please accept thanks for complimentary copies. Yours very truly, Mrs. Libby Goffrey, Mgr. Theatre Trilma, Fortuna, Humboldt Co., Cal.

Received your sample copy of the Film Index and think it is very instructive. Well worth the price. Enclosed find P. O. money order for \$1 for six months' subscription. Yours very truly, W. J. Hynes, Fruita, Colo.

Have been told that one cannot get along in the moving picture business without your publication, and would like to have a sample copy. Yours truly, Mrs. Jack Graham, Miami, Fla.

My dear sir: Appreciating the value of your newsy paper, I wish to continue reading its contents for the next four months while I am superintending the con-

## Lantern Slides

of every description, for every requirement of picture theatre use.

**NOVELTY SLIDE COMPANY**  
221 East 53d Street, New York

WE have served over **TWO-THIRDS** of our customers continuously for over two years. The best asset to an Exchange is a satisfied customer.

## Why not be one of them?

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Uniform your attendants. It pays.

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MANUFACTURERS

168 E. Madison Street, CHICAGO, ILL.



struction of my new theatre, the "Lyda," at 48th avenue and Lake street, Chicago, with a seating capacity of 1,200, as I have disposed of all other interests, and will devote all my time to the new house. If you will, kindly change my address to No. 1830 Warren avenue, Chicago, Ill., from "Senate Theatre," Madison and Halsted streets, and by so doing you will greatly oblige. Yours truly, Geo. H. Hines, 1830 Warren avenue, Chicago, Ill.

P. S.—I have been a subscriber of your paper for the past three years and would not be without it.—G. H. H.





Trade Mark.

# BIOGRAPH FILMS



Trade Mark.

Released May 16th, 1910.

## OVER SILENT PATHS

A STORY OF THE  
AMERICAN DESERT

Most of the scenes of this Biograph production were taken in the heart of the American desert, and tell a highly interesting story. An old miner with his daughter, having secured a store of nuggets in this dreary waste, decides to go back to civilization. The girl goes to prepare for their departure, when a desert wanderer appears and demands a share of the old miner's gold. During the struggle the old man falls, and the wanderer taking the nuggets, gets away. The daughter returning finds her father dead. At his grave she swears to bring to justice the man who caused his death. While making her way to San Fernando, Cal., she overtakes the wanderer, who has lost his way, and not knowing him to be the culprit, allows him to ride with her. Later, however, while in San Fernando she makes the discovery and by her cleverness lands him into the custody of the sheriff.

Approx. Length, 980 Feet

Released May 19th, 1910.



OVER SILENT PATHS



AN AFFAIR OF HEARTS

## AN AFFAIR OF HEARTS

CUPID IN A  
SPORTIVE MOOD

In this Biograph comedy is shown the experiences of two impulsive-hearted Frenchmen, whose weakness it is to fall in love with the first pretty woman they see. One of them meets a young lady in the park, but she indignantly repulses him. He then enlists the aid of his chum, who, instead of giving aid, falls in love with her himself. They follow her and their persistence is more amusing than annoying, until they are on the point of fighting a duel for her, when she thinks it time to put an end to their imbecility and so presents her husband to them. Of course, they don't tarry very long.

Approx. Length, 967 Feet

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List for Descriptive Circulars

# BIOGRAPH COMPANY, MOTION PICTURE PATENTS CO.

11 East 14th Street

New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

## Last 4 Weeks' Productions of Licensed Film Makers—May 21

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.	Date.	Subject.	Class.	Length, Feet.
Apr. 25	The Way of the World.....	Dramatic	950	May 17	Racing for a Bride.....	Dramatic	584
Apr. 28	Up a Tree.....	Comedy	981	May 17	The Marvelous Water.....	Comedy	378
May 2	The Gold Seekers.....	Dramatic	976	May 21	The Centenarian.....	Comedy	633
May 5	The Unchanging Sea.....	Dramatic	952	May 21	The Hasher's Delirium.....	Mystery Comedy	368
May 9	Love Among the Roses.....	Dramatic	983				
May 12	The Two Brothers.....	Dramatic	993				
May 16	Over the Silent Path.....	Dramatic	980				
May 19	An Affair of Hearts.....	Comedy	967				

### EDISON CO.

Apr. 22	Ready In a Minute.....	Comedy	360
Apr. 26	Gallegher.....	Dramatic	985
Apr. 29	Drowsy Dick, Officer No. 73.....	Farce-Comedy	200
Apr. 29	A Yorkshire School.....	Dramatic	800
May 3	The Cigarette Maker of Seville.....	Operatic	995
May 6	The Senator and the Suffragettes.....	Comedy	635
May 6	Love and Marriage in Pasterland.....	Comedy	365
May 10	History Repeats Itself.....	Dramatic	540
May 10	The Stuff Americans are Made of.....	Dramatic	455
May 13	Carminella.....	Dramatic	720
May 13	Accidents Will Happen.....	Comedy	280
May 17	The Princess and the Peasant.....	Dramatic	1,000
May 20	Sisters.....	Dramatic	995

### ESSANAY CO.

Apr. 20	A Wise Guy.....	Comedy	368
Apr. 20	She Wanted a Bow-wow.....	Comedy	607
Apr. 23	The Cowboy's Sweetheart.....	Comedy Drama	1,000
Apr. 27	Flats for Rent.....	Comedy	475
Apr. 27	The Latest in Garters.....	Comedy	525
Apr. 30	The Vein of Gold.....	Western Drama	1,000
May 4	The Stolen Fortune.....	Comedy	1,000
May 7	The Sheriff's Sacrifice.....	Western Drama	950
May 11	He Stubbs His Toe.....	Comedy	597
May 11	A Quiet Boarding House.....	Comedy	363
May 14	The Cowpuncher's Ward.....	Western Drama	965
May 18	The Danger Line.....	Dramatic	1,000
May 21	The Little Doctor of the Foothills.....	Comedy	935

### GAUMONT

Apr. 26	Paying Attention.....	Comedy	354
Apr. 26	Solving the Puzzle.....	Mystery	305
Apr. 26	The Potter's Wheel.....	Industrial	308
Apr. 30	The Captain of the Guard.....	Dramatic	518
Apr. 30	The Cheese Box.....	Comedy	457
May 3	The Money Bag.....	Drama	610
May 3	The Banks of the Danube.....	Scenic	331
May 7	The Call of the Forest.....	Drama	571
May 7	The Gigantic Waves.....	Scenic	348
May 10	The Little Vagrant.....	Child Drama	852
May 10	A Sea of Clouds.....	Scenic	134
May 14	Christopher Columbus.....	Historical Drama	997

### KALEM CO.

Apr. 20	Fighting the Iroquois in Canada.....	Indian Drama	795
Apr. 20	Through the Tunnel.....	Comedy	140
Apr. 22	The Bravest Girl in the South.....	War Drama	830
Apr. 27	The Sacred Turquois of the Zuni.....	Drama	960
Apr. 29	The Love Romance of the Girl Spy.....	War Drama	970
May 4	Chief Blackfoot's Vindication.....	Indian Drama	895
May 6	The Egret Hunter.....	Dramatic	845
May 11	In the Dark Valley.....	Indian Drama	945
May 13	Between Love and Duty.....	Dramatic	910
May 18	The Aztec Sacrifice.....	Dramatic	950
May 20	The Seminole Halfbreeds.....	Indian Drama	930

### LUBIN MFG. CO.

Apr. 18	When the Cat's Away.....	Farce	970
Apr. 21	The Angel of Dawson's Claim.....	Dramatic	950
Apr. 25	A Child of the Sea.....	Dramatic	632
Apr. 25	On Time for Business.....	Comedy	280
Apr. 28	Indian Blood.....	Dramatic	975
May 2	The Master Mechanic.....	Dramatic	594
May 2	Mr. Nosey.....	Farce	382
May 5	The Miner's Sweetheart.....	Comedy-Drama	991
May 9	Kidd's Treasure.....	Comedy	415
May 9	Rastus in Zululand.....	Comedy	416
May 12	The Cowboy's Devotion.....	Dramatic	955
May 16	The Rejuvenation of Father.....	Comedy	1,000
May 19	The Indian Girl's Romance.....	Dramatic	950

### MELIES.

Apr. 28	The Seal of the Church.....	Dramatic	935
May 5	The Debt Repaid.....	Indian Drama	945
May 12	Speed versus Death.....	Dramatic	940
May 19	A Race for a Bride.....	Comedy	725
May 19	A Rough Night on the Bridge.....	Comedy	225

### PATHE FRERES.

Apr. 25	Venice.....	Scenic	295
Apr. 27	The Bagpipe Player.....	Dramatic	577
Apr. 27	Jim Wants to Get Pinched.....	Comedy	417
Apr. 29	The Subterfuge.....	Dramatic	646
Apr. 29	The Merry Medrans Circus Clowns.....	Acrobatic	348
Apr. 30	Bud's Escape.....	Comedy	371
Apr. 30	Deep Sea Fishing.....	Industrial	623
May 2	Only a Faded Flower.....	Dramatic	613
May 2	Picturesque Pyrenees.....	Scenic	367

Date.	Subject.	Class.	Length, Feet.
May 4	The Witch of the Ruins.....	Dramatic	617
May 4	Diamond Cut Diamond.....	Comedy	377
May 6	A Romantic Girl.....	Comedy	433
May 6	Customs of Buddhists in India.....	Educational	541
May 7	The Cherries.....	Dramatic	574
May 7	Medium Wanted As Son-in-Law.....	Comedy	387
May 9	Peter Wants a Job.....	Comedy	564
May 9	Villainy Defeated.....	Dramatic	358
May 11	Cleopatra.....	Dramatic	1,043
May 13	Surgeon's Visit.....	Farce	489
May 13	Berlin.....	Scenic	417
May 14	The Wrong Road.....	Dramatic	695
May 14	The Little Truant.....	Comedy	269
May 16	The Girl from Arizona.....	Western Drama	945
May 18	Who Will Win My Heart.....	Comedy	295
May 18	The Gold Spider.....	Dramatic	643
May 20	Gee, I am Late.....	Comedy	351
May 20	A Brave Little Girl.....	Dramatic	544
May 21	Tempestuous Adventure.....	Comedy	446
May 21	Milk Industry in the Alps.....	Industrial	479

### SELIG POLYSCOPE CO.

Apr. 21	Davy Crockett.....	Historical Drama	1,000
Apr. 25	Mr. Mix at the Mardigras.....	Comedy	1,000
Apr. 28	The Angelus.....	Dramatic	1,000
May 2	Papinta.....	Mexican Drama	1,000
May 5	The Cowboy Girls.....	Dramatic	1,000
May 9	Seven Days.....	Comedy	1,000
May 9	The Mulligans Hire Out.....	Comedy	1,000
May 12	There, Little Girl, Don't Cry.....	Comedy	1,000
May 16	The Heart of a Heathen Chinee.....	Dramatic	1,000
May 19	The Land of Oz.....	Fairy Story	1,000

### URBAN ECLIPSE.

Apr. 27	Volcanic Eruptions of Mt. Aetna.....	Scenic	394
May 4	Called to the Sea.....	Dramatic	584
May 4	Immigrant's Progress in Canada.....	Educational	400
May 11	Roosevelt in Cairo.....	Topical	354
May 11	Purged by Fire.....	Dramatic	541
May 18	The Girl Conscript.....	War Drama	741
May 18	Modern Railway Construction.....	Industrial	210

### VITAGRAPH CO.

Apr. 29	The Portrait.....	Comedy	983
Apr. 30	The Minotaur.....	Dramatic Legend	983
May 3	The Lost Trail.....	Dramatic	972
May 6	One of the Finest.....	Dramatic	985
May 7	Mario's Swan Song.....	Dramatic	842
May 10	The Three Wishes.....	Fairy Comedy	945
May 13	The Closed Door.....	Dramatic	922
May 14	The Special Agent.....	Comedy-Drama	972
May 17	Music Hath Charms.....	Comedy	563
May 17	The Funny Story.....	Comedy	356
May 20	Out of the Past.....	Dramatic	990
May 21	The Wings of Love.....	Comedy-Drama	880



# LUBIN FILMS



Released Thursday, May 19th, Approximate Length, 950 feet



## THE INDIAN GIRL'S ROMANCE

Marking a departure from the usual Indian story, this scene is laid in the territory of the Hudson Bay Company and concerns the love of the young factor for Utoka, the daughter of the chief. A half breed, who also wishes the girl, makes it appear that the factor is merely trifling with her affections, and the tribe determine to be revenged. They seize the factor, and he is tied to a tree to be tortured. Utoka goes to his rescue and the half breed. Great care has been taken in the development of this thrilling tale, and in photography, as well as acting, the film is a notable offering.

Released Monday, May 30th (DECORATION DAY) A VETERAN OF THE C.A.R.

Released Monday, May 23d



## THE MESSENGER BOY MAGICIAN

Becoming possessed of a magic wand, the messenger has a happy time until at last the magician owner of the wonder working baton surprises the messenger and packs him off to jail. There is abundance of trick work of novel sort, and the film is a happy blend of novelty and humor. The sort of picture to keep your audiences talking.

ON THE  
SAME REEL

## WINTER BATHING in the WEST INDIES

Made last winter in the West Indies. The subject shows the famous bathing beach at Hog Island, and affords a glimpse of the "fruit lunch" that is a part of the pleasure of the bath. Strongly pictorial in every scene, there is more action than is usual in a scenic subject, and the concluding picture—the return across the harbor by moonlight—is certain to win rounds of applause.

See Description Inside

SEND FOR CATALOGUE OF OUR 1910 "MARVEL" PROJECTING MACHINE

**LUBIN MANUFACTURING COMPANY, 926 - 928 MARKET STREET PHILADELPHIA, PA.**



# The Film Index



Scene from the Biograph Classic "Ramona"—Alessandro at the Ruins of His Native Village

Vol. V. No. 22.

NEW YORK, MAY 28, 1910.

Whole No. 214



# The FILM INDEX

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401 Ashland Block 'Phone, Central 2651  
**JAMES S. McQUADE, Representative**

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**CLASSIFIED ADVERTISING** — "For Sale," "Help Wanted," etc., 3c. per word; minimum, \$1.00 one time. "Situations Wanted," not to exceed 4 lines, 25c. one time. Cash must accompany all orders for classified advertising.

### SPECIAL NOTICE

Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

MAY 28, 1910

## A MISINTERPRETED MOVEMENT

The recent meeting in Chicago of a few pirate picture makers and a few more dealers in "moonshine" pictures, has been referred to by some of our contemporaries as an epoch making event in the motion picture trade. Great doings of vast portent are said to have taken place there and it is announced that now there has been opened a bright outlook for the future of the business.

One enthusiastic writer, stirred by the effervescent effect of something imbibed at a previous night's banquet, declares that the "Trust has been put to rout." To the uninitiated it would seem as though something had really happened.

Some of the commentators have been cautious enough to qualify their statements with an occasional "if," as though they already scented trouble. No doubt they do, for a more heterogeneous crew never sailed under the "Jolly Roger" than that which foregathered in Chicago the other day.

No influence of any consequence will be exerted by this nondescript element. Greedy and unscrupulous in their dealings they will soon be hacking at each other's throats over the division of the scant plunder which may come to their hands.

No permanent good can come to the business through their operations because those operations are based, for the most part, upon an unlawful appropriation of the property of others. They cannot obtain the assistance of conservative investors or establish a legitimate and stable business because there is constant and ever impending danger of litigation, which will eventually drive them out of business.

The result of these conditions is to attract to the trade a large undesirable element—gamblers, ever ready to take a chance where there is a dollar to be gained.

It is not the class that makes for good in any line of human effort, and will bring only disrepute upon a substantial and growing industry.

## REAL PICTURE PROGRESS

While the picture trade is being treated to a lot of flap doodle about the wonderful progress made by a handful of unreliable trade pirates, masquerading as "independents," it might be well to note just where belongs the credit for all the real and lasting progress that has been made in the motion picture industry during the past two years, and to observe what has been accomplished by the really permanent interests in the trade.

It is just about three years since the validity of the Edison camera patents was determined by the courts. A temporary panic among the manufacturers was allayed by the issuance of a license agreement to such American manufacturers as were then in existence by the Edison Company. In that arrangement was included these concerns: Lubin Mfg. Co., Vitagraph Company, Kalem Company, Selig Polyscope Co., Essanay Company, Pathe Freres and G. Melies. Later, upon the formation of the Motion Picture Patents Company, the Biograph Company and George Kleine were admitted to the licensed circle and, with the Edison Mfg. Company, completed list of licensed manufacturers as it now stands.

The reasons which prompted the trade arrangements entered into by the then existing manufacturers of motion pictures were the ruinous conditions which existed in the rental exchange end of it. Competition and price cutting was prevalent to such an extent among the exchanges that the business was fast tending toward bankruptcy.

At first an effort was made to reform the exchange business by organization, and the Film Service Association was the result. A year's trial of this plan proved that the exchanges were either unable or unwilling to abandon their evil practices and to reform themselves, and the Motion Picture Patents Company was devised to control trade conditions. By this means a governing body was established, a safe and sane financial policy determined, and a large and unreliable element, which had broken into the trade, eliminated.

With a large market assured and accounts practically guaranteed, opportunity and incentive for the development of manufacturing plants and the improvement of the product was provided. This proved to be the needed stimulus and the effect is well known to every one in the business. There has been but sixteen months of the Patents Company's regime, but in that brief period the quality of the pictures issued by the licensed manufacturers has been improved almost an hundred per cent. The output has also been largely increased.

As is quite natural, the improvement in pictures has been followed by an improvement in the theatres where pictures are shown. There has also been an increase in the number of picture theatres and the class of people who seek this form of entertainment has likewise improved both in numbers and in character.

The motion picture business in every branch has become profitable and dependable where, prior to the formation of the Patents Company, it was hazardous and uncertain in the extreme.

Through the efforts of the licensed manufacturers the old style inflammable film has been discarded in the making of licensed pictures and a non-inflammable film perfected which reduces the danger to the public arising from panic or fire caused by the ignition of film to nothing.

A board of censorship established by the People's Institute of New York has been given unqualified support by the licensed manufacturers

and all pictures produced by them are submitted to that board for approval.

Through the improvement of pictures at theatres by the efforts of the licensed firms the condition of the picture trade has wonderfully improved in America and now has the endorsement of the highest authorities. In many portions of the United States the motion picture is the principal form of amusement and patronized by exclusive people.

Picture men throughout the country recognize these facts and unite in praise of the licensed manufacturers for bringing about the present splendid conditions.

## HERE'S A STOCK JOBBING SCHEME

Only a week or so ago we were congratulating the trade in America upon the absence of "picture promoters" and "stock jobbing schemes." It seems that we "hollered before we were out of the woods." Last week among the financial advertisements in a New York daily paper there appeared an announcement of the capitalization of a company called "The American Cinephone Co.," which, the advertisement said, was capitalized for \$500,000, divided into 50,000 shares of the par value of \$1.00 each. 2,000 shares only are offered to the public now, at par value.

The advertisement announces first that the company are "Millions in Moving Pictures," and then makes the statement that "An opportunity for gigantic profits is today, for the first time in the history of the Moving Picture Industry, offered to the conservative investor of moderate means." In the body of the advertisement appear the following alluring statements:

This company controls the American basic patent on singing and talking moving pictures.

The system controlled in America by this company is now being operated upon a successful commercial basis in England, France and Italy, the three leading motion picture countries of Europe, and is earning money every day, every week and every month, and earning it in sufficiently large amounts to permit the distribution of enormous dividends.

It is estimated that there are over 10,000 moving picture theatres in the United States, not counting the large number of vaudeville theatres and regular theatres that have to-day installed moving picture machines.

Every one of these theatres in order to withstand constantly increasing competition will have to install the American Cinephone Company's attachment to machines already installed for the purpose of obtaining singing and talking pictures.

The American Company already has more orders for machines than it can supply.

This allotment of stock is being offered for the purpose of immediately acquiring and equipping a factory for the production of American subjects that sing and talk.

From five to eight subjects per week are now being produced in London, England, and from three to five subjects per week in France and Italy.

The American Company has a contract under which it can secure any of these subjects that are suitable for American audiences, thus meeting present demands until its new plant is completed.

The company's machines sell at a profit of 200 per cent. above their manufacturing cost, and every purchaser of this machine must use exclusively the company's films and records, as the Cinephone patents are basic patents not only upon the machine but upon the film or moving pictures used thereon.

The company's extremely low capitalization is of importance to the investor who contemplates making an investment in these shares, because, later on, when the capital derived from the present sale of stock unquestionably the capital of this company will have to be increased to a Five Million Dollar Corporation so that all stockholders who buy now will receive shares of new stock in the greater company for the share of stock now purchased.

Listen fine, don't it?

It is not the purpose of The Film Index to question the practicability of the so-called "cinephone;" there is a possibility that the device will work under proper conditions; but, up to the present writing no "singing and talking" device has created any furore in the motion picture business. We know of one company, The Meraphone, which made a flat failure and promoters have since taken to producing strident pictures. Even the Gaumont Chronophone which is considered the best device of the kind has not proved to be wonderfully popular. The "cinephone" possesses qualities that will enable it to please where the others have not, have not heard of them.

Admitting that there are 10,000 picture theatres in the United States, it is not likely that



siderable number of them will rush to the  
at to install a "singing and talking" device,  
they would have done so before this, be-  
se the proposition has been well advertised  
the country has been thoroughly canvassed  
the past two years.

Just what the chances for gigantic dividends  
can be easily estimated by almost anyone fa-  
familiar with the motion picture business.

The claim of the promoters that the Cinephone  
company holds basic patents upon the film used  
the machines may also be subject to some re-  
vision.

While the promoter's prospectus may seem  
uring to investors not familiar with the mo-  
picture business, and may induce some to  
their money into the scheme, it will have  
very little effect upon men in the trade, who are  
accustomed to conditions.

#### LICENSED PICTURES PREFERRED.

The Young Men's Hebrew Association, of New  
Orleans, La., whose beautiful club house known  
as the Athenaeum is located in the ultra-fash-  
ionable residential district of this city, have con-  
verted their assembly hall into one of the most  
up-to-date picture theatres here with a seating  
capacity of approximately 1,800.

Mr. Harold Newman, one of our leading busi-  
ness men, and philanthropist, immediately vol-  
unteered his services prior to, and since its  
opening, through the fact that the receipts are  
to be donated to various local charitable insti-  
tutions, and to say that his untiring efforts have  
been crowned with success is putting it mildly;  
since its conception the Athenaeum has been  
paying to S. R. O. business and their patrons  
comprise the eclat of our city; the theatre using  
nothing but first run pictures, three changes  
per week of four reels each, which is surely a  
booster for the Patents Company products and  
for the good of the cause.

It is whispered that one of the Athenaeum  
stockholders is owner of an independent ex-  
change and tried very hard to push his film,  
but Mr. Newman with his keen insight boosted  
the licensed film, and, of course, gained his  
point with the other stockholders. Here's  
wishing the venture the success it deserves.

#### LOST OR STRAYED.

One log cabin, regular pioneer construction.  
The finder will confer a favor and receive a re-  
ward by returning the same to the undersigned  
at 235 West 23d street, New York City.

FRANK MARION,  
SAM LONG,

Sole owners of the aforesaid log cabin.



"GOING OVER TO THE INDEPENDENTS."

## Steiner-Miles Cases Reveal Peculiar Deal

### Affairs of Alleged Bankrupt Firms Strangely Intermixed—Steiner Planned to Make Pic- tures Months Ago

The Mills of the Gods—otherwise known as  
the United States Court—is grinding slowly, but  
surely over the affairs of the alleged bankrupts,  
The Imperial Film Exchange and Miles Bro-  
thers Inc. Hearings in both cases are being  
had before the United States Commissioner or  
the Master in Bankruptcy almost daily with  
results which are considered very satisfactory,  
to the petitioners.

#### Hunting the Assets.

In the Steiner-Imperial matter it has been  
developed that just prior to the institution of  
the bankruptcy proceedings, William Steiner  
and William Devery, the officers of the Im-  
perial, signed checks for amounts aggregating  
several thousand dollars, some of which were  
to bearer, thus cutting quite a hole in the bank  
account of the company.

The receiver reports that he has located about  
\$5,000 in cash and some seven or eight hundred  
reels of film. It is claimed by the Imperial  
Company that 1,000 reels belong to the com-  
pany and it is estimated that nearly 2,000  
more on lease from the Patents Company should  
be in its possession. The discrepancy has not  
altogether been accounted for.

#### Steiner in "Yankee Film Company."

The case of the Imperial and of Miles Bro-  
thers curiously overlap. During the exami-  
nation of Charles W. Henkel in the Miles case  
it developed that the witness Henkel and  
Steiner were in partnership in a company about  
to be incorporated for the manufacture of pic-  
tures called "The Yankee Film Company." Hen-  
kel testified that the partnership arrangement  
had existed for some time but that Steiner's  
connection with the new company was being  
kept quiet for the reason that he was running  
a licensed exchange.

This explains the rumors which have been  
floating about for several months that Steiner  
was getting ready to make pictures. The story  
is that it was Steiner's intention to sell his  
interests in the Imperial Exchange to his brother-  
in-law, William Devery, and apparently  
withdraw from that concern. Then he would  
embark in the manufacturing business and have  
his share of the Imperial profits to back his  
"independent" film business. An inkling of  
these intentions got to the Patents Company  
and hastened the action of cancellation against  
the Imperial.

Henkel, in his testimony, disclosed the fact  
that he had been advised that Miles Brothers  
had a quantity of office furniture for sale and  
that he made a purchase to the amount of  
\$1,140. This amount he said was paid by him  
in cash to Miles Brothers cashier. The fur-  
niture was removed from Miles Brothers place  
of business just prior to that firm's going into  
bankruptcy. Eventually some of it found its  
way to Steiner's place at 110 Fourth avenue,  
Mr. Henkel explaining that he had more than  
he needed to fit up the offices of the Yankee  
Film Company at 34 East 32d street.

#### Steiner Gets Miles Brothers Film.

It was also learned through the testimony  
of Steiner and Miles that between 500 and 700  
reels of film was taken from Miles Brothers  
place of business at 261 Sixth avenue just  
prior to the bankruptcy proceedings and deliv-  
ered to Steiners' place on Fourth avenue.  
Steiner testified that he did not know anything  
about the film, but understood that it was the  
property of Mrs. Miles and that it was to be  
used in operating a film exchange at Coney Is-  
land. His company was to run the exchange  
and pay Mrs. Miles a percentage for use of the  
film.

Regarding this stock of film Herbert Miles  
testified that it was covered by a chattel mort-  
gage in favor of his wife who had loaned large  
sums of money to Miles Brothers, Inc. He  
states that Mrs. Miles had advanced the com-  
pany \$25,000 in all and that her mortgage  
covered practically all the property of the com-  
pany.

Just where the film is at present neither Miles  
or Steiner seem able to tell, both confessing  
complete ignorance on the subject. Attorney  
Ball for the petitioners, believes that it is  
secreted somewhere over in Williamsburg.

#### License Agreement in Question.

An attempt is being made in behalf of the  
alleged bankrupt in the Imperial case to show  
that there are large amounts due that company  
for rebates and that it is entitled to a rebate  
for the unexpired rental term on a large amount  
of film.

This question was under discussion at the  
last hearing on Wednesday, May 18, which was  
adjourned until Tuesday, May 24.

#### KALEM NOTES.

The difficulties encountered sometimes in the  
making of moving pictures has been dwelt upon  
before. But there has probably never been one  
taken under more trying or dangerous circum-  
stances than that encountered by several mem-  
bers of the Kalem Company, in which three lives  
were risked to obtain a little matter of twenty-  
five feet of negative.

It all happened when the news was flashed  
that the big Merchants & Miners coast liner, the  
"Chatham," had gone awreck on the jetties,  
about five miles out at sea from Mayport, Flori-  
da. Mr. Olcott, the director always on the  
lookout for something novel, conceived the idea  
that the scene of the wreck of a big passenger  
steamer would help materially a picture in hand  
—The Castaways. So, accompanied by Knut  
Rahmn, the operator, and Miss Gene Gauntier,  
the leading lady, they left Jacksonville the fol-  
lowing day for the fishing village of Mayport.

It was a raw, blustering day, unusual for  
Florida, and the sea running so high outside that  
it was several hours before a man could be found  
to take them out. At last, however, an old Nor-  
wegian fisherman consented, providing the lady  
did not go. But he had reckoned without know-  
ing the young lady whose courageous exploits  
in the motion picture field have given her an un-  
usual reputation for daring, and he finally suc-  
cumbed before her winning smiles and the reas-  
surances of the men, who had confidence in her  
nerve. So wrapped in yellow "slickers" and  
covered with rubber they entered the light eigh-  
teen foot, five-foot beam, open motor boat.

Scarcely had they gone a mile, however, than  
an accident occurred which undoubtedly saved  
their lives, though annoying at the time. Some-  
thing went wrong with the engine, they were  
compelled to put back and have lunch while  
waiting for repairs. Had it occurred a little  
further out all would have drowned. At last  
they got started again and soon encountered  
great waves which caused the few fishing crafts  
to turn round. The Norwegian kept looking  
from his seat in the bow to see how much far-  
ther the foolhardy picture people would go. The  
little camera was snuggled up under Miss Gau-  
tier's coat to keep it from getting wet, as great  
waves dashed over and into the boat. Past the  
pilot boat from which were leveled glasses and a  
megaphone voice shouting "Danger, go back,"  
but they were game. The Norwegian knew just  
how to lie in the hollow of the twenty-foot  
waves.

Finally they reached the point near enough to  
get a good picture. Rahmn sat on the side of  
the boat, turning with one hand and holding for  
dear life with the other. Olcott, with eyes fast-  
ened to finder was moving the box to keep the  
wreck in view. Every few seconds a great wall  
of water would blot the ship from the camera's  
eye, but the next moment on the crest of a moun-  
tain high wave the poor broken vessel came into  
view again and the operator ground out all the  
film in his camera. When it was all over and  
they had time to look to see if Miss Gauntier  
was still with them they found her trying to ad-  
just a life belt and appear unconcerned.

The picture, taken in spite of clouds and other  
conditions which strike despair to the heart of  
a photographer, came out splendidly and ap-  
pears in "The Castaways" which the Kalem  
Company are releasing Friday, June 3d.

Having received several sample copies of the Film  
Index, we have become so attached to it that it is  
the first thing we look for in getting our mail, and as  
we feel as though it is the next important step every  
exhibitor of motion pictures should take after in-  
stalling his machine is to add the Index to his serv-  
ice, so enclosed you will find check of two dollars  
for which we are willing to give in return for the  
Film Index for one year.—Bert Austen, The Family  
Play House, Clyde, Kan.



# KALEM STORY PICTURES

A Little Journey to the Hunting  
Ground of the Picture Man

TWO centuries and more have passed since the hostile tribes of Delawares and Iroquois waged a relentless and exterminating war against each other. In this struggle for supremacy and the possession of the rich hunting grounds the region now composing Southern New York state and Northern New Jersey was the scene of many a sanguinary and unrecorded battle between the red men. So fierce was this war that tribes were all but exterminated and lost their identity. James Fen-

"puck, puck, puck, puck" of revolvers followed by the blood curdling scream of a woman and the terrifying Indian war whoop. This will cause you to pinch yourself back to the present and to look twice to be sure that the houses about you are really modern.

A renewal of the firing and the war whoops will impel you on until presently you will come upon a horde of feathered and moccasined Indians dancing about a white man tied to a stake. Then your onward course will be suddenly and rudely interrupted by an equally blood-curdling yell from an entirely different quarter, and in a 20th century dialect:

"Hey you; back up there. What the blankety blank do you mean by butting into the picture," and you will quickly turn to see a bareheaded, bronze faced young man coming toward you waving both arms and looking very much as though he would like to tomahawk and scalp you without further adieu.



Indians Attacking Cabin.

nimore Cooper gives us a glimpse of this in his story "The Last of the Mohicans."

In the pioneer days of America the Delawares occupied northern Jersey and were friendly to the white settlers through treaties made with William Penn and others, but war parties of the Iroquois frequently raided the white settlements in Jersey and Pennsylvania as late as Revolutionary war, and there is record of many a bloody encounter with the Indians in this region, leading up to the very gates of the present city of New York.

Standing to-day upon Nature's battlements on the west bank of the Hudson river and gazing upon Manhattan's twelve storied ramparts of iron, brick and stone which now flank the Hudson on the east, Indian raids and massacres are farthest from one's thoughts. Peaceful homes there are on every hand wherein the dread of Indian marauder never enters. The clang and rumble of the trolley car or the honk, honk of the motor car are the only disturbing elements in this now tranquil region.



Pioneer's Children at Play.

At least, that is the conclusion the casual observer will draw upon a casual visit.

If you are of a poetic turn of mind and fancy free, your thoughts may fly back over the centuries and you may conceive of the noble red man standing upon the outmost ledge of the Palisades gazing regretfully toward the rising sun and flinging a last look of hate at the new civilization which has just begun to crowd him back from the land of his fathers. With your mind thus occupied you may attempt to trace his retreating trail back through the primeval forest. If you do, and you follow him far enough, your imagination may be suddenly assisted by the sharp rattle of a volley of musketry and the



Ferocious "Kalem" Indian.

Having disposed of you to his satisfaction for the time being, the bareheaded young man turns his attention to the Indians.

"That blank mutt got into that last scene," he explains to them, "and we'll have to take the last part over; begin with the dance, and Bill, grab the woman's hair as though you meant to lift it."

Then he steps back to what you now suspect to be a camera, gives a signal and the horrid ceremony of torturing a victim at the stake and scalping a woman is gone through with again and the fact begins to filter through to your brain that you are witnessing a motion picture in the making.

By this time the bronze faced, bareheaded young man has finished scalping the woman and torturing the man at the stake and has come up to apologize for his abruptness. He answers your inquiries and you learn that the assemblage of savages and their victims constitute the Kalem Stock company of motion picture actors and that they are producing a few of the scenes of a picture based upon the raid of a settler's cabin, the murder of the man and his wife in true Indian fashion, and the carrying into captivity of the white children. You were just in time to see the finish.

Again your mind wanders back to the pioneer days when such events as that which you have just witnessed in pantomime actually occurred perhaps upon the very ground where you are standing.

There is the settler's log house—a veritable relic of pioneer days; there the block house where the pioneers sought refuge from Indian raids; so constructed as to afford the best defense against the Indian on the war path. Look where you may the illusion seems to be perfect in every detail. It is just such a place as you would pick out for a forest home. There is the purling stream babbling over the rocks all its delightful freshness as it winds its course through the forest; widening here into an expansive pond; deepening there to form a refuge



The Kalem Block House.

for the speckled beauties for which you delight to angle, and finally racing away through a deep ravine with rush and a roar as the "water" that come down from Ladore."

It is in the spring time, too; the leaves are springing from the buds and the ground is carpeted with wild flowers. The settler has just begun to plant his scant clearing with corn when the red terror has overtaken him. In the stories of Indian savages that you ever read in history or romance seem to come to life, and become real in the incident which you have just seen so vividly portrayed; and thereafter the motion picture has for you a deeper significance and a broader meaning. It provides a clearer, more comprehensive interpretation of historical events than is possible by any other human device.

It is in such realistic portrayals as this that the producers of motion pictures are effecting a revolution in the industry of picture making. Two years ago such productions as the above



The Kalem Log Cabin.

described incident indicated were characterized as "great frosts" and "junk" by the learned gentlemen who operate "store shows." The broadest burlesque—something that would get a laugh—was demanded. To-day, thanks to the persistence of the producers, the story picture, the picture that means something, has gained the ascendancy. To produce such pictures in natural settings the Kalem Company has gone to great expense to procure the proper scenery and surroundings. The pioneer's log cabin, block house shown in the illustrations, are faithful reproductions of their primitive prototypes. The pictures in which these structures and their surroundings appear are portrayals of



cal incidents and traditions of the early settlement of America, facts which lend untold value to those pictures as interpreters of history. The same truthfulness of detail extends to the costumes and customs of the animate objects portrayed. The Indians are as truly Indians as it is possible for intelligent human beings to impersonate.

It is such painstaking effort as this that is making the motion picture a great educational force to-day.

#### ANOTHER PATHE ART FILM.

When Cleopatra was released it was generally considered that Pathe Freres had given the exhibitor one of the best films of the year, and a film that it would be hard to beat. Now, however, they announce for Friday, June 3, an art film, "The Two Portraits," that is just as big a feature as Cleopatra, although of an entirely different character.

The subject matter of "The Two Portraits" is one of the most beautiful imaginable—a child's love for the memory of her dead mother.

Cenee Pre, one of the world's cleverest child actresses, works very hard in her difficult part and exercises her ability with good, strong effect, and the other parts are, as usual with Pathe A. Films, well acted.

The photography and staging are perfect, and with a story that will appeal to every class and color, it looks as if in this film Pathe Freres had another big success.

#### POPULAR HOBOKEN HOUSE.

Of the small moving picture houses in Hoboken, N. J., none do a better business than the Peace Theatre, on Washington street, which is run by E. Guilloud. At all performances the little theatre is crowded with shoppers that are continually passing.

Mr. Guilloud knows what his patrons need in the way of pictures and tries as nearly as possible to get the latest pictures on the market. Only recently he was requested to hold over some pictures that had attracted the attention of his patrons, and went to some expense to conform to their wishes. By doing this sort of favor he has built up a large and enthusiastic following.

Mr. Guilloud is a firm believer of giving the public all that is modern and educational. He wants his patrons to feel safe that on going to see what he has to offer that they will in no way be disappointed.



CORN OFFICE BUILDING, HOME OF SCOTT & VAN ALTENA, AFFORDING UNEQUALED LIGHT CONDITIONS FOR COLOR WORK.

## MODERN SLIDE PRODUCERS

Inception and Development of the Firm of Scott & Van Altena

**A** FACT we are all aware of is the increasing popularity of the illustrated song as a part of a motion picture exhibition. For a long time it was considered merely as a "filler" to give time for an operator to change his reel, and as such was, as a rule, poorly rendered by a near singer, and illustrated with cheaply gotten up slides, which, because of their lack of any artistic or entertaining qualities were offensive to any fairly intelligent audience. But the song slide business has since been revolutionized, and managers of any but the most secluded of coun-

instruction system, which work for quality of slides and effectiveness was awarded a medal at the Paris Exposition of 1900. It was while in this department that the two men met and decided to enter the song slide game together.

Messrs. Scott and Van Altena determined to put the same thought and care into slides for moving picture theatres that they had in the state work. The first set was made for Chas. K. Harris, whom they have to thank for the opportunity to demonstrate their ability to illustrate a song. The song was entitled "I'm Trying So



MESSRS. SCOTT AND VAN ALTENA (DRIVING) ON AN ILLUSTRATING TOUR.

try theatres would scorn to look upon the production of those early days.

The change has been brought about by the manufacturers of song slides themselves. They alone are responsible for the present demand and appreciation of their output, and it is not unusual now to see the illustrated song featured in front of a theatre just as strongly as the films.

Among the several manufacturers who spent their time, money and patience for the uplift of the song slide is the firm of Scott & Van Altena, which firm, though not the earliest in the business, is turning out work that is being talked of throughout the trade. Both Mr. Scott and Mr. Van Altena are men of long experience in the photographic line. A representative of The Film Index had the pleasure of cornering these two interesting men at luncheon recently, and, although they have heretofore treasured most secretly anything in the news line pertaining to their work, on this occasion (let's lay it to the effects of the excellent lunch), the shell was cracked and we were able to obtain some gleanings of what Scott & Van Altena stands for in the manufacture of slides.

Mr. John D. Scott for three years studied under Dr. Elmendorf, from whom he learned coloring, after which he entered the employ of the State of New York, doing most of the high-class sample coloring work for its system of education.

Mr. Edward C. Van Altena has made a specialty of high-class slide work in general for twenty years, and has been in the photographic business fifteen years in connection with the New York State educational department. He made 95 per cent. of the slides for that department during the ten years, from 1894 to 1904, that the state appropriated money for the visual

Hard to Forget You," the slides for which went all over the country and gave Scott & Van Altena a good start. The high quality of the set was appreciated by other publishers, and soon secured for this firm a large amount of business.

Business kept growing, notwithstanding that their price for slides was somewhat higher than that of other manufacturers. It grew, in fact, in such rapid strides that it became necessary to enlarge quarters every year. It was not long before their slides were known all over the country and became looked for by audiences. Today they are known as one of the foremost slide firms in the country. Three or four sets of slides a week are turned out by them in which

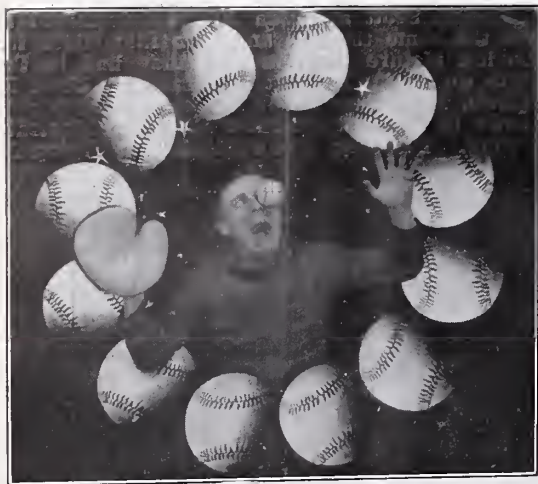


BUSINESS OFFICE—MISS DE HART (IN CENTER).



the original and novel effects obtained are familiar to all. We have often in our slide release column dwelt upon the fact that practically every set contains four or more novelties that are absolutely original and that can only be appreciated by viewing them.

When inspecting their establishment, which occupies one half of the 16th story of the Importers & Traders Building, 59 Pearl St., New York City, one is greatly impressed with the thorough method and system with which the work is carried on. They have evidently adopt-



GREAT SLIDE "HIT"—A NOVELTY.

ed the well known adage, "Order is Heaven's first law," so neat and businesslike is the place. In all the many departments, from the dark room to the finishing room, personal supervision by the heads of the concern prevails. They have been through it all and know what should be done in each department from the slightest detail up.

Regarding the quality of their work it is well to mention some work done by them recently for the State educational department. In the winter of 1908 they photographed 150 famous masterpieces in the Metropolitan Museum of Art, New York City, from which four slides of each were



ANOTHER ATTRACTIVE NOVELTY.

made and colored, each slide being colored before its corresponding painting, obtaining an absolutely faithful reproduction. Each slide was passed upon by the head of the Art Department before accepted by the State. Artists expressed surprise at the results obtained and did not believe it possible that a slide could be made to even compare with the original painting. They were highly pleased.

Scott & Van Altona are sole colorists for the geographical maps of the New York State Educational Department, upon which the most exacting workmanship is demanded.

More recent artistic work done by them was in connection with the Wanamaker Indian Expedition No. 2, under the direction of Dr. Jos. K. Dixon, lecturer for Mr. Wanamaker. Mr. Scott, as photographer, accompanied a party to the Crow Agency, in Montana, an Indian reservation where Indian chiefs were brought from different parts of the United States for the special purpose of being photographed for the Wan-

amaker lecture. Many aspects of Indian life never before photographed were secured and have been reproduced in colored slides remarkable for their rarity, with coloring true to nature. These slides were recently exhibited before President Taft in Washington, and are now being shown at Wanamaker's Philadelphia store and soon to be exhibited in New York City.

Messrs. Scott & Van Altona believe in "every one to his vocation." Their absorption is in the technical end of the business. Office management is entrusted to a very competent young lady, Miss Mable De Hart, who has filled her position with efficiency for a long time. Anyone who has visited Scott & Van Altona's office cannot forget this quiet, polite, little person.

With such an admirable organization it is difficult to conceive of anything else but success, and still more success for this firm.

#### VITAGRAPH NOTES.

The Vitagraph Company is always timely and up to the minute; everything they do means something, holds the interest of the public and give it something to think about. Just look at this picture and you will take off your hat and see the whole thing through. My! My! this is great, something special; everyone should see this. It ought to be shown in our colleges and schools, both male and female, and business men's leagues. Of course it won't be, and it is up to the exhibitors to show it to their audiences and get the public, especially the hollow-chested, stoop-shouldered, week-kneed and overwrought brain workers to look at a picture sermon of how to take care of the human body, get it in shape and keep it so.

James J. Corbett, "Gentleman Jim," preaches the sermon in an ingeniously arranged play with the introduction of a friendly boxing exhibition with another champion boxer, and they certainly do show a thing or two about keeping one's self in good physical condition. Just watch the foot work and side steps. Dancing isn't in it. Whew! Look at those rights, lefts, upper and under cuts, cross counters, hooks, bore-ins, defense attack and knockouts. Talk about physical culture. There isn't a muscle or joint that isn't exercised.

Here is where the ladies will get an idea of what they can do to keep well and beautiful. "Gentleman Jim" meets a frail young lady at a reception and arranges to put her through a course of training and physical culture as practiced by a professional athlete and it is here we see him giving her lessons in bag punching, shadow boxing. The benefit is marked in restored health and strength.

This picture will create great interest everywhere; it will dissipate the foolish ideas of boxing and give everybody some notion of the necessary preparation for great athletic contests and boxing matches such as the Jeffries-Johnson encounter, which is being exploited at the present time and in which Mr. Corbett is a past grand master of the art of self-defense and the producing of a sound mind in a sound body.

The bathing season is open. You would think so if you had seen the number of actors thrown into the "Vitagraph Lake" last week when "The Down on Men Club" was being put into moving pictures. The girls were equal to the occasion, and they showed their determination to down the men every time they showed their heads above the water. Then the boys got into the spirit of the sport and said "Come on in, the water's fine," and those who didn't want to come in had to go whether they wanted to or not, and they weren't particular either. It was a great day for "Ducks."

The Vitagraph Company is way ahead, of course it is. What we mean to say, it is way ahead in its work and the increased releases have not phased them in the least. So well is their corps organized that they have kept several weeks ahead of the supply and demand. There are some pictures now under way which are on a more magnificent scale than any ever done in moving picturedom.

#### A VITAGRAPH FEATURE FILM.

"Old Glory." Long may she wave! This will be a Vitagraph feature film; an allegorical, patriotic picture of the birth of the flag, introducing all the great men from the "Declaration of Independence" to the present time and giving all the most important events in the history of America.

This issue will arouse the enthusiasm stir up the patriotism of the nation and make the rest of the world take off their hats to the Stars and Stripes as they triumphantly wave under the outstretched wings of the eagle.

#### LUBIN NOTES.

A Veteran of the G. A. R. the Lubin release made Decoration Day, has won unqualified approval from those who have seen it in the story projection room. The make ups used by the players in the scene at a meeting of the A. R. post are remarkable as character studies. Some twenty actors are used in this scene, post in a small country town with its handfull grizzled veterans—and they were given a hand in the matter of make up subject to approval of the director. The result was a competition in make up, some of the players try a score of effects before they were content. The making of the picture was delayed more than a week to permit time for experiments, but the result is well worth the delay.

A comedy along the well established Lubin lines with a Western background is something of a novelty, and Percy, the Cowboy, which will be released June 2, is a remarkably funny film. The advent of the Easterner on the ranch with a ribbon-decorated revolver and a perfectly lovely sash about his sombrero is enough for the local cowpunchers. The letter that precedes Percy asked that he either be made into a hero or be killed. The punchers only half killed him and then made a man of him. The background are as beautiful as any of the recent Lubin Western releases. The film starts with a chuckle and develops into a roar of laughter culminating about six inches before the end of the reel.

Grandfather's Gift and Officer Muldoon's Lubin form the Lubin split reel for June 6th. The first employs the clever child who was the hero of The Angel of Dawson's Claim. The latter is a fast little comedy.

Eighteen new players were added to the Lubin Stock Company the past week, the addition being made to enlarge the company for the heavy productions pending, the older members of the company being retained. Other engagements are under consideration.

In one of the stories received by the Lubin Scenario Department last week the most essential property was a monkey which was to be killed and disemboweled in front of the camera. The story was much enjoyed by the staff, and was returned with regrets.

On Thursday of last week the Lubin photographers made 2,200 feet of negative; more than sufficient for a week's release.

#### MELIES NOTES.

As long as the public will demand Indian pictures, why not have good ones? "The Face Princess" which is G. Melies' release on May 26 is the story of a white child on the great plains of Arizona, who grew to womanhood believing that she was the daughter of an Indian Chief, until she falls in love with an officer in the army and her real identity is closed. Conventional story, eh? Yes, wait until you see how it is acted and photographed. The pictures were made on the spot with the real Indians of the southwest—not a blanket kind. There it is too warm to need a blanket.

Wait for the next releases, "The Palace Secret" on June 2. You remember "The Angel of the Church"? This is another great story set in old Mexico, with its picturesque natives, misadled priests and intense atmosphere of love and hate.

A "Star" feature soon—"Love's C. Q. D., or Saved by Wireless."

#### PATHE'S NEXT AMERICAN RELEASE

Pathe Freres announce for release on Monday June 6, their next American Western Drama "The Flag of Company H." This picture is of special interest owing to the fact that the central part is played by a dog whose performance is almost human. When the outlying camp is attacked and overcome by the Indians the dog goes up the flag buried to avoid being captured and takes it across country to the nearest military camp and leads the soldiers back to in turn defeat the Indians. The finale showing the death of the last survivor of the brave company when the four footed hero lies down beside him bringing any audience to their feet. Pathe Freres have broken their own record.



# CHICAGO LETTER

By James S. McQuade

WHILE the United States takes a leading part in the manufacture of the world's film product, it must be confessed that the exhibition end of the industry will not bear comparison with English or Australian enterprise. The truth is, moving picture entertainment with us has not, as yet, reached that stage of dignity and importance which by right belongs to it.

Where can we point to a theatre, with a seating capacity of 4,000 or 4,500, that is devoted exclusively to the presentation of moving pictures, backed by good music only; or where can we point to one that will seat 1,000 people (except Saxe theatres in Milwaukee) where the owner or manager, has sufficient faith in pictures to run them without an admixture of vaudeville? Here can we find a moving picture theatre where patrons of the better class attend in evening dress, as they do operatic and dramatic entertainments?

There is a fault somewhere, and picture theatre patrons in this country are not responsible. While the manufacturing and exchange departments of the licensed film industry in the United States need not yield first place to those of any other country, it must be confessed that our exhibitors, as a class, do not measure up satisfactorily with those of the countries already referred to. Our picture entertainment, as a rule, is not properly housed in the first place; and, here it is, there is displayed a lack of confidence in its drawing powers on the part of the manager.

While the licensed manufacturers and exchanges have large capital invested, we find that exhibitors are inclined to think that a thousand, or a few thousand dollars, is sufficient to open a picture theatre. Some seem to think that a hole in the wall, so to speak, is sufficiently dignified for the exhibition of moving pictures. And men, from other callings, without an iota of the showman's instinct or knowledge, rush into the exhibiting business to its great detriment and their own loss.

Is the time not ripe for intelligent showmen of means and reputation to take advantage of the great opportunities offered in the United States and Canada for first-class moving picture theatres, where patrons will be glad to pay 10, 15 and 25 cents to see a first-class picture show?

The following interview with Mr. T. J. West, of London, Eng., probably the greatest exhibitor of moving pictures in the world, will furnish matter worthy of careful thought on these questions.

## The "West Limited" M. P. Enterprises.

I met last week, during a short stopover in this city, the veteran English moving picture exhibitor, T. J. West, whose interests in the exhibiting department of the film business are of almost imperial extent. Imperial, that is, so far as British territory is concerned; for Mr. West's chain of picture theatres in the United Kingdom stretches from Edinburgh, Scotland, to the Channel islands, and throughout the commonwealths of Australia and New Zealand.

## Largest M. P. Circuit in the World.

Mr. West's enterprises are known under the incorporated title of "West's Limited," of which he is the managing director, and it is affirmed that he controls more moving picture theatres than any other manager in the world. In England and Scotland Mr. West's success was gained by clean, high-class picture entertainments, every program being carefully censored and selected and happily varied by good music.

## Ventures Into Australian Field.

About five years ago his attention was directed to the practically unexploited fields in Australia and New Zealand. Satisfying himself that, since drama and other forms of entertainment proved successful there, no good reason could be given by the presentation of moving pictures, according to his methods, should not, he set out for New Zealand. Moving picture managers there had never dreamt of a permanent picture theatre, even the largest cities, and when Mr. West, on his arrival at Dunedin, requested the manager of the leading dramatic theatre to book pic-

tures for a month's run, he was looked upon as being decidedly "off his trolley." Previous to that, a week's run, from time to time, had been considered the limit; but it must be remembered that the programs offered were vastly inferior to those which Mr. West had prepared himself to offer.

## Success Instantaneous.

The theatre was packed the first night, and the carefully varied and well arranged program, with imposing musical accompaniments, was received with applause. Managers who had scoffed at the venture now saw things in a new light, and predicted success for the "West" order of picture entertainments. Other cities in New Zealand were tried, with like encouraging results, and then Mr. West sailed for Sydney. There the New Zealand success was repeated; and, in succession, Melbourne, Adelaide, Brisbane, Perth, Fremantle, etc., fell before the up-to-date, satisfying methods of this master of motographic exhibition.

## Nineteen Permanent Theatres and Eight Circuits.

At the present time, Mr. West has 15 permanent theatres in Australia and four in New Zealand. Besides these, he has established permanent circuits covering every district of import-



Mr. T. J. West.

ance in Australia, namely, two circuits each in New South Wales, Victoria and South Australia, one in Queensland and one in West Australia. All these theatres are conducted on the same plan—a weekly program of the best pictures, selected from the world's product and supplemented by music of a high order, and one change of films weekly.

## A Splendid Working Staff.

Since Mr. West makes headquarters in London and devotes much of his time to traveling, in order to keep himself intimately acquainted with the conditions governing his widely scattered interests, it is very essential that the numerous officials of his staff should be not only well selected, but also engaged on a basis that will stimulate effort and beget zeal and enthusiasm in striving for the best results. To ensure this, he has adopted the policy of giving his local and district managers a percentage of the profits, in addition to a liberal salary, and similar arrangements are in effect with his general managers, touring directors, etc. Over 600 men are

on the permanent payroll in Australia alone and over 150 in New Zealand, while the figures for the United Kingdom will show several times the sum of these numbers.

## Good Music Important Feature.

The "West" type of picture entertainment lays important stress on good music. No cheap, selected-at-random orchestra will measure up to the "West" standard.

"I employ 200 musicians in Australia, the year around, for my 15 theatres, and the yearly payroll for that item alone is \$150,000," Mr. West informed me. "These men are finely uniformed and each is a trained musician. No; I don't have to go out of the country for them. They are all native Australians, and the same applies to New Zealand."

## Some Theatres Hold 4,000 and 4,500 People.

"What is the capacity of my theatres out there? Well, the four largest will each seat from 4,000 to 4,500 people. The size of our screen is 35 by 30 feet and our lamps require from 80 to 100 amperes. We give a two-and-a-half hours' show and use 8,000 feet of film nightly. We change on Thursday every week. The prices are, in American money, 12, 25 and 50 cents. Our lowest priced seats are close up to the screen, while our most expensive are in the center of the house and the medium priced at the back."

## Attend in Evening Dress.

"It is the custom of those who pay the highest prices to attend in evening dress, just as at dramatic or operatic offerings, and the most highly cultured people in every city are our patrons. Indeed, in Australia and New Zealand we get the better class of patrons in greater numbers than in any other country. There is one point of difference between English, Australian and New Zealand picture goers and American that I would like to draw attention to. It is this: Your audiences seldom applaud a picture, while ours do. Why a picture should not be applauded, when it is good, just as a singer or an actor is, does not appear clear. I believe the fault lies with the management of the house."

## Applauding of Pictures.

"Now, in my theatres, every reel is provided with about 18 inches of blank at the end. On the instant that a reel is run out, the machine is stopped, and the white appearing, the audience sees at once that the subject is finished. The short lull gives them a chance to applaud, which they always do, when pleased; and the succeeding reel is introduced while they are still applauding. This applause means a great deal, as it increases the importance of the picture by viewing it as the real, living enactment of a drama, comedy, or other subject."

## A Varied Picture Program Necessary.

"Just as much care and judgment should be taken in the arrangement of a moving picture program as there is in that of vaudeville. Similarity of film subjects begets monotony in a program and, therefore, dissatisfaction among the audience. We try to vary our program by giving scenic, dramatic, comedy, industrial or educational, colored film subject, and so on, in order. No; we have never used vaudeville in our picture houses. Just good music."

## Publicity Methods.

"We use the newspapers strongly in advertising and, on the average, spend \$125 for each show weekly. So far as billing is concerned, we use it when that form of publicity appeals to the public. For instance, we bill in Melbourne, but not in Sydney. Of course, we use all the American posters that are issued in front of the house."

## No Sunday Show.

"We have six night shows every week, and Wednesday and Saturday matinees, but do not open on Sundays."

## American Product in Demand.

"There is big demand in Australia for licensed American film subjects, and we buy all makes. In London we purchase \$2,500 worth of film weekly to meet our Australasian needs alone, and the subjects are selected from 60,000 to 70,000 feet of film."

Mr. West arrived in Vancouver, B. C., May 4, from which point he came direct to Chicago. He sailed from New York for London Saturday, May 21, after spending a week in the big town.



# WE'VE GOT 'EM ALL GOING!!

The Right Film at the Right Time is What  
You Exhibitors Want, and We Have It!

## The Best Service in America

### THE AMERICAN FILM SERVICE

"THE HOUSE OF SPECIALS."

77 South Clark Street, CHICAGO

#### The George K. Spoor Co.

The well known licensed exchange bearing the title of George K. Spoor Co., has a history so intimately interwoven with the career of George K. Spoor that a sketch of its origin and development will include an account of some of his principal activities in the film industry.

It was in the Fall of 1895 that the firm of George K. Spoor & Co.—a non-incorporated concern—was formed, its offices being situated in the old Newberry building, on Kinzie street. The firm confined its business to furnishing a complete moving picture exhibition service to theatres, parks and traveling organizations, which later became known as the Kinodrome service. About 1904 the demand for films on the rental basis became so great that it was decided to form another company to take charge of the rental business exclusively. Accordingly, in 1905, the National Film Renting Co. was incorporated and did an enormous business, almost any price being paid for the use of film at that time and later. In the meantime, the George K. Spoor & Co. introduced the Kinodrome service throughout the country, and the full establishment of that service led up to the amalgamation of George K. Spoor & Co. and the National Film Renting Co. in 1909, the new firm title being, as at present, George K. Spoor Co.

As is widely known, the Kinodrome service, which is used by all the high class vaudeville theatres throughout the country, includes the furnishing of Kinodrome machines, films, machine operators, and everything of a mechanical nature connected with picture exhibition. At the present time, therefore, every department of the George K. Spoor Co. has two subdivisions, one taking care of the complete service referred to, and the other caring for the rental service only.

The entire exchange of the Geo. K. Spoor Co. is thoroughly departmentized. There are the executive, publicity, bookkeeping, auditing, correspondence, recording, filing, inspection, booking, supply and machine, repair, shipping, operator and poster departments, and the head is responsible for his subordinates. Supervising this well organized and highly efficient force is General Manager A. M. Kennedy, who, in his turn, is responsible to the president, Geo. K. Spoor. Mr. Kennedy has filled his present position for two and a half years, and much of the fine working edge and splendid system prevailing throughout the departments can be justly attributed to his keen executive ability and youthful energy.

Within the past two years, the business of the exchange has grown with rapid strides. The books show an increase which amounts up to between 500 and 600 per cent. for the last two years, and which for the last 12 months shows a gain of 50 per cent. over the volume of the preceding year. This increase is attributed by Manager Kennedy to judicious advertising, to a system evolved by years of experience in the moving picture business and to a thorough understanding of the needs and requirements of exhibitors.

The George K. Spoor Co. operates throughout the United States, from Jacksonville, Fla., to Idaho and from Los Angeles to New York state. Even in far-away Manila, P. I., it can point to customers. The largest volume of business, however, is done in the central states.

Among features of the Geo. K. Spoor Co.'s service that recommend it to customers Manager Kennedy mentions: liberal purchase of films so as to meet all demands; unflinching courtesy on the part of employees; painstaking inspection of every reel, regardless of age or make, prior to delivery; the absolute elimination of repeaters; promptness of delivery, and, finally, the absolute honesty instilled into the mind of every employee by George K. Spoor, who impresses on all the motto, "Never promise a customer anything you cannot give him; lose him first."

The following letter received May 12 from J. L. Hall, owner of the Palace theatre, 5903 State street, this city, will bear witness to the painstaking of the inspection department:

Just a line to remind you that I have now had service from you for twenty-eight weeks continuously, and although people say I am very hard to please, I am glad to tell you I am satisfied. During the last eleven days, by actual count, I have put through ONE HUNDRED AND TWENTY-EIGHT REELS of film without having had to make a splice or stop the machine for any cause whatever during a reel of pictures. Probably this is of no special interest to you, but it interests me very much and it reflects so much credit on the work done in your inspection department that I thought I would tell you. As you are aware, I operate my own machine, and when I speak of the condition of a reel of film I pretty nearly know what I am talking about.

In closing the interview Mr. Kennedy made the following remark, which I quote verbatim:

"If there is any one thing more than another to which we can attribute the astounding success of the Geo. K. Spoor Co., it is the unswerving loyalty and sustained enthusiasm displayed by the working force, from the heads of departments down to the office boys. This feature of the Geo. K. Spoor Co.'s force is being referred to repeatedly by our customers."

#### Chicago Film Brevities.

C. I. Ramsdel, manager of the Omaha branch of the Pittsburgh Calcium Light & Film Co., was in the city on a hurried trip last week. While here he made arrangements with manufacturers and importers for increasing his weekly purchases of film, the rental business in his section having increased wonderfully of late.

Joe Hopp, president of the Standard Film Exchange, issued the first number of a four-page paper, quarto size, entitled the "Standard," May 14. It is intended for exhibitors and will be issued semi-monthly. Its avowed object is to boost the film business, and (though not expressed), incidentally, to boost the service of the Standard Film Exchange.

The Western Producer of the Selig Polyscope Co. at Los Angeles, has wired his firm that he had just secured negatives of a remarkable, big oil gusher, near that city, on Saturday, May 14. He also states that it was just by chance that he was on the spot. It is expected that the pictures of this scene will be one of the most sensational and interesting ever taken in that line. The Associated Press has sent out dispatches from Los Angeles describing the gusher as one of the greatest yet seen in any oil field.

K. W. Linn, Western manager of the Pathe Freres, states that business has picked up at least 30 per cent. since he took hold. He announces that the first American made Pathe film, "The Girl From Arizona," which was released May 16th, has made a big hit and is in

great demand. Mr. Linn is constantly receiving letters from customers throughout the West, which show the great interest created in the films to be turned out in the New York studio of the Pathe people.

Hal Reid, author of numerous plays, has just been added to the list of eminent writers on the Selig scenario staff. "Human Hearts," "The Knobs of Tennessee," and "Prince of the World," are some of his best known plays.

K. W. Linn, of the Pathe Freres, expresses great sympathy for the referee in that famous "badger fight." He hopes that like sympathy for that official will be general throughout film circles.

George Gilmore, manager of the Ideal theatre, believes in effective advertising, and, as a result, his house is generally filled. In addition to other publicity aids, he runs a two-column advertisement, 7 inches deep, in a Chicago weekly paper, which has wide circulation in his district. His patrons are familiar with the product of every licensed manufacturer, and the ladies are frequently overheard praising or condemning, as the mood seizes them.

"Away Out West," to be released shortly by the Essanay Co., is pronounced to be one of the greatest Western feature films yet released by that firm.

L. D. Timmins opened the Ellis theatre, 936 East 43d street, Saturday, May 14. Mr. Timmins sold out this theatre about a year ago, but recently re-purchased it and enlarged and decorated the interior. Business opened with a boom, and the program of moving pictures and songs gave great satisfaction. The Theatre Film Service attends to the booking. Mr. Timmins is a well known business man and is engaged in the private banking business.

The latest Essanay "Tomahawk," edited by Archer McMackin, has the following item: "Henry Miller in an interview with Ashton Stevens of the Chicago Examiner, makes a plea for 10-cent galleries in the better theatres, where the boys can 'see big things' for a small price. He ends with the usual knock at the picture theatre. Why cannot Mr. Miller realize that the moving picture is cultivating in the boys an appreciation of the drama and is fully equipping them with a desire to see the big things in his 10-cent gallery theatre? That's the way it strikes us."

C. A. Schaefer, owner and manager of Ward's Opera House, Sycamore, Ill., paid the Theatre Film Service a visit last week and arranged for a higher class service. Manager Schaefer is doing fine business and has the field all to himself in the thriving little town of 4,500 people. He has been three years in the moving picture business.

F. L. Coppelberger, who runs the Majestic theatre in LaCrosse, Wis., paid us a visit last week. The Majestic has a capacity of 900 and is a new house, costing \$40,000. Mr. Coppelberger states that business is very good with him and he made arrangements with the Theatre Film Service while here for a higher quality service.

H. E. Wolfe, manager of the Jewel theatre at 2504 Wentworth avenue, this city, was seen last week and speaks highly of the condition of business. He is a strong supporter of the service furnished by the Theatre Films Service Co., as it always brings in the money. Mr. Wolfe's partner in the business is F. S. Fisher.





Interior of Offices of Geo. K. Spoor Co., 435 N. Clark St., Chicago.



## PROGRESS OF OPTICAL PROJECTION IN THE LAST FIFTY YEARS

By George Kleine,

President of the Kleine Optical Co., Chicago and New York.

Copyright 1908, by George Kleine.\*



In order to appreciate the enormous strides that have been made in the development of projection work, we need go back only half a century. I have in my possession an elaborate catalogue issued by Benjamin Pike, Jr., in 1848, who operated the largest and richest optical house in the United States at that time, and the catalogue in question was considered a magnificent work in its day.

My father, C. B. Kleine, was apprenticed to this firm in 1855 and learned his trade with the thoroughness of that day.

The catalogue consists of two bound volumes of 350 pages each, profusely illustrated with wood-cuts, and was an exceptionally expensive work for the period. This catalogue covers all of the apparatus dealt in by the largest optical house of the time, including magic lanterns.

### Early Stage of Projection.

It was at a later period that the business of manufacturing and selling projection apparatus became specialized, and the matter in this catalogue shows the development of the industry up to that time. In over 700 pages of matter the section devoted to magic lanterns occupies seventeen pages, which demonstrates the relative importance of the art.

A perusal of the lantern section of this catalogue will bring a smile to the motographer of the present day. I quote the following entertaining paragraph, giving solemn instructions covering the use of the magic lantern of the time, where it is stated on page 208, Vol. II.:

"Instead of placing the lantern on the table it is often more convenient to hold it under the arm, or it may be fastened around the waist, as directed for the Phanta's Magoria, taking care to keep it upright; the natural history subjects may then be given in their natural sizes with the utmost facility."

The writer then goes on to state that "if the lantern has stood for some time it will always be necessary to wipe the glasses with a piece of wash leather previously to exhibiting it."

### Slides Were Then "Sliders."

Slides are referred to as "sliders," and the writer states that "they must be well wiped if dusty."

On page 208 we find the following morsel:

"The person who manages the lantern must fasten it to his middle with a leather strap passed through the loop soldered to the back of the lantern, and holding the lantern with one hand adjust the top with the other. He should now go up pretty close to the screen and draw out the tube until the image is perfect, which, of course, will be very small; then walk slowly backward and slide the tube in at the same time to keep the image distinct."

### Aiming at Motion and Shivering Effects.

The following paragraph indicates that even at that early day there was a striving for a motion effect upon the curtain:

"To give motion effect to the images, a variety of movable sliders are made for this purpose, many of which produce very curious appearances; but with the usual sliders the images may be made to travel in a circular, elliptical or other direction by moving the lantern in the corresponding way, which will produce the like motion in the images. \* \* \* A shivering motion may be given to the images by giving the lantern a sudden shake. \* \* \* By standing at the bottom of stairs a figure may be made to appear to be going up by giving the lantern a slight angular motion. \* \* \* In the same way this figure may be made to lie

on the floor and rise to a sitting or standing posture." \* \* \*

"A great variety of curious effects may be produced; many of these are often exhibited in

made by Langenheim in Philadelphia in the sixties; previously slides were not photographs, but were entirely hand painted, cost of good slides averaging \$25 each. Langenheim met with difficulties when he first introduced photographic slides and when he died Briggs of Philadelphia continued the manufacture.

To illustrate the quality of the Langenheim slides C. B. Kleine mentions the following incident: A McAllister outfit including a stereopticon worth \$450 and a lot of Langenheim slides were sent to Albany on the New York Central Railway sometime in the seventies. The train ran into the Hudson river and the outfit rested on the bottom for a number of weeks. When



GEORGE KLEINE

George Kleine was born in New York City in 1863. His father, C. B. Kleine, still living, has the distinction of being the oldest stereopticon manufacturer in the United States, and was the first in this country to make that calling a specialty.

The subject of this sketch had all the advantages of a liberal education, and graduated from the College of the City of New York with the degree of A. B. at the age of 19 in 1882. In 1890 he left New York for the West and selected Chicago as the scene of his operations. Here he started in the optical business in 1893, and four years later the Kleine Optical Co. was incorporated.

Mr. Kleine had followed with keen eye the growing importance of the moving picture, and as early as 1896 he had made a specialty of handling films, picture machines and supplies. The high intelligence, business acumen and energy displayed by Mr. Kleine in the film business soon brought the Kleine Optical Co. into prominence as one of its principal factors, and when the M. P. P. Co. was formed in January, 1909, he was admitted as a licensee. As is well known throughout the United States and Canada, the Kleine Optical Co. imports all the product of Gaumont and Urban-Eclipse.

public, and from what has been said those who take pleasure in these machines will soon be able to produce most of them."

Thus do we find authority for the shivering motion upon the curtain which is even to-day produced by some operators. Who knows but that some of them are in the habit of taking their machines under the arm while projecting, and giving them a sudden shake?

### Photographic Replace Hand Painted Slides.

With the development of the art of photography painted slides were gradually replaced by photographic slides.

The first colored photographic slides were

the wreckage was recovered and the case opened the slides were found to be wholly undamaged.

The old optical house of T. H. McAllister, New York, dealt very largely in microscopes and physical apparatus, until C. W. McAllister, the son, entered the business and gave his attention to the development of the stereopticon and views.

### C. W. McAllister Entitled to Credit.

Although a young man just out of college, he saw the opportunity offered by the lantern as a means of public entertainment, and to him belongs the credit of being the first to special-

\*NOTE.—This article was written by George Kleine in 1908; and, as a compendium of the history of optical projection in America for the last half of the nineteenth century, it not only affords valuable, interesting and instructive reading to all engaged in the film industry to-day, but it should be given a safe place in the carefully kept files of everyone interested in stereopticon and moving-picture projection.



ize in stereopticon work, and promote its use for professional entertainment.

Within a short period all other branches of the business were relegated to the rear, and the transactions of T. H. McAllister were almost exclusively confined to projection apparatus and views. The business became very profitable, and the large investment called for by the improvements made in various directions were warranted by results.

C. B. Kleine left the old firm of Pike and started in business for himself in the early sixties. When T. H. McAllister first took up the stereopticon as a specialty the better grades of lanterns were made in my father's shop, and many of the improvements that are standard to-day were first worked out by C. W. McAllister and C. B. Kleine, in the '70s and '80s.

As a boy I spent many hours out of school in my father's shop, deriving a juvenile delight in playing with magic lanterns, microscopes and electric batteries, in which I was intensely interested.

#### Lenses Costly Thirty Years Ago.

It will interest the exhibitor of to-day who objects to paying current prices for condensing lenses to know that at about 1875 the manufacturer paid \$4.50 for a single condensing lens, and the exhibitor \$15 per pair. Manufacturing had not become systematized, and the only man in New York who was in a position to grind condensers was named Weiskopf, who made a great mystery of his methods. I can recall distinctly as a boy of 12 having the door leading into his shop slammed in my face on more than one occasion, for fear that his secret methods would be discovered.

#### The Dissolving Stereopticon.

During the period extending from 1875 to 1880 the dissolving stereopticon came into popular use for the higher grade of projection work. These were very elaborate affairs, the bodies being made of wood placed side by side, and the illumination limelight gas, usually taken from a gas-bag, even when purchased in tanks from calcium light companies, it being the practice to fill the bags from the tanks before using. This was probably due to the use of low pressure dissolving keys exclusively, the first high pressure key of which I am aware having been patented in 1884 by T. H. McAllister.

The old style low pressure key was unable to regulate the flow of the gases fed from high pressure tanks, although there developed the use of "regulators," first in England and afterwards in America, to reduce pressure before it reached the key.

The dissolving stereopticon with wooden bodies was an expensive affair, being listed, with the simplest equipment, at about \$450.

#### Evolution of New Type of Lantern.

The increasing popularity of the lantern as a means of entertainment brought traveling exhibitors into the field, and it was found that the stereopticon with wooden bodies was too cumbersome. To T. H. McAllister and C. B. Kleine is due the credit for the evolution from the old type to the later, more compact and transportable style of lanterns, whose body is made of Russia iron, connected with the objective lenses by means of leather bellows.

With the passing of time, economy of bulk went to the other extreme, which was, in my judgment, an error. Lamp-houses were made so small that the tubes of the lime-light burner projected back of the lamp-house. This extreme economy of space gave but little room in the lamp-house, which became over-heated during operation, and allowed no working room for the operator.

#### Metal Substituted for Wood in Body.

There is a marked tendency at the present time to revert to the larger lamp-house, although practically all of the American instruments employ metal instead of wood. There are two reasons for this, one of them being the almost universal use of the electric lamp in place of the lime-light burner, demanding a larger lamp-house, and the other the decrease in the number of instruments that are used for traveling purposes, and the enormous increase in permanently located exhibitions, which make bulk or less importance.

The old wooden lamp-house had a great advantage in that it afforded sufficient room for the operator's manipulations, and did not become heated.

#### How Old Type Lenses Were Made.

In the old type of McAllister lantern, condensing lenses were spun in their cells; and, whenever a condenser cracked, the cell had to be sent to the shop and a new condenser spun in its place. For some mysterious reason, possibly because of the method of mounting and because the illuminant did not generate as much heat as the electric lamp, the breaking of condensers was not nearly as frequent as to-day—a rather fortunate thing for the exhibitor, considering the cost.

#### M. P. Machines First Marketed in 1896.

Motion picture machines were first sold in the open market in 1896, and at that time there were hundreds of traveling exhibitors who were using either a single magic lantern or a dissolving stereopticon. Lantern slides had reached a maximum of photographic perfection. The trade had developed in England, France and Germany during the preceding fifteen years, and slides were being imported into the United States in great quantities.

The better known of the foreign makers were Levy, of Paris; G. W. Wilson & Co., Aberdeen, Scotland; James Valentine & Sons, Dundee, Scotland; John Wrench & Son, London, Eng.; Frederick York, London, Eng., and Alfred Pumphrey, Birmingham, Eng. The best known slide maker in America was C. W. Briggs, of Philadelphia, the quality of whose work was uniformly high. Another maker was John P. Soule, of Boston, Mass.

#### The Briggs Circular Slide.

The best slide of the period antedating the introduction of motion pictures was the wood-mounted slide made by Briggs. The slide was cut circular in shape, colored in oil, and the cover glass was cemented upon the slide. There are slides in existence to-day made twenty to twenty-five years ago that retain the original richness of color, and show no signs of deterioration, evidencing the high degree of workmanship which was put into them.

#### Stoddard Elevates Illustrated Lecture.

I have in my possession an interesting set of bound volumes, probably the most complete extant, giving lists of slides of various manufacturers, published in the late '70s and early '80s. This collection was made by Mr. Mapes, who was Stoddard's chief operator during his entire career upon the lecture platform. I would explain for the benefit of those who may not remember Stoddard, that he was the pioneer in elevating the illustrated lecture to a high artistic and profitable commercial plane.

Stoddard traveled for many years, and his work has rarely been equaled because of the happy combination of oratorical gifts and the artistic pictorial presentation of the subject matter of his discourse.

Mapes was to Stoddard what Oscar Depue is to Burton Holmes—his confident and co-worker. By native ability and interest in the art of projection, such men supplement the work of the lecturer, and furnish shining examples for operators of the day to emulate.

Among these worthy of mention because of their influence upon the business during the past twenty years are Charles Beseler, now deceased; J. B. Colt & Co., New York; Messrs. Bassett and Hoy of the McIntosh Stereopticon Co., Chicago, and Thompson of Boston.

#### Motion Pictures Call Forth New Men.

The introduction of motion pictures brought new men into the field. It was logical that the old stereopticon houses should take up motion pictures, which are a natural evolution in the science of projection.

During the years preceding 1896 there were three firms making a specialty of stereopticon work in Chicago, the McIntosh Battery & Optical Co., L. Manasse and ourselves. When the Magniscope appeared in 1896, invented and manufactured by Amet, of Waukegan, Ill., George K. Spoor, W. B. Moore, (now Moore Bond Co.), and my firm were the first to market successfully the moving picture machine. The Phantoscope had been placed upon the market shortly before the Magniscope, but it was an unwieldy machine of enormous weight, which did not become popular among exhibitors, and few were used. In New York, Raff and Gammon had previously exploited the Vitascope, which was not sold outright, but delivered for use within specified territory, a liberal price being asked for territorial rights.

#### Old Magniscope Sold at \$250.

In 1896 the Magniscope was sold at \$250. There was no question at the time of magazines or other fire preventives; there was no selection of lenses, that in use being generally the Darlot  $\frac{1}{4}$ -size stereopticon objective as the only one available for motion picture projection. It gave a picture about 10 by  $7\frac{1}{2}$  feet at sixty feet distance. There were few experienced operators, and both light and lenses were usually poorly controlled.

The large Biograph was placed in theatres shortly after this and came as a revelation. Its films were much wider than the standard, the individual picture being almost as large as a lantern slide view. This made it possible to use lenses of longer focus and did not require such great magnification with lessened vibration, to the great betterment of the pictures. They excelled in steadiness, clearness and photographic quality all other pictures of the times.

#### Reels 50 to 60 Feet Long.

The Magniscopes that were sold during the last quarter of 1896 were provided with spool banks. At this time the reel system had not been developed, all films were approximately seventeen metres, or 50 to 60 feet, in length, the ends being joined, making an endless film. The slack was strung upon the spool bank behind the machine on velvet covered spools, and the operators was not limited to a single continuous projection of the film.

This was at the time a valuable feature, as these short films were being sold at \$20 each, and the wear and tear were serious. The endless film enabled the operator to consume two or three minutes in projecting fifty feet of such scenes as railroad trains, dancing girls, etc., although a single projection consumed only thirty-five seconds. The novelty of the motion picture exhibition made this possible.

#### In 1896 Cinematograph Cost \$500 a Week.

The Lumiere Cinematograph was engaged for the Schiller theatre, Chicago, during an extended period in 1896 at \$500 per week, the entire act including some nine or ten of these short films, a form of program which would fail in the humblest nickelodeon of to-day.

#### Invention of Reel System.

The spool bank system, as well as the crude construction of the machine and the inexperience of all operators, caused frequent damage to the films, and naturally led to the invention of the reel system.

With the introduction of reels it became possible to lengthen the films. The first reels made held the usual sixty feet, but within a very short time larger reels were substituted to hold 250 to 300 feet. This led to the evolution of the present standard American reel to hold 1,000 feet. I consider this an arbitrary standard, largely brought about by the needs and limitations of nickelodeon and vaudeville runs.

When the Edison Universal Kinetoscope was placed upon the market in 1901 it was provided with six inch reels, and their use with this machine continued for a number of years.

From 1897-8 the Lumiere Cinematograph supported the film upon a shaft without the use of a reel, and owing to the short lengths of the film in use no loop and upper feed sprocket were required, the film being pulled into place from below.

#### Longer Films Call for Feed Sprocket.

With the lengthening of the film subject, the greater weight compelled the introduction of a feed sprocket and the use of the loop (invented by Latham), between it and the film gate. About seventy-five feet marked the limit beyond which it is indispensable to use the feed sprocket and the loop.

#### Pictures Versus Stereopticon Slides.

It is an interesting fact that many traveling lecturers who had been giving stereopticon lectures resisted the use of the motion pictures in connection with their work, but in the course of time one after another was compelled to capitulate, because of the pressure brought to bear by their audiences, and to compete with the new class of exhibitors who went into the public exhibition business after motion pictures became popular.

Fifteen years ago it was a common cry in the trade that stereopticon exhibitions were losing their hold upon the public, but developments proved the contrary. It is surprising

(Continued on page 27.)





# · Essanay Films ·



1910 - - JUNE - - 1910

SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
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			15			18
			22			25
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# MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects



## CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, MAY 23, 1910.—4 REELS.

IOGRAPH—Ramona, dramatic, 995.  
UBIN—The Messenger Boy Magician, trick comedy, 715.  
Winter Bathing in the West Indies, educational, 235.  
ATHE—Romeo Turns Bandit, comedy, 528.  
Little Mary and Her Dolly, dramatic, 436.  
ELIG—The Unmailed Letter, comedy, 1,000.

TUESDAY, MAY 24, 1910.—3 REELS.

EDISON—All on Account of a Laundry Mark, comedy, 450.  
Fortune's Fool, comedy, 530.  
AUMONT (Kleine)—Over the Cliffs, dramatic, 675.  
Floral Studies, educational, 240.  
TAGRAPH—Convict No. 796, dramatic, 977.

WEDNESDAY, MAY 25, 1910.—4 REELS.

ESSANAY—Tin Wedding Presents, comedy, 560.  
Where is Mulcahy, comedy, 400.  
ALEM—The Cliff Dwellers, Indian drama, 940.  
ATHE—Max Leads Them a Novel Chase, comedy, 489.  
Capturing Cnb Bears, educational, 390.  
RAN—ECLIPSE (Kleine)—His Wife's Testimony, dramatic, 1,007.

THURSDAY, MAY 26, 1910.—4 REELS.

IOGRAPH—A Knot in the Plot, comedy, 980.  
UBIN—The Brave Deserve the Fair, dramatic, 700.  
The Sisal Industry in the Bahamas, industrial, 300.  
ELIES—The Paleface Princess, dramatic, 920.  
ELIG—In the Great Northwest, dramatic, 1,000.

FRIDAY, MAY 27, 1910.—4 REELS.

EDISON—'Mid the Cannons' Roar, dramatic, 1,000.  
ALEM—Friends, dramatic, 930.  
ATHE—Mirror of the Future, comedy, 311.  
A Prince of Worth, dramatic, 590.  
TAGRAPH—Auntie at the Boat Race, comedy, 977.

SATURDAY, MAY 28, 1910.—4 REELS.

ESSANAY—The Brother, the Sister and the Cowpuncher, dramatic, 989.  
AUMONT (Kleine)—The Messenger's Dog, dramatic, 506.  
Pete Has Nine Lives, comedy, 446.  
ATHE—A Sailor's Friendship, dramatic, 987.  
TAGRAPH—Love of Chrysanthemum, dramatic, 990.

### ESSANAY FILM MFG. CO.

"TIN WEDDING PRESENTS."—Here is an exceedingly funny comedy story which reflects in a way a moral: "If you want a thing done well, do it yourself." Our hero and his wife have just experienced one of those demoralizing and harrowing experiences of a wedding anniversary party, when people congratulate you on having traveled so far into the state of matrimony without having walked into the abyss of divorce, and a lot of other silly rot. It is Henry and his wife's tin wedding, and the guests have left them everything from a tin kitchen spoon to a clothes hanger. Henry wants to get rid of the stuff, his wife objects. Henry, the Obdurate, makes secret plans and goes out to find an accomplice. He approaches a tramp in the park and offers him \$5 if he will steal into his house at night and remove the objectionable furniture. The tramp agrees, and Henry presses his latch-key into the tramp's hand, agreeing to pay over the money immediately as the stuff is out of the house.

In the middle of the night Henry hears some one in the dining room and goes down to investigate. Sure enough, his tramp, as he thinks, is on hand. Henry points out the bundle of tin ware, presses the money into the surprised burglar's hand and tells him to beat it. The burglar goes out with the tin ware and Henry goes back to bed.

An hour later he is aroused from his pleasant dreams by the creaking of the front door. He goes



down stairs and finds a supposed burglar bundling up the silverware and without investigating further thrusts the intruder into a closet and calls the police.

When they arrive the tramp is dragged out, and Henry discovers his mistake. He has sent a real burglar off with the tin ware and has arrested his tramp and accomplice. He is forced to tip the policemen substantially before they will let the tramp go and also make good with the tramp. This practically cleans him out, but the real climax comes when the next morning an expressman drives up and delivers the basket of tin ware with this brief note from the burglar: "I don't want dis junk, what do you tink I am? Pay de expressman."

"The charges are five dollars," remarks the expressman.

The bewildered Henry pays this last debt and turns the tin ware over to his wife, muttering exasperatingly, "Never again!"

"WHERE IS MULCAHY?"—This uproariously funny farce ought to start a real cyclone of laughter in your audiences. The story is a very humorous one.

Sergeant Mulcahy, a rotund, pompous policeman, reports to the desk sergeant in the station house one morning and receives a note from the chief, ordering him to keep a sharp lookout for a number of mischievous boys, who are annoying the citizens and householders of his part of the precinct. Mulcahy says he will get them, and starting out with his men warns them to watch out for the boys.

Sergeant Mulcahy, an hour later, comes across an old gentleman, who is being annoyed by two boys, who have made a target of his silk hat. Mulcahy

tight, and the more he wriggles the tighter he sticks. The boys see the policeman's predicament and return cautiously, grinning broadly. The fat policeman mutters a few incoherencies and calls down a curse on the kids. They laugh over the situation, and after tormenting the poor cop for a while move away, heedless of his entreaties for them to help him out of the hole.

Eventually Mulcahy is missed at the station. They have no report from him for two or three hours and fear is expressed by the desk sergeant that Mulcahy may have met with some accident.

We return again to Mulcahy, who has been struggling in the fence for an hour. Suddenly he spies his two former tormentors and a large crowd of other young vagabonds maneuvering threateningly toward him. The boys gather around him and lose no time in getting even with their old enemy. The scene finally ends with two or three of the boys pulling the copper's trousers off and making away with them.

This is too much for Mulcahy, who exerts a supreme effort in making his escape. He finds an ash barrel, knocks the end in and crawling into it he makes his way cautiously up the alley.

Another hour has passed and Mulcahy has not reported. Finally the sergeant, in desperation, sends a squad of policemen to search for him, and after a search come upon the poor copper making a back-alley sneak for the police station.

Arriving at the station Sergeant Mulcahy makes a tearful explanation of his terrifying adventures and mourns the loss of his trousers. At this instant a lady, bearing the policeman's trousers, comes in, making inquiries for the owner. Mulcahy identifies them, and the woman, blushing violently, runs out. Mulcahy makes for an ante-room amidst the laughter of his brother cops, but, of course, he is unable to appreciate the humor of the situation.

"THE BROTHER, THE SISTER AND THE COWPUNCHER."—This interesting Western drama presents a strong theme told in an interesting story. Photographically the picture is another masterpiece and reputation builder.



Allan Ardmore and his sister Edith, two young Eastern people, pay a visit to their uncle's ranch in Arizona. Young Ardmore has suffered a physical breakdown and is seeking to regain his health. Albert Weston, his uncle, believes in the doctrine of "back to nature" and sees plainly that what the boy needs is fresh air and plenty of rough, hard work. Summoning his foreman, Dan Wells, he turns the boy over to him and tells him to make a cowboy out of him.

Edith Ardmore attracts Dan's eye and he soon finds that he is in love with her and is partially neglecting his real charge, her brother. He is brought to realize the seriousness of this, when he finds the youth in a gambling house, squandering the little money he has. Dan sees also that Tonia, a young Mexican girl, and habitue of the place, is directly responsible for his evil ways, and calling him aside remonstrates with him kindly and tells him to avoid Tonia.

Ardmore explains that he realizes he is on the path to ruin and promises to mend his ways, but he finds it almost impossible to rid himself of his infatuation for the Mexican girl and again seeks her out.

In the meantime young Wells has given evidence of his affection toward Edith in his careful attention to her wants and by presenting her with numberless little gifts, including a small hand purse. Later he confesses his love and is accepted by Edith.

Ardmore after numerous secret visits to the gambling house loses all his money and Tonia turns him down, not wishing to have anything more to do with so poor a gambler. The misguided young fellow does not understand, he must not lose Tonia, and returning to the ranch house slips into his sister's room



dashes off after the boys, up an alley, across lots and into private gardens, and thinks he has them captured, when they come to a high board fence. The larger boy adroitly leaps over the fence and the smaller chap crawls through a hole just as the policeman's brawny hand is thrust after him. He catches the youth by the coat tail, and in an effort to get a tighter hold of his prisoner, wriggles head first through the hole, but is unable to get further. The boy with a sudden jerk breaks away and runs after the other chap. Mulcahy sees he is beaten and attempts to squirm out, when he finds that he is stuck



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and steals her purse, reflecting that with the money he can again re-establish himself in the good graces of his *senorita*.

This money goes with the rest, and Ardmore, hunting out Dan, tells him of his losing certain money which he must replace. Dan goes to the gambling house and wins back a portion of the money, but refuses to give any to the boy until he has broken off with Tonia. Tonia, he says, does not love him, and as proof of this he offers to show the youth that Tonia would allow any man to make love to her, providing he had money. Young Ardmore demands proof and Dan promises to show him.

Some time later Ardmore finds Tonia and Dan together, and it is perfectly evident that what Dan has said is true. Suddenly a thought strikes Allan. He will call his sister and show her Dan's apparent perfidy and in that way have revenge on his meddling guardian. He calls Edith and offers her a view of her lover's unfaithfulness. Edith, of course, entirely misunderstands the situation and turns away, fully resolved to break with such a trifler as Dan apparently is.

Dan, in the meantime, has found that Tonia is carrying the purse which he gave Edith. He then realizes what young Ardmore meant when he said he must replace certain money. Procuring the purse and denouncing the sinful Mexican girl, he places a number of bills in the purse and hurries to the ranch house.

Slipping quietly into Edith's room he is about to replace the purse when Edith enters. She accuses him of theft and unfaithfulness. Dan does not understand the last charge and pleads innocence to both. She tells him to go and hurls the purse and money into his face. He is about to stagger out when Allan enters and makes a clean breast of his dishonesties. Explanations follow and a reconciliation established between Dan and Edith, while young Ardmore promises to mend his ways.

## GAUMONT.

(George Kleine.)

"OVER THE CLIFFS."—Both a young boy and a dog figure very sensationally in the events of this drama.

At the inn, a group of sailors discovered carousing. With one exception they prepare to leave. This one



attempts to make love to the innkeeper's wife—is repulsed—leaves vowing vengeance.

On shipboard the sullen seaman lays careful plans, leaves the vessel and later makes away with the innkeeper's baby girl. We next see him, with the baby wrapped in a piece of sailcloth, on the road to the high rocks overhanging the ocean. Arrived here he, unknown to himself, is observed by fishermen as he hurls his burden over the cliffs. He now hastens to

the skiff which brought him to land. Here at command of one of the fishermen, their dog attacks him and secures his hat.

Meantime, the good people have sent a courageous youth over the cliff and effected a rescue of the child whom they forthwith carry back to her mother at the inn.

With the cap as evidence, the culprit is readily found and taken into custody.

The combination of so many scenes in one play makes an excellent reel to hold the audience and to please them.

"FLORAL STUDIES."—Although a very short series of pictures, it is possessed of an extreme faculty of interest.

There have been numerous studies of plants and flowers presented to the public, but none which exhibit the perfection of stereoscopic detail.



The various plants have been photographed against black backgrounds and are carefully colored.

In addition, the various groups were made to revolve during the time of exposure and thus show a succession of lights and shadows which produces the relief which adds so greatly to a picture.

This film is as remarkable in its class as was the "Poetry of Waters," among sea views.

"THE MESSENGER'S DOG."—Introducing a canine actor of rare intelligence. A collector making his rounds of calls with his dog, stops to bowl a game of



ninepins with some friends. The exertions and heat of the day force him into a temporary illness. He immediately starts for his home.

On the way he is compelled several times to rest and one occasion leaves his bag of notes and money lying in the road. His dog tries to call him back, and failing to suggest his meaning finally tugs at his master's clothing.

The man, in his partially conscious state, fears the animal is mad, and fires his revolver at the poor beast. Sorely wounded, the dog drags himself to the lost bag, where he holds watch until his master returns in search for the lost purse.

The story develops clearly and is of unquestionable charm to all classes of people.

"PETE HAS NINE LIVES."—The laughable adventures of a lovelorn youth who finds it impossible to seek relief by abandoning this earthly life.

A disappointment in love drives Pete into a chronic melancholia, which finally leads him to decide upon suicide, as the only practical end to his gloomy existence.



Our story concerns itself chiefly with his numerous unsuccessful attempts to shuffle off this mortal coil. Many presumably "sure fire" methods of "leaping into the beyond" fail entirely in his case and leave him only funny woes for promised joy in death.

The out-of-door scenes of this series are carefully chosen in the beautiful hill country of France.

## URBAN-ECLIPSE.

(George Kleine.)

"HIS WIFE'S TESTIMONY."—An easily true story of Paris life, showing the utter degradation to which a man was led by liquor and a wise enemy.

In this feature length drama we offer a simple but well acted play relating the experiences of a workman who is carefully led into ways of vice by a supposed friend who wishes to win the victim's wife.

The rogue in the end learns a strong lesson, though not as severe as he deserves. He almost meets death at the hands of his victim.

Through the patience and goodness of the wife the wronged man is not only cleared of blame in the courts, but led back to right paths of life.

## KALEM COMPANY.

"THE CLIFF DWELLERS."—Scene 1. In front of a cliff dwelling. As the picture opens, the head of a man protrudes from the opening in the house. He looks about, then comes out, down the ladder, stands an instant stretching and then goes back to the opening and calls the other members of the family. They come out, a decrepit old man, a woman of about 40,





# THE Story of Esther



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**THE MARRIAGE OF ESTHER** **ESTHER AND MORDECAI**



Ahasuerus Chooses Esther As His Queen.

1. King Ahasuerus having repudiated his wife, Vashti, for disobedience, commands the young and beautiful maidens to be brought before him, in order that he might choose another Queen.
2. The maidens are richly adorned before coming into the King's presence.
3. The King chooses Esther as his Queen and places the Royal Diadem upon her head.
4. The Wedding Feast.
5. Esther hears from Mordecai that a plot threatens the King's life. The King commands the fact to be recorded in the Annals of his realm.



The Wedding Feast.

A  
 Sumptuous  
 and  
 Gorgeous  
 Production



Beautifully  
 Colored



A True  
 Portrayal  
 of the  
 Victory of  
 those  
 Israelites  
 Who  
 Did Not  
 Return  
 from the  
 Captivity



Esther and Mordecai Save the King's Life.

6. Mordecai refuses to kneel before Haman.
7. Haman decides to secure the King's edict to massacre the Jews.
8. Haman is obliged to participate in the triumph of Mordecai.
9. Esther reveals to the King that she is a Jewess, and denounces Haman as the enemy of her race.
10. Mordecai succeeds Haman.



Esther Pleading For Her People.

## POSTERS

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Mille. Gravier of the Theatre de la Renaissance, as.....ESTHER  
 M. Leonce Perret, of the Odeon Theatre, as.....AHASUERUS  
 M. Legrand, of the Odeon Theatre, as.....MORDECAI

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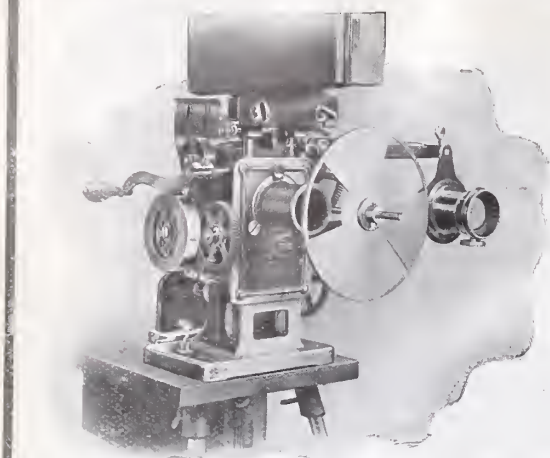
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and then a young girl about 18. The old woman brings some corn, which she proceeds to clean in a woven basket. The old man climbs down the ladder leading to the canyon and then the father, taking an earthenware jug, motions to the girl to go for water. She is timid, and hesitates, but the father roughly compels her to go. The father then climbs back into the house, leaving the mother still sorting the corn.

Scene II. A rude ladder down the face of a cliff showing the girl with her earthenware jar climbing down one ladder to a shelf. Then resting for an instant and starting down another ladder, a long climb down the side of the canyon.

A spring at the foot of some rocks. The girl climbs down the last ladder to the spring. She is thoroughly tired and rests before proceeding to fill her jar. While she is getting the water, a hostile Indian appears in the background, and creeping up stealthily, seizes the girl, who struggles with all her strength, but is being quickly overcome when a young cliff dweller appears. The Indian drops the girl and a fight ensues without weapons. The cliff dweller forces the Indian down and the girl finishes him up by pounding his head with a stone. When the Indian is laid out, the two cliff dwellers size each other up. There is evident admiration and the girl makes it plain that she is greatly taken by her rescuer. But she makes no pronounced demonstrations and again fills her jar and starts up the ladder. The young cliff dweller looks after her with eager face.



Scene III. The shelf is empty. Then the girl's head appears at the opening in the house and she climbs out and stands looking out over the canyon. As she does so she hears a signal from below. She peers over and shows her delight as she recognizes her new found lover. She runs back to the house opening to see if the coast is clear, and finding conditions favorable, runs to the edge of the cliff and signals over for the lover to come up. Presently he appears coming up the ladder and over the low wall at the edge of the shelf on which the house stands. The girl is very shy at first, but the young lover gives her a necklace of beads and then pleads his suit. This is done in more emotional fashion than a regular Indian affair, for there are plenty of evidences that the cliff dwellers reached quite a high state of civilization, as is shown by their dwellings. The girl accepts the young man as her lover and he begs her to go away with him immediately, but she declines and tells him to go, as she hears her father coming. The young man hastily exits over the wall and down the ladder. Then the head of the father appears at the opening commanding the girl to come in. She gives a last look down the ladder at her lover and then goes into the house.

Scene IV. The father and mother are out in front of the house when the old man climbs up over the wall and excitedly announces the approach of some one. Soon an ugly looking cliff dweller comes up over. He has skins and weapons in his arms and in pantomime announces that he has come to make an offer

for the girl within. The mother tries to discourage the match, but the new man fiercely threatens her and she slinks away. The father then calls the girl. She comes out and the father announces that the new comer has come to make an offer for her. She recoils in terror and pantomimes that she will not have him. Just then the girl's lover appears. He too has come to make an offer. He does so and the girl instantly goes to him to show her preference. But the new suitor fiercely catches her wrist and draws her back away from her lover and then challenges the lover to a fight. The lover bravely accepts the challenge, though it is evident that he is out-classed by the newcomer. The two rivals, with the father and the old man, exit to another part of the shelf, leaving the girl and her mother to watch the battle. It is quickly evident by their actions that the fight is on.

Scene V. The four men enter in the order they left the last scene. The two combatants then square off and fight it out with clubs. At the finish the lover is knocked over and is apparently dead. The three other men then climb down the ladder. There is a short interval and then the girl comes rushing in and throws herself upon the body of her lover.

Scene VI. A shelf or niche in the face of a cliff used by the cliff dwellers as a burial place. Four cliff dwellers enter bearing the supposed dead body of the departed lover on poles stretched from their shoulders. They deposit the body on the shelf and put the man's weapons and a pottery bowl beside it and then with the ceremony of picking up a pinch of dust and scattering it to the four points of the compass they leave. The old medicine man then enters and carefully examines the body. He appears to think that the man is not dead. He takes the bowl and shows there is water in it. Then he takes some herbs from a pouch in his belt and mixes a draught in the bowl. He lifts up the supposed dead man and pours some of the liquid between his lips.

Scene VII. The girl is again standing at the wall looking over the canyon when she sees the old man helping her lover up the ladder. She is greatly excited, but as they come into view she helps him and leads him to a rude seat at the side of the house. Then she gives him a drink from a bowl. As she does so she hears someone coming up the ladder. She runs to the edge and looking over sees the other suitor. Trembling with fright she tells her lover, who gathers himself for a supreme effort and as his rival's head appears coming up over the wall he rushes forward and pushes the ladder over so that the rival is hurled to his destruction on the rocks below. The lovers are then clasped in each other's arms for the final tableau of the picture.

"FRIENDS."—Scene I. We see before us a typical home of a poor Southern "Cracker;" a group of dirty and unkempt children are playing about the dooryard while John Ames, the father, is cutting wood. The mother also appears and she too is slovenly and dirty. One of the boys looking down the road sees a man on horseback approaching, and calls the attention of the father, who leaves his work to watch the approach of the stranger. The horse stops and from it climbs a fine looking man of evident wealth. He asks if he can be put up for the night, as he will be unable to reach the next town. The "Cracker" does not look very friendly, but Col. Winthrop is undismayed and he recognizes in the "Cracker" an old schoolmate. Now the "Cracker" also remembers the days of old and with extended hand greets the Colonel and invites him to enter the house.

Now Tess, the eldest daughter of the family, comes from the spring and father introduces her to Colonel Winthrop with evident pride. The Colonel instantly sees the making of a fine girl in this daughter, and tells the father so, and together they all enter the humble abode.

Scene II. It is now two weeks later. The "Cracker" family show no signs of having been improved by Col. Winthrop's visit, and are apparently as shiftless and unattractive as before.

Now the eldest boy comes in with a letter which he hands to the father. It is from Colonel Winthrop, who offers to take Tess into his family and to give her an education. Tess comes in at this point and hears the contents of the letter. It is evident her father and mother do not like the idea, but to Tess it means everything, and with a half sob she throws herself into her father's arms and tells him she wants to go.

Scene III. We are now in front of the Winthrop mansion. Mary Winthrop, the Colonel's daughter, is with him waiting the arrival of Tess. Now the wagon drives up and the young "Cracker" girl with her father gets out. They are evidently self-conscious and embarrassed, but the Colonel soon makes them feel at home and Mary impulsively kisses Tess and welcomes her to her new home.

The parting between the "Cracker" father and daughter is effecting, but they know it is for the best, and Tess now comes into the house with Mary, while her father re-enters the wagon and is driven away.

Scene IV. Three years have now passed by and Tess, the "Cracker" girl, having been given the advantages of an education and all the cultured life in the Colonel's family, becomes a beautiful and attractive young lady, apparently in every way the equal of her friend, Mary Winthrop.

We see the two girls leaving the Winthrop home for a horseback ride and it is apparent that Colonel Winthrop has been treating Tess in every way as the equal of his own daughter. Now we see the two girls cantering along over a rustic bridge.

We now see for the first time the hero of our story, Ward Cole, a fine looking young fellow in hunting costume. He has found a saddle horse, evidently a runaway, and taken it in the direction of the supposed accident. He finds Mary Winthrop lying by the roadside where she has been thrown. Cole lifts her gently, and it is apparent that she is not seriously hurt, but in this brief interval it is clear that she is greatly attracted by the young man who has appeared on the scene so suddenly.

Now Tess rides up, greatly alarmed about Mary, and as Tess helps Mary to her feet it is apparent that the young man is clearly taken with Tess.

Scene V. A week is now passed and Cole has come to pay his respects to the young ladies at the Winthrop house. Mary happens to be alone for a minute, and it is clear from Ward's actions that he has really come to see Tess and not Mary.

Now Tess comes in and we see that the understanding between herself and Ward is complete. These two young people are in love with each other, and poor Mary, who has also lost her heart to Ward, is doomed to a bitter disappointment.

Scene VI. The two girls are alone in their boudoir, just the time for confidences. Mary, not knowing Tess's feelings toward Ward, makes her confession, and Tess realizes that there is nothing for her to do now but withdraw and to go back to her "Cracker" home. She therefore writes a letter to her father to come and get her.

Scene VII. Mary has gone for a walk, leaving Tess alone with her thoughts as she swings in the hammock, and Ward Cole appears. He tells her of his love and asks her to be his wife, but she refuses. He cannot understand her attitude, and is terribly hurt, but Tess will not yield, and Ward goes away. When he is gone Tess realizes what she has done and she breaks down utterly. Just then her father, who has come in answer to her letter, enters and with a sob she flings herself into his arms, begging him to take her home.

Scene VIII. Mary is in the garden, all ignorant of what has transpired, when Ward enters and without formalities proceeds to tell her how Tess has rejected him and begging Mary to intercede for him. Mary is utterly unnerved by the revelation. In her eyes is hopeless disappointment, but she regains her composure and promises Ward she will help him.

Scene IX. Tess is at home again but is some neater than when we last saw her. Poor Tess, thinking that she has given up her love forever, is utterly despondent. Her father asks her what is troubling her, but



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he cannot tell him. Just then the Winthrop carriage drives up and Mary, scarcely waiting for it to stop, springs to the ground and rushes to Tess. She tells Tess of Ward's love and bravely disclaims that she, Mary, has any claim upon him. Now Ward appears from the carriage and the lovers are clasped in each other's arms, while poor Mary, returning to the carriage, turns for a last look and sees in the supreme happiness of these two most dear to her the only compensation she can have for the sacrifice she has made.

### LUBIN MFG. CO.

"THE MESSENGER BOY MAGICIAN."—A messenger boy comes to deliver a telegram to a magician who is practicing a new act for the stage. Good naturedly the magician shows him a number of tricks



and the boy gathers that the magic lies in the wand which is used in each feat. He steals the wand when the magician is not looking and makes a hurried exit. He is pursued by the excited magician, but the latter's own wand is turned against him and he is driven back. The pursuer disposed of, Slowfoot proceeds to have a lot of fun. Two lovers are spooning in the park. Slowfoot comes up and with a wave of the wand causes the man and a street sweeper, meaning the walk to exchange places just as the pair are about to kiss. The white wings does not in the least mind the caress, but the lover is furious and Slowfoot is pleased. A tramp is placed under arrest in fights with his captor. A wave of the wand and a uniform is on the tramp while the pride of the police is decked out in the rags of the vagrant. A number of varied incidents of similar sort occur, but

Nemesis is camping on Slowfoot's trail. The magician wants his wand and he is persistent in his search for it. Slowfoot evades him for a time, but he is caught off his guard. Jumping a wall to escape capture, he stops to light a cigarette. It is not the first time that a cigarette has proven fatal to a messenger boy. Slowly the magician creeps upon his prey. Now he is within reaching distance and still the confounded cigarette will not light. The wand is placed under Slowfoot's arm and with a spring the magician is upon it. Now the tables are turned and with a wave of the baton two policemen are conjured upon the scene, who lug Slowfoot off to prison. It's a sad ending to a day of hilarious joy—but it's a great story to tell the boys on the bench while waiting for one's turn to go out with a message.

"WINTER BATHING IN THE WEST INDIES"—A singularly successful scenic subject. It was made on Hog Island, across the harbor from Nassau, and shows the beach most favored by the fashionables who frequent that Winter resort. It opens with a few feet showing the honeycomb rocks with the surf beating against the shore and then shows the famous bathing beach where the surf rolls in, unchecked, from the Gulf of Mexico. After a Gulf storm the waves are mountain high, but the picture shows the scene in its ordinary aspect, with the bathers frolics in the water. There is also shown the famous fruit lunch. The visitor may enjoy all the fruit he can eat for the shilling that also includes the trip across the harbor in the tender and the method of preparing the oranges and coconuts are shown in detail, the close of the picture being the departure for Nassau in the moonlight, a tinted scene of rare beauty.

"THE BRAVE DESERVE THE FAIR."—A young man comes to the aid of a strange woman whom he sees stagger in the street. He is just in time to save her from a bad fall as she loses consciousness, and for an instant he stands helpless holding her in his arms. Then a passerby chances along and by good fortune proves to be a physician. His rapid examination shows him the gravity of the case, an automobile is summoned and the girl is hurried to her home, her address being discovered from cards in her pocketbook. The young man goes to his home, but the barbed shaft of the arrow of the god of love has sunk deep into his heart and he sits restless in his room until he reads in the evening paper of the serious illness of Miss Parks, the girl. The malady is a baffling one and physicians have decided upon an operation for the transfusion of blood as a last resort. Applicants willing to give their blood are advertised for and the young lover assumes rough dress that will better harmonize with his presence and takes his place in the little group of men who are

willing to sell a pint of blood for \$100. His robust physique causes him to be singled out as the patient and the physician, the same who came to his aid when Miss Parks was stricken, recognizes him and sympathizes with his feelings. A clever young surgeon performs the operation and the lover is out of the house again before the girl recovers consciousness. Her recovery is rapid once the crisis is passed and presently the two meet at the mountain resort whither Miss Parks has gone to recuperate. The trained nurse, still in attendance, recognizes him, but promises secrecy and he is left free to win the girl on his own merits. It is evident that his feel-



ing is reciprocated, but it is not until the girl recognizes him that he gains the courage to speak. She has dropped her bracelet into the water and he bares his arm to withdraw it. The scar of the incision attracts her attention, and she realizes then why she has felt drawn toward him.

"THE SISAL INDUSTRY IN THE BAHAMAS."—Sisal fibre as a substitute for manila is a comparative recent industry, but it meant the commercial establishment of the British West Indies, and is a most important industry in the Bahama group. The long, sword-like leaves of the sisal plant—a species of cactus—are cut close to the base and are fed into a machine which strips the watery pulp from the long, silky fibre. The fibre quickly dries and bleaches under the hot sun and the strands are woven into rope said to be fully as strong and lasting as the longer known manila. Most of the work is done by negro hands, for no white persons could toil under the sub-tropical sun and long endure, and the young girls and comfortable appearing matrons make pic-





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turesque spots against the background of fleecy fibre. All of the interesting operations are shown, including the crude rope walk in which the strauds are twisted into a stronger body. Although an industrial, a num-



ber of the scenes possessed marked scenic beauty, and all of them possess the touch of oddity due to the presence of the negroes, who are unlike the negro of the South.

### G. MELIES.

"THE PALEFACE PRINCESS."—In the farewell beams of evening the pioneer with his wife and child stop the prairie-schooner and strike stakes for the night. Sounds of the Indian war cry disturb the quiet calm, and seen approaching in the distance is a band of savage red men. Terror stricken, the settler seizes his gun and stands ready to defend his family. At the first volley from the Indians' rifles he falls dead. The brave wife makes a desperate resistance to protect her child. The poor woman is quickly slain by the hostile savages, leaving the helpless babe to their mercy.

The band directs its attention to the settler's outfit, rifling and helping themselves to its contents. While this is going on one of the young bucks rushes for



what he supposes a bundle of valuables, but which upon opening he finds to be the baby. Disappointed, he lifts his tomahawk to kill it. The big chief of the tribe sees and arrests the descent of the weapon, lifts the child in his arms, mounts his pony and takes it back to his tepee, gives it into the care of his squaw and tells her they will adopt it secretly as their own.

The child grows up a beautiful girl and she is named "White Fawn," "the paleface princess." "Dashing Water," a young brave, loves the girl "a heap much" and wants her for his wife, therefore his anger and jealousy is aroused when Captain Keen, a

handsome young officer of a nearby military post, meets her and falls in love with her at first sight. The young fellow's sister, who is with him when he meets the princess, objects to his attentions to the Indian girl, and tries to separate them, to no purpose, however.

The brother manages to meet the girl and he passes many pleasant hours with her teaching her to master her hooks and solve the spell of love. "Dashing Water," seeing them in each other's arms, demands the white man's intentions. Captain Keen tells him to mind his own business and immediately the Indian throws sand in the air as a challenge and defiance. Captain Keen's sister has seen "Dashing Water" challenge her brother and observes his threatening glances. She implores the Indian not to kill her brother and then induces him to part with his knife, which she purchases and throws away.

"White Fawn," with Captain Keen and his sister, seek the chief, and the captain asks for the princess' hand in marriage. The chief tells the young man the story of "White Fawn's" life, and then he gives "White Fawn" a locket containing her mother's portrait, which he tells her she wore about her neck when he found her a baby on the prairie.

The chief joins "White Fawn's" and the captain's hands and blesses them in peculiar Indian fashion. "Dashing Water" approaches in angry mood with hand on his knife. The chief heckons him away. The captain's sister clasps "White Fawn" in her arms and Keen grasps the hand of the chief.

### BIOGRAPH COMPANY.

"RAMONA."—There are few American novels better known than the story of "Ramona," by Helen Jackson. Intensely thrilling without sensationalism, it most graphically illustrates the white man's injustice to the Indian. It is a romance with a deep motive, told with such sympathetic tenderness that the reader longs to visit the scenes wherein lived the simple, patient Ramona, and the noble-hearted Alessandro, as described by Mrs. Jackson. Realizing what a gratification, both recreative and instructive, the depicting of this favorite novel, with absolute authenticity, would be to the patron of motion pictures, the Biograph Company made the journey to Camulos, Ventura County, Cal., where were found the identical locations and buildings wherein Mrs. Jackson placed her characters. The house wherein Ramona lived with its vine-clad verandas; the inner court, which is a veritable paradise, the little chapel amid the trees, the huge cross, and the hells from old Spain are all apparently just as Mrs. Jackson saw them, and while the very air breathes romance there is a pious solemnity about the place that is awe-inspiring. The production adheres closely to the novel, showing the experiences of Ramona, the little orphan of the great Spanish household of Moreno, and Alessandro, the Indian. It opens with his arrival at the Camulos ranch with his sheep shearers, showing his first meeting with Ramona. There is at once a feeling of interest noticeable between them which ripens into love. This Senora Moreno, her foster mother, endeavors to crush, with poor success, until she forces a separation by exiling Alessandro from the ranch. He goes back to his native village to find the white men devastating the place and scattering his people. The Senora, meanwhile, has told Ramona that she herself has Indian blood, which induces her to renounce her present world and go to Alessandro. They are married and he finds still a little shelter left from the wreckage. Here they live until the whites again appear and drive them off, claiming the land. From place to place they journey, only to be driven further until finally death comes to Alessandro just as aid comes in the person of Felipe, the Senora's son, who takes Ramona back to Camulos.

"A KNOT IN THE PLOT."—You never can tell from where you stand whether it will be hit or miss, and presumption is sometimes pardonable, for in the affair of Jim Doyle, the dandified cowboy of the camp, it looked as though the race was his. He was in fine

form, the track was good and he was certainly in the running. Milly Howard, the belle of the camp, certainly gave all the impression that things were pretty well understood between them, as she seemed attracted by Jim's manly bearing, dandy appearance, and extreme good nature, and so the boys all with drew their suits—that is, all but one, Manuel the Mexican. He loved, and when he loved he was determined. So he sets to work to cut Dandy Jim out and he succeeds. Jim, however, is persistent and on day escorts the fair Milly to her home from the village store. The sight of Jim and Milly strolling along together knocks to "pi" in the minds of the boys the Mexican's yarn that he and Milly are engaged, and when they see him they twit him about it. Manuel is furious and goes to see the girl, accusing her of being false to their troth, and so spurns her. Milly, at his departure, falls sohhing to the ground. Two of the boys pass at this moment and imagining her grief due to a jilt by Jim, go off to find the supposed offender. Meanwhile, Manuel has relented and hurries Milly off to the minister's, where there are married, thus ending their unrest. The gang have surprised Jim, and before he has a chance to speak hind and gag him. Jim has a sneaking suspicion that it is to be a lynching hee, but is ignorant of the cause. The boys hustle him along, passing the minister's house, who they call to accompany them. Milly believes the minister's services are enlisted for a funeral, so you may imagine his surprise when he halt in front of Milly's residence, and calling her out demand the minister to marry her and Jim at once. Milly refuses to become a bigamist, the minister refuses to perform the ceremony until the Mexican consents to make her a widow, and although Jim would be most willing to marry her he realizes the conditions prevent.

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time an exemplary citizen, is in the clutches of the law as a drunken, disorderly character and a pick-pocket. Then the fun begins.

Mrs. Jones expects her mother but she cannot stay to welcome her, and so she leaves a note upon the table, saying that she is in dreadful trouble and that she is at the police station; after which she dashes off to find her husband. Her mother reads the note and naturally concludes that if the daughter is at the police station she must be under arrest; whereupon she incontinently faints. And then comes Jones himself, who has not been arrested and who, finding the mother-in-law in a faint and a note of dreadful import on the table, hies him straightway to the police station. But he goes to another one in Precinct No. 1.

Meanwhile Mrs. Jones has been led to the cell supposed to be occupied by her husband, and there her eye lights upon her friend the tramp. Of course the imputation that she has a husband like that is too much for her already shattered nerves and she swoons. Then we see poor Jones in the women's department of Precinct No. 1 having weird experiences with all types of drunks and disorderlies, but without finding his little wife. Out he dashes on his search and eventually finds himself at Precinct No. 2. While he is wildly and incoherently trying to tell the Lieutenant about his wife she, having recovered under the matron's care, appears, and there is a reunion hysterical enough to make the whole police station seriously consider sending them both to Bellevue.

The picture concludes with a close view in which with feverish energy both husband and wife are removing the laundry marks so carefully put upon all the shirts, collars and cuffs. The picture is unpretentious but genuinely funny, and is played in a buoyant spirit of farce by the Edison Company's competent players.

"FORTUNE'S FOOL."—Love, the tenderest of passions, is said by the poets when unrequited to lead a man, especially a very young man, to do the most desperate deeds; and this is the story of a youth who, when broken-hearted, could find no remedy save in departure from a world of which she was the only light. But Dame Fortune takes a hand in the story

and refuses to let him off so easily. After the girl, the only girl, laughs at his lovemaking, and after his desperate resolve, we see him try successively all the most approved methods for separating himself from his body and his life; and each time through some trick of the fickle Dame he is thwarted and cast again upon the shores of despair.

His revolver is stolen by a small boy; the water in the river is too shallow; her tin-type over his heart turns aside the knife blade and breaks it off short, and the limb of the tree to which he would fasten the rope falls down upon him. Finally he hies him to a hotel, pays his last dollar for a room, stops up the cracks and turns on the gas. But the audience knows what he doesn't—that repairs are under way at the hotel and the gas is shut off—and so they know that he is in no danger; and when the door is broken in and the girl who has found evidence of his dreadful design appears, followed by all of the employees of the hotel, we can smile with him and be glad that "Fortune's Fool" wins out in the end.

The picture is specially cast, the principal part of the youth being played by one of the most popular moving picture players of the country, and its comic scenes and laughable outcome are sure to make friends for it wherever it is shown.

"MID THE CANNON'S ROAR."—The title of this picture indicates its military character, but gives no hint of the pretty love story which runs through it.

Major Baker, an officer of the Regular Army during the Civil War, becomes enamored of Millicent Brown who, while she does not reciprocate his affection,

for the dance in question. The matter is settled by Allison claiming a preference because of the fact that he is the young lady's fiance and showing to Major Baker the engagement ring on Millicent's finger. Major Baker bows stiffly and withdraws. In the next dance, a Virginia reel, which is very prettily shown, we see the emotions that are uppermost in the breast of the Major and his growing hatred of the man who has come between him and the realization of his hopes.

Suddenly into the ballroom come orderlies dispatched from the Brigadier General to deliver messages to the various officers on the floor. The one to Allison reads, "Your regiment ordered to the front. Report immediately." A general order stops the dancing and all is confusion and haste. Millicent sees Major Baker crossing the floor on his way out of the armory, and begs him to make up with Colonel Allison, as they are both going to the front and there is no knowing what may happen. As the two men face each other with the girl between them, Major Baker deliberates a moment, then shakes his head and departs. Theodore and Millicent fondly embrace, and the young Colonel leaves for the front.

Two months later we see the regiment of tailor-made soldiers of the Fifth Artillery under command of Col. Allison taking charge of Fort Loring, a key position in the mountains within the fighting zone of the Civil War. By a strange coincidence Major Baker is in command of the fort to which Col. Allison is detailed. As Baker's regiment of veterans marches from the fort they jeer and laugh at the "toy soldiers" of Allison's command. After the formal military ceremonies and just before Major Baker's departure, Colonel Allison offers him his hand; instead of taking which Major Baker stiffly gives a military salute and joins his company.

Time goes on and Major Baker becomes attached to a distant command at another scene of action. Orders are given for the advance of a body of Union troops through a narrow gorge in the mountains in the vicinity of Fort Loring. Colonel Allison is watching the men on the march. His eye suddenly discovers in the distance a Confederate officer ride into the head of the ravine and suddenly dart back toward the ridge of the hill. Presently a large force of Confederates rushes to cover behind the rocks on either side of the rough mountain roadway. Allison issues orders to his gunners down the line. He sees the Union men walk into the trap. There is no chance to save them before they do so, but immediately they begin to retreat and the Confederate force has driven them so that they are under the shelter of the guns commanded by him. Allison gives the order for continuous firing. We see the boys working behind the earthworks and also the effect of their shells upon the advancing enemy.

For days the fight goes on. The Confederates attempt to go through but are constantly driven back by the shell fire. The fort is cut off from outside supplies by flank movements of the enemy. This fact is communicated to the General in command of the division in which Major Baker is now a prominent figure. As the dispatch bearer greets the General and the message is opened disclosing the fact that the Fifth Pennsylvania Artillery is fighting against odds without food, he turns to Major Baker and orders him to the immediate relief of the garrison.

We now go back to the fort and see the men who were jeered and scoffed at because of their doddish appearance fighting against terrible odds—hungry, thirsty and haggard, but game. Their shell fire is more desultory than ten days previous, and the enemy realizing the fact, takes a desperate chance and charges through the gorge. At the critical moment relief comes, and Major Baker's regiment rushes into the fort and repels the advancing charge. As Colonel Allison staggers feebly and salutes the incoming commanding officer, a thrilling and pathetic scene is presented. Baker is covered with dust and powder marks. Allison, who has been shot in the arm in bravely replacing the colors which fell when the

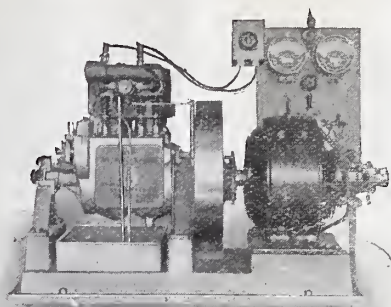


esteems him very highly. He is about to propose to her when the scene is interrupted by the arrival of Col. Theodore Allison, a handsome young Colonel of the Fifth Pennsylvania Artillery. The men are friends and exchange greetings. Major Baker withdraws, and as he is leaving the room suspects that possibly the handsome Colonel is also a suitor for the hand of Millicent.

We next see the personages in whom we have taken an interest at a ball given at the armory of the Fifth Pennsylvania Artillery. After one of the numbers there is a dispute as to who has the right to the next dance with Millicent, Major Baker or Colonel Allison. Each has the young lady's name on his card



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Designed by Alanson P. Brush, inventor and designer of Cadillac, Brush Runabout, Oakland and other leading automobiles. The only engine giving perfect regulation.

Bearings, large and ample, workmanship first-class, whole outfit weighs less than the flywheels of most other engines, owing to Brush Patented Balancing System, which enables us to get best results without excessive weight.

## Special 60-Volt Outfit for Moving Picture Work

Only about 50 volts are needed at the arc, and with 120-volt current half is wasted. In 60-volt outfit, after using 25 to 35 amperes, there is enough current for 100 or more 16 c. p. Tungsten lamps, or the equivalent in other sizes. Flaming arcs, the greatest advertising light in the world, may be used.

Remember that for moving picture work, direct current is far more desirable than alternating; also close regulation adds 100 per cent. to attractiveness of picture.

Don't pay from 80 cents to \$1.50 an hour for 8 or 10 K. W., when 3 or 4 K. W. at THREE CENTS A KILOWATT is ample.

Sold and guaranteed by a concern engaged in the manufacture and sale of Engines, Machinery and Tools for over forty years.

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THE

# CHAS. A. STRELINGER CO.

Box F-2, Detroit, Mich., U. S. A.

# KALEM FILMS

## THE NAVAJO'S BRIDE

Issue of June 1

Length 930 Ft.

**An Indian Picture—a thriller, a novelty and a comedy,** all in one. Our recent Indian films have been tremendously successful, as everyone knows, but this has them all skinned. Don't let your exchange give you the "go-by" on this one. It will get the money.

## THE CASTAWAYS

Issue of June 3

Length 975 Ft.

You may doubt it when we tell you that this production was **actually made on a South Sea Island and on an Ocean Liner.** But we assure you this is just what was done and that this stunning production is one of the greatest novelties in the history of the business. Get a look at it and be convinced. **A real wreck at sea.**

*Great posters for both these features made by the  
A. B. C. Co., of Cleveland, Ohio*



## KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23d Street

New York City



## TWO EDISON FEATURE FILMS FOR NEXT WEEK

**THE MULE DRIVER AND THE GARRULOUS MUTE.** Another thrilling story of the western plains by Rex E. Beach, in which all the picturesque and dramatic atmosphere of the trying frontier days is splendidly preserved. From the opening scene, an Apache raid on a prairie schooner, which is interrupted by a squad of U. S. cavalry, until the closing scene in the military post where "Bill" Joyce is acquitted of the murder of a peaceful Indian, the story is an unbroken chain of intensely dramatic incidents. One of Mr. Beach's best stories graphically depicted, accurate in detail and scenically magnificent. Film No. 6636. Code, Virginique. App. length, 980 feet. To be released May 31st.

**THE PIECE OF LACE.** A tense drama of Parisian life provided for Mlle. Pilar Morin by E. W. Townsend. A story of love, jealousy, hate, revenge and devotion, which has its inception at a masked ball and its denouement in a murder trial, provides Mlle. Morin with a role in which she rises to splendid dramatic heights and is ably supported by a special cast including Robert Conness, Bernadine Reisse Leist and Escamille Fernandez. A triumph of the silent dramatic art. Film No. 6637. Code, Virginite. App. length, 995 feet. To be released June 3d.

Order Display Posters of these Films from your Exchange or the A. B. C. Co., Cleveland, Ohio

## EDISON MANUFACTURING CO. 73 LAKESIDE AVENUE, ORANGE, N. J. 90 WABASH AVENUE, CHICAGO, ILL.

JOBBER OF EDISON KINETOSCOPES

BOSTON: Howard Moving Picture Co., 564 Washington Street

CHICAGO: Kleine Optical Co., 52 State St.

CLEVELAND: Lake Shore Film & Supply Co., 314 Superior Av., N. E.

SAN FRANCISCO: Geo. Breck, 70 Turk Street

## OTHER EDISON FILMS

**THE SHYNESS OF SHORTY.** A film of extraordinary merit. A western drama by Rex E. Beach. Film No. 6638. Code, Virgolaria. App. length, 750 feet. To be released June 7th.

**MR. BUMPTIOUS ON BIRDS.** (Comedy). Film No. 6639. Code, Virgolina. App. length, 250 feet. To be released June 7th.

**THE BELL RINGER'S DAUGHTER.** (Dramatic). Film No. 6640. Code, Virgrain. App. length, 1,000 feet. To be released June 10th.

### COMING FEATURE FILMS

**A CENTRAL AMERICAN ROMANCE.** An exciting drama produced with the assistance of the officers and sailors of the U. S. Battleship South Carolina. To be released June 17th.

**THE JUDGMENT OF THE MIGHTY DEEP.** A powerful dramatic story with all the grandeur and sublimity of the mighty ocean for its background. To be released June 24th.

flag staff was struck by a shell, stands before him feebly saluting with his right hand, while his left arm hangs limply by his side.

Baker presents his orders. As he does so Allison topples and is about to fall, when Baker grasps him firmly about the waist. The emotions of the two men are better imagined than described. In the soul-stirring thrill of the moment Major Baker forgets his enemy. Holding Allison firmly with his left arm, he extends his right and grasps the hand he has twice refused to hold in friendship.

Several months later Major Baker's regiment is passing through the city in which Millicent lives. Col. Allison has been given a furlough on account of his injuries and goes home in company with Major Baker. Millicent, while watching the returning troops, is surprised at the entrance of the two men and their changed relations.

The conclusion of the picture is most touching and must be seen to be appreciated. It takes place just as the color bearer of a passing regiment has come to a halt. The breeze catches the folds of the torn battle flag, and love and patriotism are prettily blended.

An extraordinary Decoration Day film, replete with action, interest and patriotic enthusiasm. While the subject matter deals with a period in American history which almost rent our country in twain, there is nothing in the presentation of this story which could in any way belittle the heroic deeds of either contestants.

### VITAGRAPH CO.

"CONVICT NO. 796."—Arrested, tried and convicted, the criminal is brought before the judge for sentence, which is given by his honor and is heartily denounced by the prisoner; seized by the officer and hurried to the penitentiary. The convict, who is number "796," proves to be a very fractious one, constantly in trouble with his fellows.

With the chain gang, "796" is put to work in a quarry, and is disturbed by a convict working beside him. He becomes enraged and strikes him with his sledge hammer and fells him to the ground. Seized by the guards, the ugly prisoner is put in solitary confinement. Unnoticed, he files through and removes the bars of his cell window and escapes with a set purpose to avenge himself by killing the judge who sentenced him.

His escape is discovered, and the prison guards start in pursuit. The convict secures a disguise and makes his way to the judge's house, where he finds the judicial representative at work in his library. Sneaking up behind him, he strikes him insensible, binds

and gags him. With deliberation and hatred "796" draws a knife from his belt and is about to kill the judge when he hears, floating in silvery notes and sweet, soft voice, the words and music of "Lead, Kindly Light, Amid the Encircling Gloom." The hand of the convict is arrested and the knife drops from his hand as his ears catch the singing of the hymn by the judge's daughter in an upper room.

He bends forward to listen and hears, "The night is dark and I am far from home, lead Thou me on." The words have reached home, and the conscience-stricken man picks up his knife, releases the judge



and breaks down in tears of remorse and repentance. The administrator of justice reaches forth his hand in pity and mercy, telling him to brace up and be a man.

At this moment the officers have traced the culprit to the home of "His Honor," and when they are admitted rush into the room to seize their prisoner. The judge stays their advance to grant the felon's request to meet the sweet singer of "Lead, Kindly Light." The daughter of the judge comes upon the scene and sings once more for the wretched man, who seems to have awakened to his better self. Quietly submitting to arrest, he is led away by the prison guards. The judge and his daughter are

\*Note—During the scenes where the convict hears the singing and the girl is singing "Lead, Kindly Light" should be played by the pianist. It can be found in the church hymnals.

deeply affected. The daughter, who makes weekly missions to the prison, finds an eager and sincere auditor in "Convict 796."

This picture is one long to be remembered and cherished as a masterpiece of animated art.

"AUNTIE AT THE BOAT RACE."—Everything is the coming boat race at New London between Yale and Harvard Universities. Everywhere everybody is alive with it, two to one on Harvard; ten to five on Yale. The interest and excitement is growing keener as the day approaches. Nash, the villain, has risked his all and borrows more to put up on Yale. The strength and pride of the Harvard crew is Courtney. Everything depends upon him, and without him Yale would win without a shadow of a doubt. Nash knows this and is puzzling his brain and exercising his devilish ingenuity to get him out of the way. To accomplish this he arranges with some of his pals to carry out a plot to get Courtney out of the way.



Here is where Courtney and his chum, Ben, arrange a little scheme of their own to get Courtney's sweet heart, Mabel, to the race. She had intended to go but her chaperone, Mrs. Smith, cannot go with her and Mabel's uncle refuses to let her attend the regatta without one. Ben agrees to masquerade as a woman and go to the race as Mabel's chaperone. The project works to a turn, and Mabel's uncle falls with a crash to the charms of the gay deceiver, to whom he dances attendance all the way to New London.



# LUBIN FILMS



Approximate Length, 700 feet

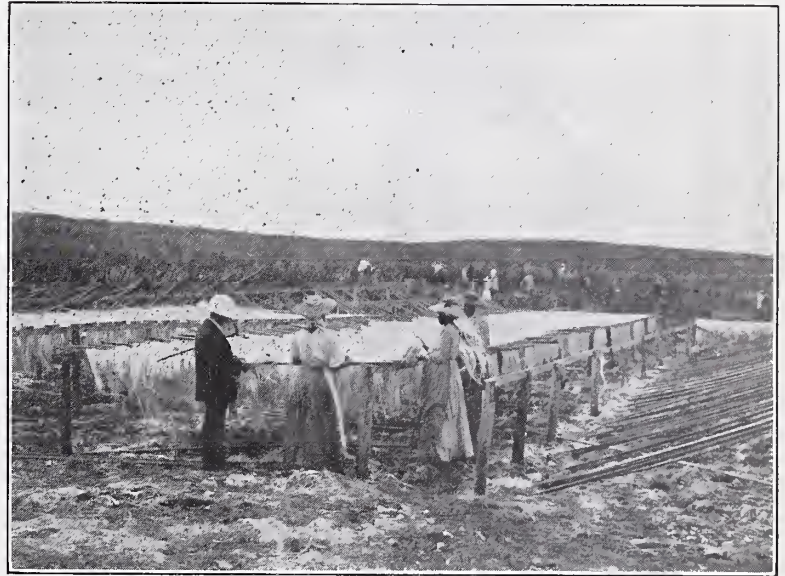
Released Thursday, May 26th.

Approximate Length, 300 feet



## THE BRAVE DESERVE THE FAIR

A novel story in which an operation incidental to the plot is performed by an actual surgeon with absolute exactness. Apart from this unusual feature the story is strong and fascinating, the acting value high and the photography unsurpassed.



## The Sisal Industry in the Bahamas

Sisal fibre as a substitute for hemp in rope making has given a boom to the Bahama group of the West India Islands and here are shown the process of handling the cactus leaves for the procurement of the fibre and its making into rope said to be in every respect the equal of manila.

Released Monday, May 30th. Approximate Length, 1,000 feet

## TIMELY!

The sort of story that you can play back several times always with increasing success. It is not a story written for one special day, but a subject that will please whenever and wherever shown.



## STIRRING!

Splendid subject for Decoration Day or for any other of the 364 days of the year. A story that rings true in every line, gripping the sympathies of the audience and holding interest to the end.

## ORIGINAL!

## SINCERE!

## A VETERAN OF THE G. A. R.

This is not a story written for Decoration Day and dependent upon that occasion for its success. It is a gripping story that will be asked for again and again by audiences for there is a story of real value told tensely and tersely by means of strong pantomimic acting. The photographer has kept the pace and the photography is unusually good. The Veteran suffers a stroke which results in a clot of blood on the brain. He had just received a return from some mining stock which

he believed to be worthless and to surprise his wife he defers telling her about it until after the meeting of the G. A. R. post. The certificate of deposit he conceals in the scabbard of his sword. With memory gone, knowledge of the money is lost until the arrival of his comrades on Memorial Day brings back his memory and the knowledge of the money which would have saved the little family from distress and the foreclosing of the mortgage. The old soldier wins immediate sympathy and holds it to the end.

OUR SPLENDID DECORATION DAY RELEASE

See Description Inside

SEND FOR CATALOGUE OF OUR 1910 "MARVEL" PROJECTING MACHINE

**LUBIN MANUFACTURING COMPANY, 926 - 928 MARKET STREET PHILADELPHIA, PA.**



# PUP PHILOSOPHY



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A GOOD business idea well backed up will always win in the long run. That's the way it is with us. It took some time for you exhibitors to catch on, but we kept hammering away that our

## STUDIED SERVICE

THE KIND THAT SATISFIES

was the right dope, and now we are proving to hundreds of customers that we were right. The boss makes this

boast: "If any customer can name a reel of licensed film that we ain't buying we will immediately buy it."

PUP SOCRATES



**THEATRE FILM SERVICE CO., 85 Dearborn Street CHICAGO, ILLINOIS**

where they all make themselves comfortable at the hotel.

Here is where the woman comes into the case. Mabel's room at the hotel happens to be next to the one occupied by Nash, and in which he and his fellow conspirators arrange to get Courtney out of the way. Mabel overhears the plot, gets the evidence and rushes off to tell Ben, and, if possible, prevent it. Ben reads the conspiring letter found by Mabel and hears her story; makes a dash for the street, followed by the enamored uncle and Mabel. They all jump into an auto; the chauffeur pulls the lever and off they go to the rescue.

Courtney has been drawn into the villainous plot and is held a prisoner in a wood on the outskirts of the town, particulars of which were told in the letter which Mabel found in Nash's room. While all this is going on the Harvard boys are getting anxious and worried about their stroke. Courtney. "Why doesn't he come? Has he thrown us down?" No, he has been rescued by Ben, Mabel and her uncle. "Here he comes now! Rah! Rah!! Rah!!! Harvard! Harvard!! Harvard!!!" and the three times three. Courtney springs from the car, gets into his racing togs, takes his place in the shell just in time to get it in line for the start. Bang! They make an even "get away," and are pulling an even stroke; they reach the railroad bridge and skim the waters of the old Thames like flashes of sunbeams; first Yale and then Harvard begins to pull away, until she crosses the line a winner by at least ten lengths.

Back to the boat house again. The Harvard men step from their shell. They are met by their friends, among whom is Mabel, who rushes to Courtney and throws herself into his arms. Ben, in his excitement, waves his hat in one hand and takes off his blonde wig with the other. Mabel's old uncle looks on in astonishment and chagrin. Harvard and Courtney win; Nash, Yale and the uncle lose.

"Auntie at the Boat Race" is a dead-game sport and a big laugh all along the line.

"LOVE OF CHRYSANTHEMUM."—According to Japanese custom, Chrysanthemum, a Japanese girl, is betrothed and married to a man of wealth and influence several years her senior. She does not love her husband, notwithstanding his love and solicitude for her.

A young American touring the country sees Chrysanthemum and is impressed by her beauty and politeness; makes up his mind to get acquainted with her by way of pastime and adventure. He succeeds in attracting her attention, and then, taking advantage of

the opportunity and her simplicity, makes love to her, completely winning her affections.

While visiting her home, he barely escapes being caught by the husband, whose suspicions are aroused by her agitation and the tea service which is laid for two, and which she explains was for herself and her maid.

She is happy when in the American's company, and longs for his presence, and we see her anxiously watching his coming the next morning. But he does not come. He is at the tavern with a party of gay tourists, among whom is a bewitching creature with



whom he is very much smitten, and he lingers in her society, while poor, trustful, loving little Chrysanthemum awaits his coming. She is disappointed, and, ordering her cago, she is carried to the tavern, where she discovers the American and the cause of his non-appearance at their trysting place.

Chrysanthemum asks him if he will come to her garden in the evening. To get rid of her, he promises. Again she is doomed to disappointment. Her husband now appears and gallantly escorts her to the porch of their home, presents her with a new fan and pays court to her, but she is indifferent; her heart is with the American, and the American's is with the attractive woman at the tavern. The Japanese girl goes to the bench where she and her lover so recently sat in sweet embrace, disturbed by her aching heart and her great love for him. She takes her place at the garden gates like a sentinel; she prays for his coming, but her lover cannot tear himself from the one he really loves.

It is morning again, and Chrysanthemum once more appears at the tavern, just in time to see the American place an engagement ring on the finger of the other woman. Chrysanthemum asks the American why he did not come to her. He coldly ignores her questions and tells her he is engaged to another. She appeals to him not to cast her off, but he turns away and leaves the place with his intended wife and the other visitors. The poor little Chrysanthemum is crushed and heart-broken, gets into her cago and is taken to her home.

Her husband, who has watched this scene and learned of her love for the American, follows her, confronts her with her unfaithfulness, denounces her and is impelled to kill, but changes his mind, drops the knife and orders her from his house. She falls prostrate; her hand comes in contact with the knife. She grasps it, arises with a gleam of despair and determination in her eyes, hurries into the garden where she ends her unhappy life at the spot where her ill-placed love first found its awakening.

A picture of matchless beauty, matchless scenery and matchless art.

## SELIG POLYSCOPE CO.

"THE UNMAILED LETTER."—Hiram Harris is the owner of a quarter section down in central Indiana and being a prosperous farmer has sent his son to the city to receive a business education. When the frost is on the "punkin" and the corn is in the shock, Hiram makes up his mind to take a trip to the city to see how Harry is getting along. One bright autumn morning the farm house is stirred to unusual activity. Hiram is going to the metropolis, a journey undertaken by few in his locality. His good wife "Sairy" packs his belongings in the family satchel not forgetting a "punkin" pie and some apples for her boy.

Hiram is all ready, arrayed in his store cloth "that he aint had for more than forty year," and his newly greased boots. Jim, the hired man, has a Dobbin hitched ready to convey him to the depot, least three hours before it is necessary. As a precaution "Sairy" encloses some writing paper and envelopes in the satchel, in order to impress upon his memory the fact that there will be anxious hear at home waiting to hear an account of his adventure. "Sairy" waves him a last goodbye from the gate and old Tige wags his tail in sympathy as Hiram departs on his momentous undertaking. At Hayville, where Hiram takes the train, Bill Vemong and Mike Warren are at the depot endeavoring to decide which is the champion quoit pitcher. Being informed of Hiram's



THE MASTER MARK

(TRADE

MARK)

OF PICTUREDOM

SELIG

GREAT DECORATION DAY RELEASE

MAY 30

## AFTER MANY YEARS

A Beautiful Story of Reconstruction Days

Order an extra supply of posters and bill it every day until you have the picture

Length about 1000 feet

Code, YEARS

We want to hear from the exhibitors on this picture



BACK TO THE MINES—THERE'LL BE NO STRIKE TONIGHT

BUT there will be a 10 STRIKE when SELIG releases

## THE TRIMMING OF PARADISE GULCH

ON JUNE 2

A Tale of the West

Length, about 1000 feet

Code, GULCH

THE BARGEMAN OF OLD HOLLAND will be released June 6



THE MASTER MARK

(TRADE

MARK)

OF PICTUREDOM

tentions to visit the city, they unburden themselves of their stored-up rustic philosophy and warn Hiram against the snares and pitfalls which beset the country pilgrim when he comes in contact with "them city sharpers."

The Hotel Astor, being so thoroughly well known to even the country folk, is the hostelry Hiram decided to patronize. His arrival and the adventures which befall him are ludicrous in the extreme. The splendor of the office with its liveried bell boys and porters, the bustle of arriving and departing guests bewilders the simple farmer on his entrance. His mistakes are numerous and varied and convulse the guests with merriment. A bell boy approaches and politely endeavors to take Hiram's luggage, but remembering the warnings received at home he refuses to relinquish his prized possessions; but upon being assured by the genial Boniface he scrawls his name upon the register, presents the clerk with a large red apple and follows a bell boy to his apartment. Then the trouble begins.

After divesting himself of his coat, and the boots which have been bothering his pet corn, he settles down for a quiet smoke. Matches, the kind which must be struck on the box, are at hand. Hiram, not being used to these "new fangled" things, attempts to light one in the old-fashioned way. Failing to ignite the lucifers, he tries to light his pipe on the electric bulb. Receiving another disappointment, he goes into the next room to borrow a match. Unluckily the occupant is a female engaged at her toilet, and as Hiram dispenses with the formality of knocking at the door, he again "gets in wrong." The enraged lady slams the door in the intruder's face and as he dodges out he comes in collision with a bell boy who is carrying a tray of drinkables to some thirsty guests—the bell boy, being unaware of what has happened, believing himself to have been attacked by the rustic, rushes to the office to lodge his complaint. Hiram, dismayed at the havoc he has caused, obligingly gathers together all the pieces of broken glasses and bottles, and hatless and coatless repairs to the office, much to the amusement of the chambermaids. Imagine the consternation depicted on the faces of the guests when he marches up to the desk in his stocking feet and explains to the clerk his failure to secure a light. The clerk proceeds to elucidate the secret of scratching the matches on the side of the box for Hiram's benefit, and after trying it for himself a few times, Hiram delighted and retired to his room, mentally resolving to astonish the inhabitants of Hayville on his return with his new accomplishments. Suddenly remembering his promise to write to "Sairy," he lazily indites an account of his adventures and hands up by cautioning the hired man to attend to the comforts of the brindle calf. This accomplished

he sallies forth in search of the post office. He inquires of a passerby the way to the post office, and learns the system of mail boxes; but had luck still pursuing him, he attempts to mail his letter in a fire alarm box, which results in calling out the entire fire department, and the usual throng of curiosity seekers. The chief, justly incensed at being forced to make an unnecessary run, orders Hiram's arrest. The hard-hearted minion of the law, disregarding Hiram's protestations of innocence, escorts him to a patrol box, and rudely declining the proffered apple, he huddles the poor farmer into the wagon, which quickly conveys him to the city hostile.

Next morning Harry is astounded when he receives a letter from his father acquainting him of his predicament. Calling a taxicab and securing the services of a lawyer, he rushes to the rescue. Hiram explains the cause of his trouble and the lawyer assures him of a speedy release from durance vile.

In the meantime "Sairy," who has worried herself "e'en almost to death" back home on account of Hiram's silence, orders Jim to hitch up old Dohhin, and drives to the post office at Hayville, to make sure if a letter from her absent spouse has arrived. At the general store and post office, which is the favorite loafing place for the villagers, a game of checkers is in progress between old Bill, the champion quoit pitcher, and Uncle Boh, the oldest inhabitant. "Sairy" with an aching heart is informed that there is still no news from Hiram, and departs sadly for home, her honest face betraying her silent grief and anxiety for the absent one.

In the meantime Hiram is on trial. The court room is filled with reporters and the usual crowd of spectators. The policeman makes his charge, and the lawyer, engaged by Harry to defend his father, arises to address the judge. Hiram interrupts him and proceeds to state matters in his own way; and despite the staid old judge's efforts to maintain order, the court and onlookers are convulsed with laughter, as the simple-hearted farmer gives an account of his misadventures in the city.

With an unnecessary reprimand Hiram's case is dismissed and he departs with every evidence of delight. Notwithstanding the earnest entreaties of his son to prolong his visit, Hiram hastens to the Grand Central depot and boards the first train for Hayville.

It is night at Hayville and out on the farm "Sairy" is sitting alone grieving over the absent one. Hiram approaches, and being doubtful of his welcome, looks into the keyhole in fear and trembling. A glance at the unmailed letter which he carries as a proof of his innocence, finally encourages him and he throws his hat through the door. "Sairy" recognizes the ancient article of headgear and receives her truant husband with open arms. Seated comfortably at his own fire-

side, he recounts his adventures, and over a pitcher of sparkling cider his happiness finds expression in the words of his favorite toast:

"Here's to your good health,  
And your family's good health,  
And may you all live long and prosper."

"THE GREAT NORTHWEST."—No country in the world affords a better field for romance than do the wilds of the Canadian frontier, and the same country has supplied the theme for many of our best hooks of modern fiction.

We see a little settlement—trading post north of Hudson Bay. The long winter months are at hand and the big hunt is all planned. The Factor, who was an early pioneer, lives at the post with his family; his daughter Julie is the idol and spoiled girl of the trappers. She, perhaps, is more favorably impressed with Piere, a young man of the settlement, and after much pleading on his part accepts his hand and promises to become his wife. The next day they leave the post for the hunt. Piere is one of the party, but incurs the enmity of Jon, a hunter, before leaving. Julie and Piere exchange love tokens and vows, and all bid goodbye. Following closely upon their departure a young Englishman arrives with a letter from the governor-general to the Factor, stating that the hearer was duly appointed game warden for the territory and would see that all laws regarding the protection of game and reserves he respected and enforced, and instructed him to post notice publicly to that effect. The Factor was clearly displeased at the turn of affairs, but Ronald, the newcomer, proved himself amiable, and it was not long before Julie looked upon him with great favor. The Factor, believing him wealthy, gave him encouragement and soon the father prevails upon the daughter to forget Piere, which she reluctantly does, and the subsequent events lead quickly to their marriage. Piere's return from the hunt, meeting the wedding guests just as they are leaving the church. Confronted with the facts on all sides, he turns sadly and wends his way back to the forests.

A picture that will impress from its great portrayal the human emotions, the clear effect and life-like portrayal of the noble at heart, even though he may be only a trapper in the great Canadian woods.

PATHE FRERES.

"MIRROR OF THE FUTURE."—A young man is out walking with his intended and they each purchase of a street pedler a mirror which possesses the power of showing the future. What they see in the mirror is disclosed on the screen in an entirely novel manner, and the results are such as to make both young and old roar.



A

Prominent showman told us the other day that he considered the programs we supplied were absolutely

GRAND

and that in his opinion [it is valuable and impartial] the STANDARD

FILM

RENTAL SERVICE was unequalled. He will soon open more theatres, and says that the

RENTAL

of all his films will be from us. That man is making money fast. If you want to do the same, try our

SERVICE

for a week. You will never want to go back to any other. Write, 'phone, wire or call on us at once.

STANDARD FILM EXCHANGE

JOSEPH HOPP, President

159-161 EAST WASHINGTON STREET

CHICAGO, ILLINOIS

"CAPTURING CUB BEARS."—Amid the pretty scenery of Ariège in Southern France we see the peasants capturing young bear cubs whose agile antics and endeavors to escape add greatly to the interest in the film.

"ROMEO TURNS BANDIT."—While an up-to-date Romeo climbs the garden wall to kiss his Juliette, her father appears and takes off his daughter and dismisses her suitor. Romeo, however, dresses up like a brigand and accompanied by three friends holds up the irascible father and binds him to a tree.

Romeo then meets his lady love, who joins in the plot, and a letter is sent to her father that he must pay a ransom of \$1,000 for the recovery of his daughter.

In his trouble the father confides in Romeo, who



the second little girl's mother, hearing the story, gives her money with which to buy the pears for her mother, and later the little girl brings her a fine new dolly to make up for the one she had destroyed.

"MAX LEADS THEM A NOVEL CHASE."—Max at an evening party takes a necklace from one of the guests and makes good his escape.

The guests and the police set out in pursuit, but Max employs some novel methods and among others mounts a boat on the water chute and finally makes



good his escape in a balloon which soars far out of reach of his would-be captors.

This film is just cram full of novel situations and laughable episodes.

"A SAILOR'S FRIENDSHIP."—Little Pierre, the youngest of a long line of seafarers, has been brought up by his grandparents to embrace the same calling. While still a child he plights his troth to his playmate sweetheart Janick, and then accompanied by his comrade Jacquemin ships on board a large vessel.

Fifteen years pass and Pierre does not return. The grandfather is growing old and feeble, when Jacquemin returns announcing that Pierre has disappeared during a fight and is thought to be dead. The grand mother grieves for her husband, who she fears will



not recover from the shock, and implores Jacquemin to announce himself as Pierre.

The sailor consents and the old man and Janick rejoice, but when he falls in love with the latter feels he can no longer deceive her and confesses her that he is not Pierre.

The same day Pierre returns unharmed to claim his own. The truth cannot now be withheld from the old man, and Jacquemin heart-broken makes preparations to return to the sea.

Pierre, however, seeing that Janick can no longer love him, forgives his old comrade, gives him Janick and he himself returns to the sailor's life he loves.

"A PRINCE OF WORTH."—A young prince secretly married to a gypsy girl is forced to disclose the fact when his father desires him to marry a wealthy girl.



undertakes to get the daughter back. This is of course an easy matter, and there is then no objection to the marriage of Romeo and the girl.

"LITTLE MARY AND HER DOLLY."—Little Mary's mother, very sick, with only a young son to keep her and Mary, looks wistfully at the pears in the basket of a passing fruit seller.

Little Mary's heart is almost bursting as she sees the longing expression on her mother and knows that they have not the money to purchase any.

So she takes her dolly and tries to sell it, but without success, and finally another little girl snatches it away, and throws the old dolly to her dog to play with. Little Mary is inconsolable, until





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Cast out by his parents, he is forced to earn his own living, and commencing in the streets as an acrobat he eventually becomes the star turn in a prominent vaudeville house.

His father one night sees his son's performance and pleased with his success agrees to a reconciliation



with him, his wife and little child. Max Linder plays the chief part in this film, and his cleverness on the trapeze shows him in a new light.

### PROGRESS OF OPTICAL PROJECTION

(Continued from page 10.)

when one considers that in the year 1900 the same was said of motion pictures.

#### Pictures in Campaign Work.

I was invited by a prominent politician, shortly before the McKinley campaign of 1900, to submit an estimate covering the making of special negatives and the projection of these pictures throughout the United States to the republican national committee as part of their campaign work. The estimate was submitted, and Senator Hanna turned it down on the ground that the public had lost interest in motion pictures. This opinion is particularly interesting, in view of the enormous increase in the volume of the motion picture transactions, and their widespread popularity since that date.

#### Melies' "Trip to the Moon."

The elaborate story film is a comparatively recent development. One of the earliest that I recall at the present moment was Melies' "Trip to the Moon," a work that deserves the highest credit when one considers the meagre facilities for producing elaborate effects at that time, and the originality called for by such a production.

#### Stride in Film Manufacture.

I believe that many exhibitors of to-day do not fully realize the changes that are going on in the manufacturing branch of the film industry. Until quite recently a few firms were admittedly far in advance of all competitors. An analysis of the subjects that have been issued within the last year demonstrates that a number of manufacturers, comparatively unknown two years ago, are now in the front rank.

The art has reached the stage at which it is not sufficient to produce a certain number of feet of subject with good photographic quality and steadiness; but the story must be clean, the acting perfect, and, in short, the film subject must embody in the highest degree all the elements of a successful play.

#### ANOTHER BOOST FOR THE "MOSES" SERIES.

F. W. Campbell & Bros., managers of the Majestic Theatre, Sullivan, Ind., belong among the more appreciative and progressive exhibitors. For evidence of this we submit the following communication:

"We have just finished 'The Life of Moses' and will tell you what the public thought of it. One word will tell it all:

"Grand. That was the verdict of all and certainly a triumph for the sake of moving pictures. We only wish the Vitagraph Company and its entire staff of actors could hear the praise that was bestowed upon them. Words are inadequate to convey the credit justly due you. The fifth reel with that grand lightning effect was magnificent, and made a profound

impression. 'How in the world could they make those scenes?' was what could be heard from every quarter. Pictures like those certainly put a quietus on moving picture 'knockers' and fault finders.

"We would be very glad and thankful if the reader of this letter would, if possible, convey to Miss Turner (who played in the 'Wayside Shrine') our heartiest appreciation for her good work. She certainly is fine and the public has learned to watch for her in Vitagraph films and the rest of the staff deserves great praise. All of them are fine with an emphasis on he who played the Professor in 'The Professor and the Tom Cats.'"

#### "BEST SEASON" SAYS MONARCH.

C. D. Struble, secretary and manager of the Monarch Film Exchange Company, of Oklahoma City, Okla., favors the Film Index with an optimistic view of the motion picture situation in his territory. "We have just passed through the best season in the history of our business and are enjoying an excellent patronage at this time," says Mr. Struble. "Our business in March and April of this year was more than two and a half times the business of March and April of last year.

"The moving picture business in this section of the country is rapidly improving, new theatres are being established continually and it is seldom we hear of a suspension on account of poor business, such as was the case a year or so ago. This I think is due, in part, to the fact that the moving picture business is settling gradually to a commercial basis, and a better class of people are going into this line of business. The time has come and gone when few but crooks and shysters were operating the picture show, and I believe the picture theatre has come to stay. A great deal of credit for the present state of affairs must be given the licensed manufacturers, who have made an earnest effort to improve the quality of their product and have succeeded in accomplishing what they started out to do, and, as a matter of fact, a better class of patrons are now attending the moving picture theatre."



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A continuously growing Song Slide business is conclusive evidence to us that our Slides are the kind the people want.

The number of sets we sell throughout this country and Europe enables us to make each set a work of art.

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## TITLE POSTER COMPANY, 231-233 Bowery, NEW YORK

Publishing "Title Posters" for **EVERY** Licensed Film subject. Complete stock for all releases for two years past. 5c. each, by mail 6c. Special line of posters advertising only the several manufacturers' names. **Samples for the asking.**

## RECENT SLIDE RELEASES

### Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

DeWitt C. Wheeler.

"SUMMERTIME IS THE TIME FOR ME."—Words and music by Sheppard Edmonds; published by F. A. Mills. The story tells of the many complaints of Lem Bixby about the cold weather up North, so he goes South where it is summer all the time and thereby gains his happiness. The melody has the earmarks of a hit and Wheeler has produced an exceedingly clever set of slides, posed by an actor who portrays the character of Lem Bixby to perfection. The set contains many striking feature slides, cleverly conceived and superbly executed, which can always be found in Wheeler's product.

"MOVING DAY IN JUNGLETOWN."—Words by A. Seymour Brown; music by Nat D. Ayer; published by Jerome H. Remick & Co. This song was the hit of The Follies of 1909, played at the Jardin de Paris atop the New York Theatre, and has just been released from all restrictions. The story tells how Our Teddy made the beasts in the African Jungle sit up and take notice. Wheeler's illustrations consist of sixteen extremely clever pictures drawn by a prominent cartoonist, and will call for many encores when sung with the slides. One of the many novelties this house is always introducing in their output, and is bound to please.

"WHEN A COLLEGE BOY MEETS A COLLEGE GIRL."—Words by Jack Mahoney; music by Theodore Morse; published by Theo. Morse Music Co. The name of Theodore Morse, the man who wrote "Blue Bells" and a hundred other melodies never to be forgotten, on a sheet of music is guarantee enough of its merit. The slides have for their background the campus and buildings of a great university near New York, lending to the set a truly college aspect. The coloring is superb, which, together with the beautiful buildings and scenery, make this set a very desirable one.

"HANG YOUR HAT IN DETROIT."—Published by Jerome H. Remick & Co.; dedicated to B. P. O. Elks and commemorative of their conclave in Detroit next July. Bond to please, as there is always an Elk, his wife or daughter in every audience gathered in a theatre. If you've got a grouch you want to get rid of see this set of slides. It is not like the ordinary run of song illustrations, but an original scheme of Mr. Wheeler's used effectively once before in the song "Tie Your Little Bull Outside"—a silhouette effect. The concoctions of an imaginative artist make this set a scream.

"MY HEART HAS LEARNED TO LOVE YOU; NOW, DO NOT SAY GOOD-BYE."—A beautiful ballad by the writers of "Love Me and the World is Mine," Dave Reed and Ernest R. Ball. Criticisms of this song are superfluous, as neither these writers nor

the publishers, M. Witmark & Sons, ever turn out anything below the standard they have set. A splendid set of illustrations posed for in Baronial costume.

"YOU CAN'T MAKE ME STOP LOVING YOU."—Words by Edgar Leslie; music by Kerry Mills; published by F. A. Mills. It is seldom that Kerry Mills puts his musical genius to work on a love ballad, but when he does, something beyond the ordinary is forthcoming. This song is it, in every sense of the word. For illustrations Mr. Wheeler has produced a set of slides second to none for their clever posing, good photography and exquisite coloring. They were taken at a beautiful country estate abounding in beauty, nature and art. Fully one-third of the slides are novelty effects originated at the Wheeler establishment, which are bound to please.

"PLAY THAT LOVEY DOVE WALTZ SOME MORE."—Words by Edgar Leslie. Music by Kerry Mills. Published by F. A. Mills. Kerry Mills' name on a piece of music is guarantee enough as to its merit. Enough said. The slides are extremely humorous, telling in pictures the story of a music-crazed girl—crazed by the strains of a lovey dove waltz. The set is strictly a novelty one. Every slide has a surprise and will cause a laugh. If you're looking for something funny this is it.

"SHOES AND SOCKS SHOCK SUSAN."—By the star song writers, Williams and Van Alstyne. Published by J. H. Remick & Co. The combination of writers and publishers is sufficient criticism of this song. It tells of the pleasures of drinking when one expects on his arrival home to be met with a rolling-pin or a volley of abusive words. The slides depict two men in a barroom endeavoring over-zealously to say the words "Shoes and socks shock Susan" to determine the state of their inebriety. A good set that ought to get a laugh.

"DADDY WAS A GRAND OLD MAN."—Words by Bert Fitzgibbon. Music by Leo. Bennett. Published by M. Witmark & Sons. The semi-patriotic lyrics are set to one of the swinging march melodies which always please, and which, if as good as this one, are always encore winners. The slides show the life of the old man, both at home and while at war. Some vivid war scenes are shown that are famous in history as well as picturesque and interesting.

"I'M ON MY WAY TO RENO."—By Jerome & Schwartz. These writers can always be depended upon for a hit and Reno is certainly it. Published by J. H. Remick & Co. A comedy song that will please all classes. Opportunity for a witty set of slides has not been lost by Wheeler. His illustrations will make this song a still greater hit with everyone, married or single. If you can't afford to go to Reno yourself, get this set and see how it's done.

Scott & Van Altena.

"YOU'RE A BAD, BAD BOY."—A child's song, with words by Jack Harwood; music by Joe Dalton, and

published by Daly, of Boston, Mass. In going home from school the little boy tries to kiss the little girl, which action brings from her the exclamation, "You're a Bad Boy." The slides show cute and childish poses in pretty rural scenes suggestive of the Spring. As usual, the coloring is beautiful and the set contains many novel and striking effects.

"GIVE MY REGARDS TO MABEL."—A novelty song, with words by Vincent Bryan and music by the ever popular Harry Von Tilzer; published by Von Tilzer. Scott & Van Altena have made a strong set of slides for this song, with fine characteristic settings which illustrate the song perfectly. In the story a country lad lands in New York with two dollars in his jeans, when, as usual, a blond lady meets him and suggests champagne in a restaurant. But this lad is wise and sneaks out the back door; returns home and tells the hayseeds in Oshkosh he still has the two-dollar bill. In every way this set is up to their usual high standard.

"SWEET DREAMS, MY LOVE, SWEET DREAMS."—Words by Arthur Longbrake, music by Ed. Edwards. Published by Jos. Morris Co. A high class sentimental ballad with an exceptionally sweet tune. The set contains a variety of beautiful pictures, artistically posed and wonderfully colored. It contains some very novel slides, which are always to be found in Scott & Van Altena's sets. The last slide especially is extremely beautiful as well as novel.

"THE OLD MAN IS BASEBALL MAD."—Words and music by Edward Clark. Published by Harry Von Tilzer. A song of an entirely new type; treats of a woman telling a friend of the mad doings of her husband, who is crazy about baseball. He dreams of it at night, etc. The pictures portray his crazy actions in wonderfully realistic style, and abound in the "striking" effects which are looked for in sets turned out by this company. They are certainly of the very highest class.

"PHOEBE JANE."—A Southern serenade by Thomas Morse, with an unusually tuneful melody. In the beautiful illustrations the youth is portrayed serenading his sweetheart to the romantic strains of a guitar. The slides have a real Southern atmosphere, and show an abundance of rich coloring and novel effects.

"THE ESPANOLA PRANCE."—Words by Nat Shay; music by that clever composer, Jerome Shay; published by Harris. A very good and lively tune. The models are exceptionally good and dressed in the regulation Spanish costumes. A beautiful set in every way, a rare combination in that the pictures are strikingly beautiful and the music exceptionally fine. The backgrounds are all Spanish, imparting the true atmosphere. The coloring is irreproachable.

"I'LL MARCH IN APRIL WITH MAY."—A soldier march song, which always appeals to us all. The story deals with a soldier boy returning with his comrades to his native town. Among the crowd he sees his sweetheart May, and fondly pictures the happy time when he will march with her to the altar. The song is very cleverly illustrated with



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beautiful and novel slides, and each chorus winds up with a striking picture of the couple with that beautiful emblem, the American flag.

"IN THE SPRING I'LL BRING A RING AROUND TO ROSIE."—Love song with a catchy chorus. In the verses the youth tells the maid not to sigh for he will return and bring a wedding ring to his Rosie. Pictures of beauty and in great variety illustrate this song. In the chorus Rosie's finger has received the "hand of gold," and so the scenes are happy midst beautiful floral surroundings, typical of the Spring. As usual, each verse and chorus ends with a true novelty slide.

"MOTHER."—Words by Charles Cooper; music by Al. Frederichs; published by Victor Kremer. A descriptive ballad founded on Jules Eckert Goodman's play of the same name, which is making a big hit in Chicago. Excellent poetry and music. The pictures are the kind that appeal to everybody. The first part shows childhood days with mother, and the last part the same child grown to manhood with his mother. The coloring is as usual harmonious and up to the Scott & Van Altona standard.

"LEAVING."—Published by Haviland. A touching ballad treating of a youth and maid. The youth realizing that his loved one has grown weary of him comes to bid her a last farewell. The pictures abound in pretty scenery, and the models are artists who pose very artistically. The coloring of these slides is exquisite.

**Novelty Puzzlettes.**

**CITIES OF THE UNITED STATES.**—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

**STATES OF THE UNITED STATES.**—Representing in puzzle form the States of the United States. Second set of a series of puzzle slides designed to increase box-office receipts.

**POPULAR FLOWERS.**—Puzzlettes of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and explanatory slides and answer slides.

**GIRLS' NAMES.**—Here's a chance for those who have a large acquaintance with the weaker sex to show how much they know.

**LETTERS OF THE ALPHABET.**—Sounds dry, but is really one of the most interesting of the series.

**A THEATRE AD. SERVICE.**

What seems to be an organization to help every exhibitor to success has been incorporated recently in the State of New York. This is the Exhibitors' Advertising & Specialty Co., with offices at 110 4th avenue, near 12th street, New York City. Messrs. Arthur D. Jacobs and Ben Title, president and secretary and treasurer of the concern, respectively, are experts and advisers in "How to Get the Money" for moving pictures and vaudeville theatres.

Both men, because of their long experience as exhibitors, are in a position to advise. Mr. Jacobs is

proprietor and manager of the Bronx Theatre, southeast corner Wendover and Park avenues, Bronx, New York, and Mr. Title is well known as the proprietor and manager of the "House of Fun," Prospect avenue, Bronx, which he has lately sold to build a new one in Brooklyn.

The company advertise theatres for exhibitors by supplying them with posters, printing matter, signs, slides and supplies of all kinds. By securing all of these articles from one concern, the minimum cost is assured. "Everything under one roof" is their motto. You leave but the name of your theatre and title of your pictures and in 24 hours they get out attractive hand bills telling all about your big show. For service they charge but the price of the materials.

**EDISON NOTES.**

"The Mule Driver and the Garrulous Mute," released May 31st, is adapted by Rex E. Beach from one of his popular stories of Western life so widely known and admired. The Edison Studio is certainly to be congratulated upon the acquisition of so talented and prominent a contributor to its films; and, while on the subject it may not be inappropriate to suggest that a goodly bit of the praise which the Edison films have been eliciting of late has been due in great measure to the competent writers employed to contribute their scenarios. Their films, particularly those of the dramatic type, have always been noted for their high standard of excellence, and lately there has been noticed a vast improvement which cannot but be attributed in great measure to the scenarios themselves. When such writers as Rex Beach, E. W. Townsend, Carolyn Wells, John Luther Long, Roy Norton and Richard Harding Davis are regular contributors to the production of a company it follows as a logical consequence that the character of such a production must necessarily be raised. There are other causes, of course, for the present high standard of Edison Films, such as the engagement of such talented members of the theatrical profession as Mlle. Pilar-Morin, Robert Connors, Escamillo Fernandez and Bernardine Reisse Leist, but the scenarios themselves must be considered a very important factor.

In this latest dramatization of Mr. Beach's we renew our acquaintances with "Bill" Joyce, the popular hero of "Pardners" and the well-known characterization made famous by Mr. Beach in his book of that title. "Bill" Joyce is a rough, rugged chap, a curious combination of absolute fearlessness, honesty, devotion to duty and quaint humor—a true type of the men who have built up the great Western country. "Bill"

saves the life of a U. S. cavalry lieutenant during a raid upon a prairie schooner of which "Bill" is the driver. In this scene, which is full of action and intensely thrilling, he engages in a hand-to-hand conflict with an Apache brave which is exciting enough to bring any audience to its feet. The lieutenant's gratitude is shown twenty years later when "Bill" arrested on suspicion of having killed a peaceful Indian ("Bill" at the time is shielding a comrade, the son of a man who was murdered in the raid before mentioned and whose hatred of an Indian is inflamed to a murderous pitch whenever he sees one) is in danger of suffering the extreme penalty for the crime. The title of the film is derived from a closing incident of the story when "Bill," who is pretending to be deaf and dumb in order to avoid giving his chum away, betrays himself at the military barracks by administering a sound thrashing and a verbal chastisement as well to a mule driver whom he saw abusing his team while "Bill" was on his way to the guard house. Films of this description are only too rare and this one is certain to make a big impression upon trade and public.

Mlle. Pilar-Morin will again be introduced to the public on June 3d, this time in a story from the pen of E. W. Townsend. The story deals with the strongest of human emotions—love, jealousy, hate and revenge—all woven into a tense little drama, full of the glitter of Parisian life, which offers Mlle. Morin abundant possibilities to substantiate her claim to first place among the artists of the "silent drama." In this story a charming young French girl (Mlle. Morin), by a clever piece of detective work, frees from suspicion her lover (Robert Connors), who is accused of the murder of Luigi Cordoza (Escamillo Fernandez), for which the latter's rejected sweetheart, Perdita, a popular danseuse (Bernardine Reisse Leist) is guilty. Mlle. Morin, in her conception of the character of the heroine, is said to rise to splendid heights of dramatic feeling and intensity that will make this an even greater triumph than her previous successes; rather a difficult achievement, by the way, as those who have seen her previous efforts will attest.

"The Shyness of Shorty," another dramatization by Rex Beach of one of his Western creations, will be released on June 7th.

"Mr. Bumptious on Birds," a clever comedy, in which one of the most popular moving picture players in the country will appear, will also be released on June 7th.



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### ESSANAY NOTES.

The two feature films described in the Essanay Company's bulletin of releases for the first two weeks in June are "Away Out West," a Western drama, and "A Honeymoon for Three," another full reel comedy.

"Away Out West" is advertised as the best Western drama which has as yet been offered by their Western producer. It is a story of mining life in the gold districts of the West, is novel in plot, and contains a number of photographic effects seldom seen in moving pictures. The story concerns two prospectors who set out on a prospecting trip from a little Nevada town to the gold fields, two or three days' journey across the desert. While en route they come up to a miner's cabin and find the old miner on his deathbed. One of them ministers to his last wants, for which kindness the old miner gives him a chart of a mine which he claims is very rich.

In the middle of the desert, while they are encamped for the night, one of the prospectors steals the chart from his partner's pocket, packs up and steals away, leaving the other to die of thirst in the desert. He finds the mine, but is stricken with a guilty conscience when he sees in a vision his partner laying unconscious in the desert sand. Hurrying out he mounts his horse and rides back to the spot where the two had encamped for the night. He finds his pal just as he saw him pictured in the vision, places him in the saddle and the two ride off to the mine. When the deserted prospector has sufficiently regained his strength he is taken into the mine and the treasure is revealed to him. The treacherous friend pleads for forgiveness, even offering his comrade the whole mine, but the latter stretches out his hand, offers his forgiveness and refuses to accept the offer.

"A Honeymoon for Three" is the Essanay Company's feature comedy and is described as the most humorous film of their series of full reel comedies. It tells of a young motor enthusiast, who, with his fiancée, plans a motor car honeymoon. We see them at the close of the wedding ceremony preparing for the long trip. While the car is standing waiting, a poor woman, with an infant, who has been turned out of her rooms, staggers by and watching her opportunity, places the infant into the tonneau of the car, covers him up and a moment later, when the newlyweds hurry down the steps of the man-

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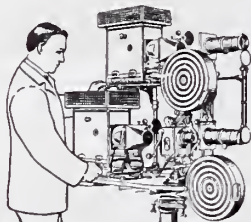
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sion, she staggers away. The discovery of the baby is made later on a country road, and though they try in numerous ways to get rid of it, each attempt is a failure. What follows is extremely funny, in that they can give nobody an explanation of how they came by the baby. The picture ends happily in Jack and his wife locating the mother of the infant, whom they bring out to the Wisconsin home of Jack's father and to whom they return the infant. The humor of the film is helped out with some very funny notes and subtitles.

The other pictures described in the Guide are "Lovi's Dilemma," a Ghetto comedy; "Henry's Package," released June 1st; "Burly Bill," another famous Essanay baby story, released June 8th, and "The Ranchman's Feud," a Western drama, released June 11th.

Just completed at the Essanay's Chicago studio is another full reel comedy entitled "A Modern Cinderella." It is said to be one of the most beautiful scenic productions ever made by this company. It is probable the title of the film may be changed, but if so notice will be given later.

"A Victim of Hate," booked for release by the Essanay Company for June 22 is a dramatic subject of unusual strength, beautifully staged and splendidly acted. It is the first big subject in which Miss Spier, the Essanay Company's new leading lady, will appear.

### NOVELTY SLIDE CO. NOT RENTERS.

So as to be better able to handle the greatly increasing demand for novelty products, the Novelty Slide Company has disposed of their song slide rental business to Len Spencer's Lyceum.

It has become advisable to make this change, owing to the large number of orders daily pouring in from all over the world for novelty announcement slides, novelty puzzlettes and novelty popularity contest slides. By eliminating the rental department, the entire time and attention of the concern can be devoted strictly to the manufacture of their products, thus insuring even better work and prompt attention to all orders.

Novelty Slides have been recognized as of the very highest quality, and they are in daily use all over America. No expense is spared to produce the best possible lantern slides, with the result that the Novelty line is of exceptional merit; every design is original, each announcement is cleverly constructed, the photography is perfect, and the coloring artistic and beautiful.

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were made by shrewd moving picture exhibitors last summer with our

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Particulars free. WRITE.

## Novelty Slide Company

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# BIOGRAPH FILMS



Trade Mark.



RAMONA

Released  
May 23d, 1910.

## RAMONA

Adapted from the novel  
of Helen Jackson

There are few American novels better known than "Ramona." Intensely thrilling without sensationalism, it most graphically illustrates the white man's injustice to the Indian. By arrangement with Little, Brown & Company, the publishers, the Biograph has adapted it to motion pictures. Making a trip to Camulos, Ventura County, California, the production was made at identical locations wherein Mrs. Jackson placed her characters. The house in which Ramona lived, with its vine-clad verandas and inner courts; the little chapel and the bells from old Spain are all as Mrs. Jackson saw them, producing the effect of absolute authenticity that is unprecedented.

Approx. Length, 995 Feet

Released May 26th, 1910.

## A KNOT IN THE PLOT

There Is Many a Slip—

In this Biograph comedy a lesson is shown—"Don't be too sure." The dandy of the camp vowed he'd win the heart and hand of the belle. Things looked easy for him at first, but an impetuous Mexican cuts him out. As the course of true love ne'er runs smooth, they have a little tiff and the boys all think it is the dandy who has spurned the belle, and so seek him out to compel him to marry the girl. Of course, the dandy would have been pleased to do so, but the Mexican having relented marries her, so this prevents the boys carrying out their design.



A KNOT IN THE PLOT

Approx. Length, 980 Feet

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New York City

## Last 4 Weeks' Productions of Licensed Film Makers—May 28

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.	Date.	Subject.	Class.	Length, Feet.	Date.	Subject.	Class.	Length, Feet.
May 2	The Gold Seekers.....	Dramatic	976	May 24	Floral Studies.....	Educational	240	May 11	Cleopatra.....	Dramatic	1,043
May 5	The Unchanging Sea.....	Dramatic	952	May 28	The Messenger's Dog.....	Dramatic	506	May 13	Surgeon's Visit.....	Farce	489
May 9	Love Among the Roses.....	Dramatic	983	May 28	Pete Has Nine Lives.....	Comedy	446	May 13	Berlin.....	Scenic	417
May 12	The Two Brothers.....	Dramatic	993					May 14	The Wrong Road.....	Dramatic	695
May 16	Over the Silent Path.....	Dramatic	980					May 14	The Little Truant.....	Comedy	269
May 19	An Affair of Hearts.....	Comedy	967					May 16	The Girl from Arizona.....	Western Drama	935
May 23	Ramona.....	Dramatic	995					May 18	Who Will Win My Heart.....	Comedy	295
May 26	A Knot in the Plot.....	Comedy	980					May 18	The Gold Spider.....	Dramatic	613

### EDISON CO.

May 3	The Cigarette Maker of Seville....	Operatic	995	May 4	Chief Blackfoot's Vindication.....	Indian Drama	970	May 20	Gee, I am Late.....	Comedy	351
May 6	The Senator and the Suffragettes....	Comedy	635	May 6	The Egret Hunter.....	Indian Drama	895	May 20	A Brave Little Girl.....	Dramatic	514
May 6	Love and Marriage in Pasterland....	Comedy	365	May 11	In the Dark Valley.....	Indian Drama	845	May 21	Tempestuous Adventure.....	Comedy	446
May 10	History Repeats Itself.....	Dramatic	540	May 13	Between Love and Duty.....	Indian Drama	945	May 21	Milk Industry in the Alps.....	Industrial	479
May 10	The Stuff Americans are Made of.....	Dramatic	455	May 18	The Aztec Sacrifice.....	Dramatic	910	May 23	Romeo Turns Bandit.....	Comedy	528
May 13	Carminella.....	Dramatic	720	May 20	The Seminole Halfbreeds.....	Indian Drama	950	May 23	Little Mary and Her Dolly.....	Dramatic	436
May 13	Accidents Will Happen.....	Comedy	280	May 25	The Cliff Dwellers.....	Indian Drama	930	May 25	Max Leads Them a Novel Chase.....	Comedy	489
May 17	The Princess and the Peasant.....	Dramatic	1,000	May 27	Friends.....	Dramatic	940	May 25	Capturing Cuh Bears.....	Educational	390
May 20	Sisters.....	Dramatic	995	May 27	Friends.....	Dramatic	930	May 27	Mirror of the Future.....	Comedy	311
May 24	All on Account of a Laundry Mark....	Farce	450					May 27	A Prince of Worth.....	Dramatic	590
May 24	Fortunes Fool.....	Comedy	530					May 28	A Sailor's Friendship.....	Dramatic	987
May 27	Mid the Cannon's Roar.....	Dramatic	1,000								

### ESSANAY CO.

Apr. 30	The Vein of Gold.....	Western Drama	1,000	May 2	The Master Mechanic.....	Dramatic	594	May 2	Papinta.....	Mexican Drama	1,000
May 4	The Stolen Fortune.....	Comedy	1,000	May 2	Mr. Nosey.....	Farce	382	May 5	The Cowboy Girls.....	Dramatic	1,000
May 7	The Sheriff's Sacrifice.....	Western Drama	950	May 5	The Miner's Sweetheart.....	Comedy-Drama	991	May 9	Seven Days.....	Comedy	1,000
May 11	He Stubbs His Toe.....	Comedy	597	May 9	Kidd's Treasure.....	Comedy	415	May 9	The Mulligans Hire Out.....	Comedy	1,000
May 11	A Quiet Boarding House.....	Comedy	363	May 9	Rastus in Zululand.....	Comedy	416	May 12	There, Little Girl, Don't Cry.....	Comedy	1,000
May 14	The Cowpuncher's Ward.....	Western Drama	965	May 12	The Cowboy's Devotion.....	Dramatic	955	May 16	The Heart of a Heathen Chinee.....	Dramatic	1,000
May 18	The Danger Line.....	Dramatic	1,000	May 16	The Rejuvenation of Father.....	Comedy	1,000	May 19	The Land of Oz.....	Fairy Story	1,000
May 21	The Little Doctor of the Foothills....	Comedy	935	May 19	The Indian Girl's Romance.....	Dramatic	950	May 23	The Unmailed Letter.....	Comedy	1,000
May 25	Tin Wedding Presents.....	Comedy	560	May 23	The Messenger Boy Magician.....	Trick Comedy	715	May 26	In the Great Northwest.....	Dramatic	1,000
May 25	Where Is Mulcahy.....	Comedy	400	May 23	Winter Bathing in the West Indies.....	Educational	235				
May 28	The Brother, the Sister and the Cowpuncher.....		989	May 26	The Brave Deserve the Fair.....	Dramatic	700				
				May 26	The Sisal Industry in the Bahamas.....	Industrial	300				

### MELIES.

May 5	The Debt Repaid.....	Indian Drama	945	May 11	Roosevelt in Cairo.....	Topical	354
May 12	Speed versus Death.....	Dramatic	940	May 11	Purged by Fire.....	Dramatic	541
May 19	A Race for a Bride.....	Comedy	725	May 18	The Girl Conscript.....	War Drama	741
May 19	A Rough Night on the Bridge.....	Comedy	225	May 18	Modern Railway Construction.....	Industrial	210
May 26	The Paleface Princess.....	Dramatic	920	May 25	His Wife's Testimony.....	Dramatic	1,007

### PATHE FRERES.

May 2	Only a Faded Flower.....	Dramatic	613	May 3	The Lost Trail.....	Dramatic	972
May 2	Pictureque Pyrenees.....	Scenic	367	May 6	One of the Finest.....	Dramatic	985
May 4	The Witch of the Ruins.....	Dramatic	617	May 7	Mario's Swan Song.....	Dramatic	842
May 4	Diamond Cut Diamond.....	Comedy	377	May 10	The Three Wishes.....	Fairy Comedy	945
May 6	A Romantic Girl.....	Comedy	433	May 13	The Closed Door.....	Dramatic	922
May 6	Customs of Buddhists in India.....	Educational	541	May 14	The Special Agent.....	Comedy-Drama	972
May 7	The Cherries.....	Dramatic	574	May 17	Music Hath Charms.....	Comedy	593
May 7	Medium Wanted As Son-in-Law.....	Comedy	387	May 17	The Funny Story.....	Comedy	556
May 9	Peter Wants a Job.....	Comedy	564	May 20	Out of the Past.....	Dramatic	991
May 9	Villainy Defeated.....	Dramatic	358	May 21	The Wings of Love.....	Comedy-Drama	880
				May 24	Convict No. 790.....	Dramatic	977
				May 27	Auntie at the Boat Race.....	Comedy	977
				May 28	Love of Chrysanthemum.....	Dramatic	990

### GAUMONT

May 3	The Money Bag.....	Drama	610
May 3	The Banks of the Danube.....	Scenic	331
May 7	The Call of the Forest.....	Drama	571
May 7	The Gigantic Waves.....	Scenic	348
May 10	The Little Vagrant.....	Child Drama	852
May 10	A Sea of Clouds.....	Scenic	134
May 14	Christopher Columbus.....	Historical Drama	997
May 17	Racing for a Bride.....	Dramatic	584
May 17	The Marvelous Water.....	Comedy	378
May 21	The Centenarian.....	Comedy	633
May 21	The Hasher's Delirium.....	Mystery Comedy	368
May 24	Over the Cliffs.....	Dramatic	675





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H.F. Hoffman

# The Film Index



Scene from Edison Feature Subject: "A Piece of Lace"  
Story by E. W. Townsend; Mlle. Pilar Morin in Leading Part

Vol. V. No. 23.

NEW YORK, JUNE 4, 1910.

Whole No. 215

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK



# The FILM INDEX

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**JUNE 4, 1910**

## MAKING BRICKS WITHOUT STRAW

In the days of Pharaoh, the Egyptian oppressor of the Jews, the taskmasters compelled the chosen people to make bricks without straw. It should be explained that the material was clay which was dried in the sun, and the straw was necessary to give cohesiveness to the material.

The attempt to form a stable organization among the so-called “independent” motion picture men has a striking similarity to the task of the ancient makers of brick without straw—the element necessary to form a cohesive organization is lacking. In this case it is “confidence.”

When it is remembered that the firms and individuals which have now been gathered together in the “alliance” and which have subscribed to the program of the “Motion Picture Distributing & Sales Company” are principally firms and persons who were turned down or kicked out of the Motion Picture Patents Company because they would not observe the regulations prescribed by and the agreements made with the Patents Company, the fate of the new dispensation will not be difficult to predict.

What assurance is there that these persons will live up to their latest covenants?

The trade is presented with the spectacle of a combination of all the “dupers” of film; all the sub-renters; the persons guilty of every practice detrimental to the motion picture business, who have broken their several contracts with the Patents Company, getting together and putting their names to another agreement not to do certain detrimental things. Will they keep that agreement? Will the leopard change his spots?

There is a certain business element well known in every trade which has no regard for contracts or agreements, verbal or written; whose obligations are honored only in the breach. With this class the only crime is that of being caught, and the cleverest man is he who escapes detection. The greatest skill is displayed in

evasion and no trick of trade is dishonorable that will accomplish the desired result. All strife is to circumvent a competitor by any hook or crook. The end justifies the means.

Having been eliminated from the field of legitimate effort in the picture business and allied themselves under the black flag of business piracy it will be a case of the survival of the strongest. One by one the little fellows will have to walk the plank. Crowding into a limited field this large undesirable element will mean business strife of the worst kind.

Added to internal bickerings is the constant danger of detection and punishment for the violation of the legal rights of the owners of the patents upon which these so-called “independents” presume to trade. Already a number of them are under the strict injunction of the court and are in constant danger of the strong arm of the law. They may feel secure at present, but its a long lane that has no turning.

## DID WE CALL THE TURN?

When it was first announced by the “independent” manufacturers that all hands had joined in a “benevolent organization,” or “sewing society,” or something of that sort which was named “The Motion Picture Distributing & Sales Company,” The Film Index promptly tagged it “a mirage” and predicted for it a speedy dissolution.

There was a great demonstration on the strength of the formation of this “Sales Company” only the other day at Chicago, and several trade and amusement publications, which have been hovering about the camps of both licensed and “independent” picture men with the purpose of “lighting where the picking was best, solemnly declared that now a new era had dawned for the picture business, etc., etc., etc.

The Index again “pooh-poohed” these pretensions and declared that no good could possibly come of a movement based on fraud and deceit. We were none too soon with our predictions. It is a fact that the ink had scarcely time to dry; many of our readers had not yet received their copies of the paper, when a strong movement to upset the work done at Chicago was started.

As early as Sunday, May 22d, there was a meeting of “independent” exchange men and manufacturers held at Pittsburg, Pa., called to form another organization and to break away from the so-called “Sales Company.” By the time this issue of The Index has been distributed another and larger meeting of the same faction of the “independents” will have met in Detroit.

The new movement, which is called the Association of Independent Film Manufacturers, is said to have been formed at the instigation of the “independent” exchanges not controlled by Laemmle and Kessel. The stand taken by these exchanges is said to have been actuated by a well grounded fear that the “Sales Company” was in reality a device intended to place them at the mercy of Laemmle. It was pointed out in support of this belief that no other “independent” exchange could do business at a profit in competition with a Laemmle exchange and that where the Laemmle exchanges exist there has been nothing but price cutting, together with all the other tactics that make the rental business unprofitable. Conditions in San Francisco, since the starting of the Pacific Coast Film Exchange, are cited as an example of what will happen in other cities if Laemmle and Kessel obtain control.

It is claimed that eight American manufactur-

ers and fourteen foreign houses have joined the new manufacturers' organization. Among these are named the Actophone Company, Carson, Nestor, Lux, Great Northern and Thanhouser. The new combination claims to be able to produce twelve reels weekly.

It is also stated that the new movement has had an immediate effect upon the orders for “Imp” and “Bison” films in the way of numerous cancellations. It is also said that practically nothing remains of the “Sales Company” but the concerns represented by Kessel and Laemmle.

Absolute freedom of dictation from any one is the motto and battle cry of the new association of manufacturers and there are indications that the “Sales Company” is finally and forever doomed and damned.

The latest move of the new association of “independents” is to form an alliance with the owners of the Bianchi patents, to whom they agree to pay a royalty of half a cent a foot of positive film for protection under those patents. Licenses are issued by the Columbia Phonograph Company to those firms in the new combination and they are given the privilege of accepting or rejecting future applications for Bianchi licenses. It is believed that there will be considerable opposition to an application from either Laemmle or Kessel for protection under the Bianchi patents.

While the first action of the exchanges of the new organization was to cancel their orders with the “Imp” company, it is said that orders for “Bison” film have been allowed to stand and that they will not be cancelled unless cancellations of the orders with members of the new association occur.

Really, we did not expect the finish so soon.

## AN INFORMANT MISINFORMED

On another page of this issue of The Film Index is reprinted from the London Kinematograph an interview had with Mr. H. A. Browne of the Hubsch Company, who says he spent month studying picture trade conditions in America. It will be read with some curiosity by American picture men and, we believe, no one will be at a loss to discover the source of Mr. Browne's information.

We will not question Mr. Browne's statements regarding the comparative excellence of methods and pictures in England and America. Its fault common to both Englishmen and Americans to prefer the customs and products of their respective countries. It might be observed that while American pictures are in great favor in England, English pictures are seldom seen in America.

The reason he gives for English pictures being better than American is extremely novel, however, “It is the high duty charged in the States on imported films.” Can't just figure that out.

Mr. Browne seems to think that the business is in a chaotic condition here. Can't imagine where he got that impression unless it was from the “independents.” Nothing in the world could be running more smoothly than the American picture interests as represented by the licensed manufacturers. Here we have a regular daily product of 300,000 feet of high-class pictures issued with the regularity of clockwork. Scarcely a hitch and very few complaints.

To be sure he found nothing like that state of affairs among the “independent” manufacturers with whom he consorted chiefly. We can believe all that he says is true concerning the interests. He does not think that the Bianchi camera or the “sales company” will solve the difficulties of the “independents,” which observation is probably true.

Regarding the market for “non-flam” film Mr. Browne states that very little of it is used in New York. Here again he got his information from the “independents,” for the entire product of the licensed manufacturers is “non-flam” or “N-I,” as we call it here. The majority of



New York picture theatres use licensed service, of course, "N-I" film. As the "independents" are unable to get good "N-I" stock they do not use it.

Our chief criticism of Mr. Browne's statements regarding the motion picture business in America is that he mistook a very small disorganized and unreliable faction of the trade for the representative element of the trade in this country. As a consequence he did not observe the real and substantial American picture industry and his remarks possess no value as reflecting trade conditions.

#### GET IN OUT OF THE WET.

With the formation of another "independent" combination and an utter demoralization of that section of the motion-picture trade there seems to be no hope that the "independent" exhibitor will ever have a dependable supply of suitable subjects.

There is but one safe course to pursue: Use licensed pictures. Why take the risk of ruining our business by trying to get along with an "almost" service when you can have a "sure thing" all the time.

Every day in the week the licensed manufacturers release approximately 300,000 feet of the best pictures in the world—pictures you can count on, pictures that you may recommend to your best friends.

With this great output to draw on you need have no fear on the important matter of making a program.

The "independent" makers are going to fight like "Killkenny cats" from now on. Let them do it, Mr. Exhibitor, but get your show in line with the always good and dependable licensed pictures.

Get in out of the wet.

#### PROBATION OFFICER FAVORS PICTURES.

In an address before the United Aid Society, Hoboken, May 5, Probation Officer James Buckley, of Jersey City, stated that in order to maintain good, clean and wholesome moving pictures, he thought that if the churches would install them it would be the means of breaking up the undesirable theatres which were the real cause of so much juvenile crime.

Mr. Buckley is a firm believer of all that is good and wholesome in the moving picture field and thinks that good pictures are a benefit to a community. He likes to see boys and girls have a good time and if the churches would place moving pictures in the Sunday-school rooms it would be the means of breaking up of such theatres as the public is now condemning.

Good moving pictures have a good effect upon the community and have been the means of doing great educational service. Schools, churches and all kinds of institutions have seen the value of good pictures and so long as they are used for moral purposes, it is a benefit that we should have the best and have them run in places where they do the most good.

#### AT NAPA, CAL.

There are two theatres at Napa, Cal., writes Raymond D. Kyser, of that town. They are the Hayes and Novelty, and both run three reels of licensed film and one good vaudeville act. Both houses have orchestras and show only first-class pictures. The Hayes showed the "Roosevelt" pictures last week to S. R. O. business from 2 o'clock to 12 o'clock continuously. This week (May 7th), has been an exceptionally good week. Such films as "Michael Strogoff," "The Wife of Marius," "Othello," "Wizard of Oz" series, "Fruits of Vengeance," were shown.

The Novelty tried "independent" pictures for a while, but got sick of them and went back to the licensed product.

#### A CRITICISM ON TITLES.

New York, May 23, 1910.

Editor The Film-Index.

Dear Sir: The writer has been for several years past a frequent visitor at various motion picture houses in and around Greater New York, and taking a keen interest in the betterment and improvement of the character of the entertainment provided in that field of amusement, feels it to be her duty to invite the attention of the many film manufacturers as well as the exhibitors, to an abuse in the making and showing of films which frequently results in marring an otherwise enjoyable performance.

The abuse referred to is the failure to show on the screen the title and subtitles of pictures. This on its face may seem to be a very small matter, and it may be that some there are who will at first glance ridicule its importance, but I feel convinced that a little calm reflection will clearly show that the matter is one for earnest consideration and an immediate remedy.

The portrayal of a story, no matter how simple it may be, through the medium of pictures without dialogue, is of itself a difficult matter, and while the idea to be conveyed is undoubtedly clear to those who have read the story and to the producer of the film, it must be remembered that a large percentage of the patrons of moving picture theatres are people of rather limited education, not gifted with the power of deduction, slow thinkers, lacking in perception, and therefore sorely in need of every aid that can be given them to a proper understanding of the entertainment provided.

Can anything be more pathetic than the efforts of the average group of visitors at an art museum trying to grasp the idea which prompted an artist in the execution of a famous canvas, or striving to ascertain whether the bearded figure in a certain picture was King Lear or Moses? No need to smile. I have heard and seen such things a hundred times, and if the reader will but think, he too, no doubt, will recall more than one incident of a similar nature.

If it is true that one needs a catalogue to assist in the proper understanding and appreciation of a painted canvas which may be viewed and studied for hours, then how much more does one require a word of explanation before the showing of a picture of continuous action, where each succeeding incident must be grasped at once and understood, lest that which follows be entirely unintelligible?

Even in the comparatively rare cases where titles, subtitles, letters or other reading matter incidental to the subject of a film are thrown on the screen, it has been and is now the custom to allow the spectators so little time for the reading that the ordinary mind is hardly capable of grasping more than half the meaning. Why cannot something be done to correct this evil, so that the spectator who is not a mile-a-minute reader may get his five or ten cents worth? Remember too, that a large percentage of those

who are looking on are children who cannot be expected to read at the rate of a hundred words a second. (I have seen some films run at about that rate of speed.)

It is to be hoped that this matter will be made the subject of some serious thought on the part of the moving picture interests, and that the evils above referred to will be speedily remedied.

Very truly yours,  
Helen Starr.

#### PICTURES FAVORED IN HOBOKEN.

It is said that all the theatres in Hoboken, N. J., will put in moving pictures during the summer months. The managers are finding pictures most profitable and in order to meet the demands of the public they must install them. Such houses as the Gaiety, Empire and Lyric are doing a better business since motion pictures have been put in and they are attracting much larger audiences.

Hoboken is a great town for moving pictures, the sailors from such lines as the Hamburg-American, the North German Lloyds and the Holland American line all love first class pictures and especially views taken from their respective countries. Scenes taken from Holland brings cheers from the throats of the subjects of the Queen of the Netherlands. Of course a German military parade, where the Kaiser is seen, causes the sons of the Fatherland to burst forth in applause, and often such pictures are requested to be repeated.

The music hall managers are also getting the craze and will soon place moving pictures in their places of amusement. In order to compete with the other show houses this is necessary; so within a short time Hoboken will be one of the best moving picture towns in the East.

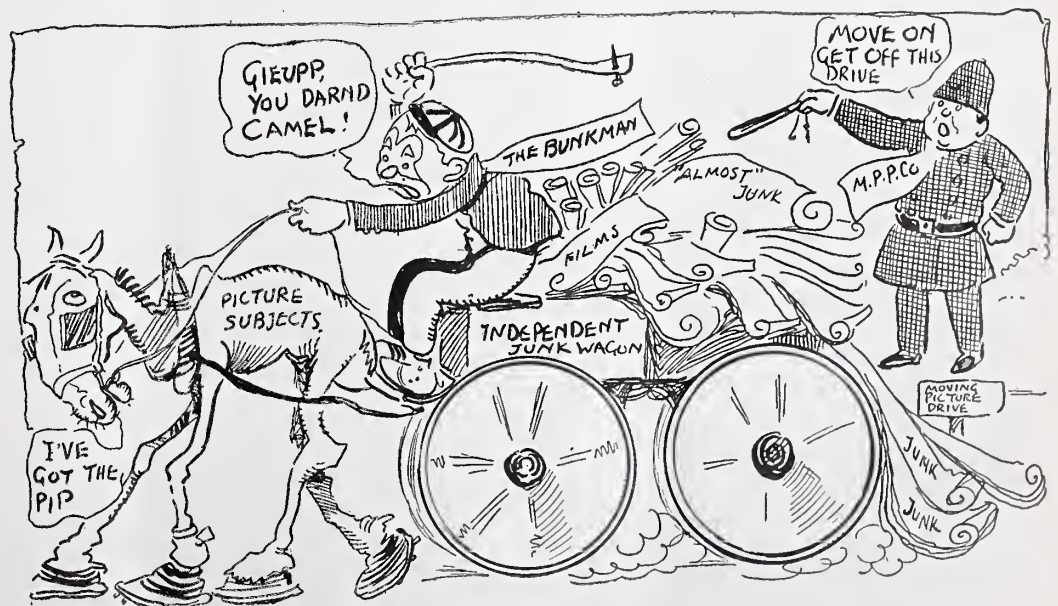
#### PRAISE PATHE AMERICAN PICTURES.

Since issuing the first American subject Pathe Freres have received a number of communications congratulating them on the enterprise. Here are a trio of comments:

"The Girl From Arizona" is the kind of a film that creates untold satisfaction for the audience, the exhibitor, the film exchange and the manufacturers. We offer our heartiest congratulations and beg for more productions on the same order.—Carey and Andlauer, Victor theatre, Kansas City, Kas.

Your release "Girl From Arizona," May 16th, was shown in our house on May 17 and 18, and was certainly appreciated by crowded house both nights, and did not fail to get the glad hand every show. Give us more of those American releases.—Smith & Frost, Unique Amusement Co., Atlantic, Iowa.

Allow me to congratulate you on the merit of your first American production "The Girl From Arizona." Ran same to-day with great success. Sure did look strange to see the Rooster title and American performers. Keep up the good lick, as we are in need of good material. Wishing you all the success in the world for the future, I remain, yours sincerely, John Wetzel, manager Bonita Theatre, Chattanooga, Tenn.



MOVING THE "JUNKMAN" ALONG



# General Film Company Launched

**Incorporators Conclude Preliminary Work and Open Negotiations With Exchange Men—Capitalized at \$2,000,000—Offices at 10 Fifth Avenue, New York City**

THE General Film Company, which has been the basis of many rumors for the past several months, was formally launched at a meeting of the incorporators, held at the offices of the Motion Picture Patents Company on Friday, May 27. The incorporators consist of representatives of the several licensed film manufacturers, whose names are already well known to the trade. The officers of the company are: President, J. J. Kennedy; vice-president, George Kleine; treasurer, J. A. Berst; secretary, William Pelzer.

The following authorized statement was issued by the company to the press. It states the objects and limitations of the new company:

The GENERAL FILM COMPANY, which was recently organized with an authorized capital of \$2,000,000 issues the following statement:

The General Film Company was organized to conduct a film renting business and has obtained Exchange Licenses from the Motion Picture Patents Company.

The company has leased the entire building at 10 Fifth Avenue, corner of Eighth Street, New York City.

The Exchange Licenses obtained from the Motion Picture Patents Company are identical in their terms with the Exchange Licenses under which other film renting exchanges are conducted, and the company will operate under the rules and regulations of the Motion Picture Patents Company.

The General Film Company has been negotiating with certain existing film exchanges with

a view to purchasing them, and recently applied to the Motion Picture Patents Company for permission to acquire these exchanges. Favorable action by the motion picture patents company enabled the General Film Company to purchase the following exchanges:

Kleine Optical Company, Boston, Mass.  
Kleine Optical Company, Chicago, Ill.  
Kleine Optical Company, Denver, Colo.  
Kleine Optical Company, New York, N. Y.  
Lubin Film Service, Philadelphia, Pa.  
Howard Moving Picture Co., Boston, Mass.

Arrangements are under way for the prompt transfer of these exchanges to the General Film Company. The existing working organizations of the exchanges that have been acquired will be continued, and every efficient employee will find opportunities for advancement.

The General Film Company obtained favorable action of the Motion Picture Patents Company in connection with the purchase of the exchanges mentioned above, by showing that the acquiring of these exchanges would not disturb or injure the business of existing exchanges.

The charter of the General Film Company does not permit it to engage in the business of exhibiting motion pictures or to own or operate theatres.

The business of the exchanges that have been acquired will be conducted as heretofore, and the requirements of their customers will receive the most careful attention.

## MR. SELIG TAKEN ILL.

W. N. Selig came to New York last week to attend the meeting of the licensed manufacturers, but was taken suddenly ill upon his arrival Tuesday, and was confined to his room in the Knickerbocker Hotel. Upon the advice of the attending physician he returned to Chicago on the 20th Century express Thursday afternoon.

## BANKRUPTCY CASES PROGRESSING.

The proceedings in bankruptcy against the Imperial Film Exchange and Miles Brothers are dragging along through the usual course prescribed for such matters. During the past week several hearings in each case have been held and Messrs. Steiner and Miles have been kept busy answering summons.

At a hearing set for Tuesday, May 21, a motion was to have been argued on an application for an order compelling Mrs. Miles to return to Miles Brothers the seven hundred reels of film alleged to have been taken from that firm's place of business under the foreclosure of a chattel mortgage in her favor. This is the film that was delivered to Steiner the day before Miles Bros. went into bankruptcy.

## NEW HOUSE AT HOUSTON, TEXAS.

Plans for a two-story brick theater building to be erected on the south side of Texas avenue, between San Jacinto and Fannin streets, by M. E. Foster of Houston, Texas, were filed with City Building Inspector W. X. Norris, May 20, for inspection.

The building when completed will be occupied by the Cozy theater. It will be two stories in height with a basement and will have a frontage of fifty feet on Texas avenue. It will be 125 feet deep and will be constructed of enameled white brick.

In point of beauty the new theater will equal anything of its kind in the State, its proprietors say.

## NEW STEREOPTICON

### Eberhard Schneider Invents Device Requiring But One Lamp

Eberhard Schneider has just completed his first "Mirror Vitae" single illuminant double dissolving stereopticon, his most recent invention, which he believes will affect materially the stereopticon lamp business. This latest invention in the so-called dissolving view type is quite a revolution in this particular class of machines in which a picture on the screen is made to fade away concurrently with the gradual appearance of the succeeding picture.

In apparatuses of this kind, as heretofore constructed, the dissolving effect is usually produced by manipulation of two lights in two adjacent lanterns. Thus while a picture in one of the lanterns is thrown on the screen with full brilliancy, the slide bearing the next picture to be exhibited is inserted in the other lantern. The light from the first lantern is then diminished gradually while the light from the second lantern is gradually increased, with the result that the first picture appears to dissolve into the second.

The successful operation of such an apparatus demands more or less skill on the part of the operator in manipulating the two lights, as both sources must be controlled simultaneously. This means, where calcium lights are used, that one gas-cock must be turned off slowly while another is being turned on at a corresponding rate, without in the one case extinguishing the flame. Two calcium lamps, two lime pencils, a dissolving key, double lengths of rubber hose

and a vast quantity of oxy-hydrogen gas are necessary for this operation.

Where the electric arc is employed the operation is quite as difficult, as the operator has not only to control the intensity of the two arcs, but also to keep the carbons at the proper distance apart and keep each arc at the focus of its condenser, in addition to watching the dissolving shutters on the objectives. The necessity of two electric arc lamps, two sets of carbons, two rheostats, double switches and contacts, a heavy cable of at least No. 6 wire, the great amount of amperage needed and the trouble of getting enough current, are drawbacks to the dissolving lamp system which are eliminated in Mr. Schneider's invention.

The Mirror Vitae single illuminant double dissolving stereopticon gives dissolving effects of great brilliancy from a single source of light which light is controlled easily because it kept burning continuously without raising, lowering or getting out of place. The carbons are fed at right angles to each other so that the position of the arc never changes. The principle source of trouble, to wit, the manipulation of two sources of light simultaneously is eliminated.

The new dissolving stereopticon consists of two lanterns in one lamp house. The two objectives are mounted one above the other, each having its own set of condensers mounted single frames of aluminum. Back of the condensers is the lantern body or light chamber, which is a single source of light, say a calcium light or an electric arc, arranged in a plate



which passes midway between the two condensers. Adjacent to each set of condensers is a special adjustable frame of aluminum and fastened on the two side hinged doors of crystal glass prisms of high transparency of triangular cross section, disposed with their bases adjacent to each other. The effect of the prisms is to deflect the light from the single source in two beams directly into the respective condensing lenses. The two objectives are matched focus are provided with a pair of special door diaphragms connected together and adjusted for the proper dissolving effect.

The under lantern is mounted solid while the upper has practical arrangements to move the system of objective, slide carrier, condensers and prisms laterally, up or down, to match the projection field of the under lantern. Both objectives can be independently moved back and forth, and any size objective for any size picture at any reasonable distance can be used.



## AN ENGLISH OPINION

## Browne Thinks American Picture Business in Bad Way—Don't Like "Sales Co."

According to an interview given recently to a representative of the Kinematograph and the Picture Weekly, of London, H. A. Browne of the firm of Messrs. Hubush & Co., who just returned from New York, after spending some time looking over motion picture houses, is not much impressed with our business methods. Browne has many flaws to pick with the way motion picture business is conducted and rather frank in the manner in which he expressed himself.

During the interview Mr. Browne, who was in a rather talkative mood, gave out the following statements pertaining to the business in America, regarding the different firms, houses and class of pictures used:

"Yes, but they are apparently not so particular as to the photographic quality and clearness of the film as we are in the better class theatres in England. In my opinion the bane of the picture theatre in America is the vaudeville element. There are no shows in New York run exclusively for pictures. A vaudeville 'turn' follows each film, and these turns are not by any means of the highest order of merit. Here in England the picture playhouse is run on a higher plane altogether. The English public is educated up to an appreciation of the best class of pictures, both as regards subject and photographic quality. In the result you get the best class of people visiting the theatres in London, which is not the case in New York. I think we shall never see the vaudeville 'turn' taking a permanent place in our picture theatres. It will, I think, be the beginning of the end of the picture business in this country."

## Still the Trade Is Booming.

Are the picture theatres booming in America?

Absolutely. They are filled every afternoon and evening. As a matter of fact the ordinary picture theatre is being turned into a picture show. Along with the Academy of Music in New York, which is similar to our Covent Garden Theatre, is being converted into one. The rent of the house, I understand, is \$100,000 a year. Notwithstanding the general inferiority of the picture show in America there must be considerable capital invested."

Quite so. The New York Herald the other day stated that the amount of capital invested in the Motion Picture business was approximately \$26,000,000. One of the reasons why English pictures are better than the American is the high duty charged in the States on imported films—something like 25 to 30 per cent. This circumscribes the market, whereas in England all films come in free, and thus we get an open market."

But are the American public satisfied with the present picture theatre, the vaudeville element, and the more or less inferior picture?"

Well, they appear to be. The houses are crowded, as I have said. They like the melodrama subjects and the cheap thrill. Of course, there is a Censor Board which turns down any film of an obscene tendency, or any that are of a gruesome character, or those which are likely to be an incentive to crime."

## The Educational Film Ahead in England.

How does the educational film go over in England?"

Not nearly so well as in England. We are trying to popularize it as much as possible. Personally, I am sure it will become more popular as it is exploited. But in order to do this the renter and the showman or exhibitor, have to be educated up to its value quite as much as the public. At present they are satisfied with the melodramatic."

## About Prices and Non-Flam Films.

Just two more questions and I have done. Is there any tendency over in the States to cut the price of films, and is there a market for the non-flam base?"

"I did not observe any cutting prices," continued Mr. Browne. "The average price ranges between eight and ten cents. With regard to non-flam film, so far as I could discover in New York there is very little of it used."

## The Trade in America.

"And what," we asked, "is the present condition of the trade in the States?"

"It is in a somewhat chaotic condition," replied Mr. Browne.

"Indeed! We understand over here that the picture business is booming in America!"

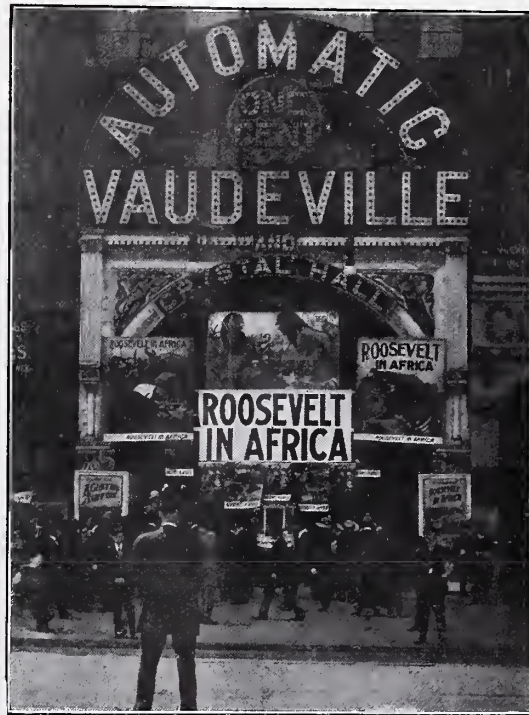
"So it is, as far as the popularity of the picture theatres go. But the rivalry between the Patents Company and the Independents causes a great deal of friction. You see," continued Mr. Browne, "there are between 8,000 and 10,000 picture theatres over there, and of these 5,000 to 6,000 are controlled by the Patents Company, who own the exclusive rights of the Edison camera, and are constantly bringing actions or threatening injunctions against the Independents for infringement of their patents."

"That is an old quarrel. Has there been no attempt to avoid those patents?"

"Yes; the Independents have acquired a new camera, called the 'Bianchi.' That does not infringe the patent Edison camera in any way."

"Therefore that should settle the matter?"

"I don't think it will," rejoined Mr. Browne.



CRYSTAL HALL THEATRE.

Roosevelt display made by Manager W. F. Schork at this popular picture house, 48 East 14th street, New York City. Through the enterprise of the manager this house did a most excellent business with the Roosevelt pictures.

"There will still be undercurrents resulting in internecine warfare between the two companies."

"Will the Independents, do you think, be able to hold their own against the Patents Company in face of the difficulties they have to contend with?"

"They are holding their own. They comprise fourteen or fifteen manufacturers and something like thirty-eight renters, and supply about 4,000 shows."

"Who, may I ask, are the principal makers among the Independents?"

"Well, speaking off-hand, there are the Imp. Co., the New York Motion Picture Co., the Powers Co., the Horsley Film Co., the Thanhauser Co., the Actaphone Co., the Eclair, the Great Northern (the Nordisk), the Ambrosia, and the Italia Companies."

## Trying to Tie the Trade.

"I think I ought to have told you," continued Mr. Browne, "that the Independents are endeavoring to form what they term a Sales Company, with the object of selling the productions of allied manufacturers. Each maker will subscribe \$100 weekly to the Sales Company. The idea is to get their films marketed, the accounts collected, and the money paid to them within ten days and also to maintain a flat price of 10 cents. per foot."

"That is on the principle of the tied house."

Do you think such a scheme is likely to succeed?"

"No, I do not, and for this reason. There is already a diversity of opinion among the makers as to the utility of the scheme, and petty jealousies are sure to arise, especially when the sales of one maker becomes greater than another's. In the result I think that the scheme will be wrecked by trade rivalry and personal bitterness within the gates. It is an ideal state not likely to be realized in practice."

## Picture Playhouses There and Here.

"Now, Mr. Browne, we shall be much obliged if you will give us, for the benefit of our readers, your impressions of the picture theatres in New York, compared with those on this side of the Atlantic."

"Well, you will be glad to hear that England more than holds her own. The theatres here are better in every way; far superior in point of architecture to those in New York, more luxuriously appointed, whilst the service of films is on a much higher grade. You get a cleaner and better picture here in every sense of the word. You can go into any show in New York and you cannot find so clean a picture as you can in London."

## TWO CORKING KALEMS.

## "Friends" and "Castaways" Have All the Qualities of Record Breakers—Simple Stories; Novel Scenes.

As a contribution to the "uplift" movement the Kalem Company offer two notable subjects, "Friends," which was released last Friday, and "The Castaways," released this Friday, June 3. Many of our readers have seen "Friends" already, but a brief description will not be amiss. The story begins with the renewal of a school-boy friendship between two men, one of whom has acquired wealth, while the other lives in comparative poverty with a large family. The old friendship is renewed by a chance meeting, which leads to the man of wealth offering to educate the eldest daughter of his poorer friend. The offer is accepted and the girl introduced to the family of her benefactor, and is received with open arms, especially by the daughter. The girls are about of the same age and become fast friends. In the course of events a young man appears on the scene and both girls fall in love with him. The rich man's daughter confesses her liking for the young man to her girl chum much to the latter's dismay. Heartsick and homesick, she writes to her father to come and get her and prepares to sacrifice her untold love for her friend's happiness.

Going into the garden she seats herself in a hammock, her impressionable girl's heart fairly breaking, when the young man discovers her and tells her of his love. The temptation is strong, but loyalty to her friend prevails and she sends the lover away, rejected. Shortly after she returns home with her father.

Surprised at being rejected the young man seeks the other girl and asks her to plead his case. This gives her a surprise, but she recovers and afterward brings the two lovers together.

Throughout this picture there is a simplicity of portrayal that is wholly in keeping with the simple story. There is no straining for dramatic effect or overplayed emotion. The story gives repeated opportunity for emotional effects and the Kalem players have let none escape. Miss Gene Gauntier is particularly effective and attractive in the role of the poor girl, and no matinee idol of the dramatic stage has anything on Mr. Vincent as the lover. It is just such a comedy that the girls will shed tears over and talk about. It also proves that the Kalem players have reached a high degree of perfection in the Silent Drama.

"Castaways," aside from having a number of strong emotional scenes, which are effectively rendered, presents several situations that are novel in motion pictures. Part of the picture is taken aboard one of the coast liners; another section was taken from a small boat in a raging sea—a daring venture that was necessary to get a proper view of the wreck. Another good scene is that of the two castaways as they reach the shore through the breakers and are fairly washed up on the sand. It is a subject that is bound to command attention from intelligent audiences, and is the depiction of a human story that will be understood and appreciated by anyone.





## WRIGHT ON THE HIKE

Just Hits the High Spots  
on His Dash to the Coast



**W**ILLIAM WRIGHT, general sales manager of the Kalem Company, familiarly known to his friends as "Old Bill Kalem," is chasing car wheels at a record breaking rate on his long "hike" to the Coast and back. He has been so busy with the affairs of his firm and several other important commissions entrusted to him by the Patents Company that he has had very little opportunity to tell the Film Index all about business conditions along the route.

As a matter of fact "Bill" has barely "hit the high spots," but with all the rush he has sent us a little something as an evidence that he is on the job. Here it is:

### Denver.

The moving picture business from the standpoint of the exchange is reported good by all the Denver exchanges. I had the pleasure of visiting several of the picture theatres and found business really excellent.

The Isis Theatre, S. L. Baxter, proprietor, is an ideal picture theatre, and its conduct is in keeping with the house. This theatre seats about 1,200 and charges 5 cents admission. Alterations are to be made this summer whereby 500 more seats will be added.

Mr. Baxter has his own ideas of how picture theatres should be conducted. Recently, believing that his patrons did not care for illustrated songs, he cut out this feature of his entertainment and put in a 12 piece orchestra. I had the pleasure of listening to the performance of this orchestra and was very agreeably surprised at its excellence. There are several soloists in the orchestra and the music offered will compare favorably with any orchestra in New York City.

The night I visited the show both sides of the streets were lined with automobiles and I learned the owners of these machines were in the theatre witnessing the performance. This successful house is running as a strictly picture show and I was advised that it has been a very profitable enterprise, clearing up in the neighborhood of \$50,000 a year net profit. Mr. Baxter is always on the job and is one of the most active picture men I have ever had the pleasure of meeting. He is extremely particular in every detail as regards the conduct of his theatre, which undoubtedly accounts for his success. He is affable and courteous to all of his patrons and makes an effort to give them the kind of entertainment that appeals to the intelligent class.

R. H. McClusky, proprietor of the Hippodrome, runs two successful houses under one roof. In the center of his building on the ground floor he operates an arcade, and on either side a small picture theatre.

The Majestic theatre, directly across the street from the Isis, is operated by Sullivan & Considine as a moving picture and vaudeville theatre. Mr. J. Rush Bronson, the gentlemanly resident manager, is a hustler. While primarily operating a vaudeville theatre, he features his motion picture as he would a straight act of vaudeville, billing it like a circus. In consequence Mr. Bronson is drawing a very nice class of people to his house and is making an unqualified success of this theatre, which, by the way, has a seating capacity of 1,850.

### Ogden, Utah.

The Progressive Film Exchange of this city reports business as being very good. The four picture theatres which I visited all indicate a profitable business. The various managers told me that business was holding up very nicely and the crowds that were continually going in and out testified to the truthfulness of this statement.

Ogden undoubtedly is a very successful picture town. The theatres are handsome structures and very well conducted. Mr. Albert Scowcroft, one of the gentlemen interested in the theatres, is in the jobbing business and a man of wide experience. He frequently visits the east and is familiar with the manner of con-

ducting theatres all over the country, but I hardly think the east can teach Ogden managers much about the operating of the motion picture theatre. They have their own ideas that seem to meet with the approval of their patrons.

Mr. W. H. Hodkinson, manager of the Progressive Film Exchange, is an intelligent hustler. His operations are laid out along broad and liberal lines and the nice business done by this exchange indicates the practicability of his methods.

### Salt Lake, Utah.

This city supports several large and handsome moving picture theatres, all presided over by that hustler, Max Florence, who works days, nights, and Sundays in the conduct of his film exchange, and his theatres. If there is any kind of a new wrinkle that seems desirable for a picture theatre our friend Max quickly puts it into operation. He is the kind of man that while desirous of making money, seems to want to make it only to expend it in bettering

this city and is undoubtedly carrying on a very successful campaign. His customers the exhibitors, some of whom I met, all spoke well of him and his service.

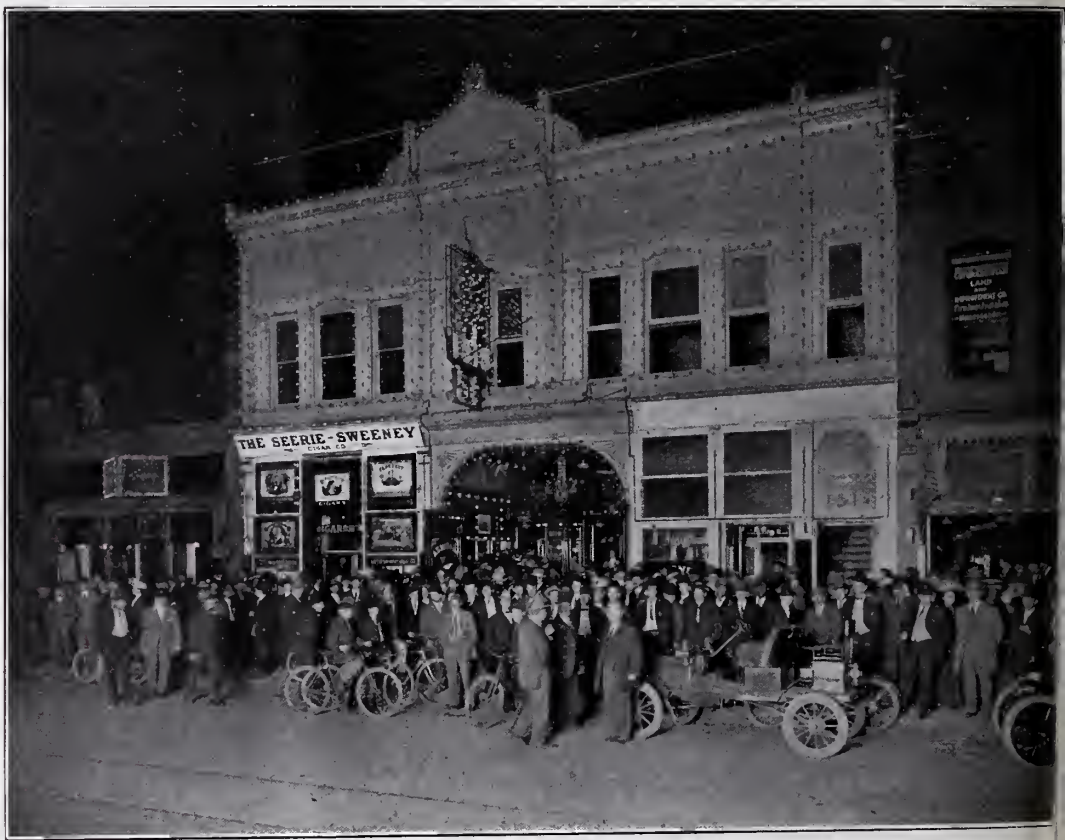
I had the pleasure of visiting several of the theatres here and find them all doing a nice business. With one exception all of the theatres here are taking license service. The exception is using independent service and is now in the hands of a receiver.

This appears to be a good moving picture territory. Everyone goes to the picture show. I notice that the houses near the center of the town are all doing a very good matinee business. It seems that the ladies when down to shopping find it convenient to visit the picture shows quite generally.

Additional picture theatres will be erected here when suitable locations are obtained, am informed, but locations in the business center are extremely hard to get and price seems to be no object.

### NEW PICTURE SCREEN.

General Agent A. B. Williams of the Humane society, representative of the Lake Shore Film Company and a crowd of moving picture theatre owners, inspected a new screen at the Columbus theatre, St. Clair avenue near East 25th street, Cleveland, Ohio, Friday, May 20, by the use of which pictures can be shown in daylight. T



ISIS THEATRE, DENVER, COLO.

S. L. Baxter, Proprietor. Seats 1,600 People. Program Straight Pictures.

the entertainment and appearance of his theatres, to add that much more to the entertainment of his patrons. Such a policy bespeaks continuous success.

### Butte, Montana.

Frank J. Bailey of the Montana Film Exchange certainly owns Butte. While running a very successful film exchange he operates three out of the four theatres in Butte, and anyone who knows Frank Bailey knows that both his exchange and his theatre enterprises are successful. Frank is a genial man to meet and his natural disposition coupled with his excellent judgment accounts for his success in the mining town. Everyone in Butte knows Frank Bailey and judging from all appearances everybody goes to his theatres.

### Spokane.

Spokane is another good picture town, both from the standpoint of the exchange men and the exhibitor. Mr. George H. Grombacher presides over the destinies of the exchange in

screen, or sheet as it is commonly known, is an invention of a New York man and termed Simpson Solar Screen.

Humane Agent Williams approved the invention as being conducive to good morals. Advantages are many, and not the least of them the fresh air through the open windows. The danger of a panic is minimized with the illumination of the darkness.

President Mandelbaum of the Lake Shore Film Company writes: "We feel satisfied that the employment of the Simpson Screen will have a tendency to boost the interest of the motion picture business."

"The test was made in a room about 100 feet long and 60 feet wide, illuminated by four large windows and sixty-six incandescent lamps. The cinematograph was suspended from the ceiling of the room about forty feet from the screen.

"Before beginning the test Samuel Bullock, manager of the theatre, ordered all windows closed from the top, and the shades drawn down, allowing the sunlight to pour into the room



## CORBETT IN PICTURES

Vitagraph Company Scores a Coup in Posing "Gentleman Jim" for Physical Culture and Boxing Exhibition.



JIM CORBETT in motion pictures. How is that for a feature film? Known the world over as the smartest and most scientific exponent of the art of self-defense, Jim Corbett is also the most popular of all the host of gladiators of the squared circle. Now that public interest is centered in the coming contest between Jeffries and Johnson, and Corbett is about to join Jeffries at the latter's training camp, the ex-champion will be in the lime light, and what



THE FAINTING HEROINE.—Mr. Corbett and Miss Turner.

ever pertains to him will attract public attention.

Recognizing the value of Corbett's personality and the interest in exhibitions of physical science, the Vitagraph Company determined to secure him for a motion picture illustrating the methods of physical culture and boxing. Mr. Corbett was nothing loath to pose for a life portrayal of himself and his work and the arrangements were quickly made. The result will be seen in a regular Vitagraph release for June 8, under the title "How Championships Are Won and Lost."

Recognizing the objections to the ordinary fight picture and the impossibility of exhibiting anything of that sort in many picture theatres patronized by particular and discriminating people, the Vitagraph Company has sought to suitably clothe this subject for presentation to the most critical audiences, giving it an air of refinement in a genteel introduction and lead-



TRYING ON THE MITTS.—Mr. Corbett and Miss Turner.

ing up to the more serious lessons of the art of self-defense by the illustration of methods of physical culture.

In the first scene is shown a gay reception where Mr. Corbett meets and dances with the heroine of the little picture story, Miss Florence L. Turner. In this scene Mr. Corbett appears to splendid advantage in evening dress which easily explains how he came to gain the soubri-

quet of "Gentleman Jim." During the waltz his fair partner, overcome by the exertion of the dance, faints in his arms. He leads her to a convenient sofa and, with the aid of her chaperone, revives her, when he explains to the frail overwrought girl the necessity of physical culture and invites her to his studio for training. The invitation is accepted.

The next evening with her chaperone, Miss Turner calls to see him and arranges to take some lessons under his instruction. In the gymnasium he explains to her the uses of the one hundred pound punching bag. Professor Cooper now takes her in hand for a few exercises showing how to reduce the waist and hips, the method of removing flesh on the upper part of the body, strengthening the back, hips and thighs and abdominal muscles.

At home Miss Turner practices the methods taught by her big Mr. Corbett and the Professor. This scene gives a fine idea of the advantages of physical training at home as an aid to health, strength, grace and beauty.

One month later, the fair pupil is seen at the studio taking a lesson in boxing from Mr. Corbett. This is where the result of Mr. Corbett's lessons to his pupil shows itself in the skill so displayed by Miss Turner in their friendly little bout in which she proves herself to be an adept.

In the following scenes Mr. Corbett and his sparring partner, Tom Kennedy, in ring costume, give illustrations showing the famous



THE MEDICINE BALL.—Mr. Corbett, Miss Turner and Prof. Cooper.

"knockout" blows: The Sullivan and Corbett battle and the last rally and knock down. Fitzsimmons and Corbett, Fitz knocking out Corbett, showing the famous solar plexus blow. Jeffries and Fitzsimmons battle, Jeff. knocking Fitz. down in the second round of their first meeting. This blow actually won the fight. The finish of Jeff's last fight with Fitzsimmons. Fitz was "all in" and could go no further. Jeff helps him to his corner. The Mitchell and Corbett battle. Corbett knocking Mitchell out with a right hand punch and two upper cuts.

The Jeffries and Corbett battle. Jeff knocking Corbett out in the 23d round. Corbett is against the ropes, bounces off to clinch, Jeff swinging all the time knocks out Corbett as he comes off the ropes. How Jeffries and Johnson will fight. Mr. Corbett illustrating Johnson's style and his two best blows; a right hand upper cut and the breakaway punch. Tom Kennedy illustrating Jeffries crouch and his left hook for body and head.

In the final scenes of punching the one hundred pound bag and a display of his original "shadow dancing," Mr. Corbett shows his great agility, proving his claim and reputation of being the fastest man on his feet the world has ever known.

A three round exhibition bout between Mr. Corbett and Mr. Kennedy gives a demonstration of every blow used in the boxing game, at the same time giving an exposition of "clean break-

aways;" "hitting in the breakaways" and "hitting in clinches."

Throughout the picture is remarkable for its excellent photographic effects. It possesses none of the brutality of the common fight picture and illustrates the lessons of physical culture most clearly. Miss Turner appears wonderfully familiar with the big mits and handles herself dexterously. With a spirit of fun she manages to



THE BLOW THAT PUT "FITZ" OUT.—Jim Corbett and Tom Kennedy.

inject a bit of fun into the picture by playing tricks on Mr. Corbett. So clever is her performance that one is compelled to exclaim: is there anything that this little woman cannot do?

The picture is one that may be shown to the most particular audience without fear of offending and is certain to be immensely popular.

### VITAGRAPH NOTES.

Everybody is waiting for the 18th of June, to greet the illustrious "Teddy;" in the meantime all eyes will be centered on the Vitagraph releases and crowds will turn out to welcome "The Peacemaker" on next Tuesday, May 31. "The Peacemaker" will prove a money maker and one of the comedy dramas that always gets the "glad hand" and gives the exhibitor a big "send off."

On June 3, "Davy Jones' Parrot," will make itself heard. It's a rare old bird, this Davy Jones' parrot and will get the laughs as well as the audiences. As a comedy "Davy Jones' Parrot" is a "bird" and "Davy"—well, "Davy's" got all the fun makers stripped of their bells.

We must have pathos to satisfy the emotional in our natures and nothing could so fully fill



THIS BLOW FINISHED CORBETT.—Jim Corbett and Tom Kennedy.

the bill as the dramatic delicacy of "The Altar of Love," presenting itself on Saturday, June 11.

While thousands will be watching the arrival of Theodore Roosevelt on June 18, thousands more will be watching the arrival of "Ito, the Beggar Boy," another Japanese wonder film of exquisite beauty both in story and scenic splendor.

The grandeur of the American flag was never more evident than in the portrayal of its birth as presented by the Vitagraph Company in the feature film "Old Glory." We have read about the stars and stripes in history and song, the



pride of the nation that proudly rallied round the grand old flag at the battle cry of freedom and now bears it aloft, the standard of ninety millions of people enlisted under its protecting colors. All the great and famous men who have had to do with freedom's cause in the 18th, 19th and 20th centuries are brought before us in moving pictures and the almost living presence as they fight the battles of the past on sea and land, before powers and principalities in councils of war and state to raise the Star Spangled Banner, an emblem of power, prosperity and peace among the nations of the earth.

Mr. A. E. Smith returned from his trip to Paris on Saturday, May 21, looking quite natural and happy; well satisfied with the aspect of things pertaining to the Vitagraph interests on the other side. He reports everything flourishing in the foreign departments and a universal expression of appreciation and admiration for the "Life Portrayals" of the Vitagraph Company of America.

The increased capacity of their plants both here and abroad has given their representatives the much desired facilities for meeting their largely increased trade.

The Grand, Special Extra Vitagraph release of current and universal interest on May 28, is another triumph of up-to-dateness and enterprise.

"The funeral of King Edward VII," the most magnificently and grandly solemn pageant ever seen, eclipsing in its splendor of royalty and representation from all parts of the world, any convocation of the nation known in history. A sight that made an impression so deep, a hush so still it was felt throughout the whole British Empire and influenced the four quarters of the globe.

Some six thousand feet of film have been taken and the most important and salient features will be presented in this unapproachable achievement of modern "go" and "get there."

#### BEST HOUSE IN JERSEY.

Plainfield's Proctor Theatre Has This Reputation—Harry Sanderson Made It So.

No doubt the prettiest and most up-to-date moving picture theatre in New Jersey is the new Proctor theatre, on Front street, Plainfield. The new house, which seats nearly 1,500 persons, is under the management of Frederick Proctor and Harry Sanderson. Mr. Sanderson, who was for many years the manager of Tony Pastor's Fourteenth Street Theatre, New York City, is the resident manager.

This theatre is most modernly equipped with every moving picture device. There are two new Powers' machines with the improved attachments, thus giving the pictures every opportunity to get the clearest and best effects. Another improvement that this theatre has is the placing of the machines in a noiseproof room so that no sound may be heard during the time of operation. The interior of the room is lined with asbestos and is strictly fireproof. The sheet upon which the pictures are thrown is one of the largest in any theatre.

Regarding the class of pictures used for his audiences, Mr. Sanderson bears the reputation of being most choice in his selections. Not only do the masses attend the performances, but the elite of the town flock to this popular art palace during the matinees. School boys and girls make it a weekly visiting place, and many a good lesson has been gained from the educational pictures.

The furnishings and decorations of the house are most elaborate. In the foyer and lobby the color scheme is green and old rose. On the walls of the outer lobby there are several pictures copied from famous paintings. The ceiling and side walls are artistically decorated.

The ladies' room is elaborately furnished. The floor is covered with red Axminster carpet; while the furniture is of red rattan. Along the side walls are a number of mirrors. There is also a garage for baby coaches and bicycles.

The color scheme of the body of the theatre is red and green, thus giving it a most delightful effect, when the lights are on. The acoustics of the house are excellent.

Plainfield is proud of the theatre, and well it may be. Mr. Sanderson has done everything possible to give the Plainfield people the best in the market, and has so far kept his theatre far in advance of any other house in a city of Plainfield's size.

## HOW CARUSO WAS MOTION PICTURED

ENRICO of the golden tones, who sings to and for thousands in full-throated ease, "has been took!"

"He is on the film!"

"He's been on the job,"

"As a moving picture actor."

"Sixteen pictures to the second"

"At three dollars and a half per!"

Think of it! that's long enough, now stop thinking. We're going to prove it. First and foremost the voice of Caruso has Roosevelt the cities of "Milan," "Paris," and "New York," and when you have those places on your musical staff, you might as well tear up the map.

Besides being a great singer, he is also a great frolicker—which means he is a good fellow and a young fellow at that—boyish and mischievous. The dignity that befits a tenor-king he will not wear,—he is too human and natural. Why he laughs at himself every time he gets a chance—and in order not to miss the chance he makes funny pictures of himself and then roars with that voice of gold, but doesn't charge anything for the roar. Also he makes



funny pictures of his associates, but not having his sense of humor, they don't always laugh, which proves that Enrico is somewhat of an overgrown boy whom you can do anything with if you can get him right.

Anything new or unusual is "cheank" for Caruso; you can lead him right up to it—with the possibility that he will bend you to it. He is as curious as a boy before a circus tent. That's the reason he was motion pictured.

It happened in Chicago, he was a guest of a great picture manufacturer, motion pictures of course. The managers were showing him over the picture plant—perhaps the largest in the world, known as the "Selig Polyscope Company,"—artificial lakes, mountains, forests, waterfalls, wild and tame animals, wild and tame men, and so on; then he saw them take an outside picture. That settles it.

Curiosity and desire have killed many grandmas since the baseball season opened. Well, Enrico's grandma was not immune to this disease, for when he saw the picture actors making motions, the poor lady died right then and there.

To the horror of the dignified basso of international fame, who accompanied him, Enrico expresses a desire to be moving pictured. The picture manufacturer appreciating the gravity of the situation as host, warned the great tenor that unscrupulous dealers would only be too pleased to coin money from his pleasantries. Enrico replied that he didn't care a —, no he didn't say that—because there was a clergyman present—so he said something in Italian.

Then he hurried into focus to be pictured—improvising a scene himself—dragging in the embarrassed basso and the clergyman to take part with him. These three figures you will notice in the film picture presented herewith.

Of course, the manufacturer had to run off the negative in his dark room for the benefit of Caruso and of course he swore everybody concerned in the making of the picture to secrecy. But how are you going to hide the

pranks of a boy like Caruso? Look closely at these film pictures of the great tenor. Does it strike one that he cared whether or not it was kept secret? Of course not.

All this makes up wonder what in the name of "Fra Diavolo," "Jesse James" or "Raisuli" the black hand wanted with Caruso. You can get anything out of Enrico and you don't have to kill him to get it. Just visit the Metropolitan gallery on a Caruso night, every black hander in town is there yelling like so many baseball fans for their Caruso. The Black Hand get Caruso? Why it's a joke—he's got them all bughouse. If you doubt it, just say something that is not highly laudatory on the tent in that gallery of the Metropolitan and you will quickly know what it is to be black-handed.

Just imagine three Sicilian black-handers stealing up behind Enrico—they are about to pierce him with their poignards when he suddenly cuts loose and tears off a few notes from "Cavalliera Rusticana"—"Oh, Lola"—and so forth. What would happen? Why the Black handers would fall on their knees and ask to eat out of his hand!

The Black Hand harm Enrico—never! Why he's their cousin.

#### SELIG NOTES.

Romeo Brown and Juliet Smith appreciate the old adage, "True Love never runs smooth." Owing to the unfriendly relations of the house of Brown and Smith, their meetings are clashing and only spasmodic. They are wandering their way down the Zigzag avenue of Shantytown, Wyoming, cooing and nestling words of love, not even to be disturbed by a village dog fight or warning factions of Brown and Smith until taken respectively over the parental knee. They are for a time separated but like the proverbial cat—"They came back." The band dance—Romeo thrown out—contrives to kidnap the fair Juliet by descending from the hay loft by a rope and carrying her off to his enchanted castle—consternation prevails—but they beat the army of the factions to the Justice of Peace who said—as Shakespeare wrote—"Get home, golding ye and into yer beds, I've married these young 'uns yeh mutter heads."

T. J. West, the premier amusement director of Australia, was a guest of the Selig Polyscope Co. on the 11th and 12th of May and had many pleasant and kind things to say of the "Diamond S" in his far away country. All our films are used throughout Australia. Mr. West is a delightful gentleman and it is to be hoped that he will make Chicago another visit in the near future.

The Selig Polyscope Co. have arranged with the Chamber of Commerce Board of Portland, Ore., through Mr. Morton Cohen of the Amalgamated, for the exclusive picture production rights of the great flower display and celebration to be held there in June.

The Shriners Pilgrimage at New Orleans has proven an unequaled success.

An early release by Selig is an education picture of unusual merit, entitled "Opening an Oyster." A picture biography of the bi-valve, its habits and customs, the quaint oyster fleet and the picturesque fishermen who gather oysters for the market and the methods of canning and shipping them to inland cities. Everybody eats oysters but few have the opportunity of making a trip into the oyster beds with the oyster fleet. The Selig camera took several trips through this country and secured a comprehensive picture of the oyster industry. From the tonging (or fishing) oysters from a skiff the scene changes to that of the modern way of dredging from a sailing vessel and the scene on deck where the oysters are "culled" or separated: the baby oysters and the imperfect on being thrown back into the water. The picture then takes you on a trip to an oyster village; with the unloading, steaming, opening and canning by the aid of modern machinery and from there we take a trip through an oyster market in a large seaport, where buyers for wholesale firms inspect and purchase



hem. If you have ever tried to open oysters at home you will watch the next picture closely for it shows a professional oyster "shucker" opening oysters in the correct manner and with lightning rapidity and then you will enjoy a good laugh at the efforts of an amateur trying to open them, but always in the wrong way and with laughable results. Two of the cutest little pickaninnies you ever saw "finish" the oysters and the speed with which they swallow them would make you think they were half starved; but that isn't the reason they eat them so fast. The cameraman had promised a dollar to the one who could eat the fastest and the dollar looked awfully big to them.

In order that the Selig patrons may be ready for a great treat that is now in store for them, we feel they should be apprised of the fact of two most notable pictures for early release, namely "Mazeppa" and "The Bargeman of Old Holland," absolutely par excellence in every detail. Write us for a minute description of them. We have most beautiful posters for both.

Our regular annual offering of western pictures begins with "The Trimming of Paradise Gulch," released on June 2d, and average about fifteen days apart for the next four months. There were so many imitations rampant throughout the country that we thought best to give them all a chance first, as the old saying goes, "Good things always come slow."

"The Range Riders"—does that sound good to you? It does to us, from all the spills that happened during its making, we were lucky to have cowboys enough left alive to finish the picture. Some reality, just ask Col. Tom Mix.

#### PROVIDENCE A PICTURE CENTER.

Within the next few weeks all but two theatres in Providence, R. I., will enter the moving picture and vaudeville field. The New Casino, on Mathewson street, has already entered the field and is reported to be doing nicely; the two other houses that will soon make their debut are the Empire and Westminster. The last two houses, while only entered for the summer, will greatly add to the interest of the moving picture field and Providence can soon boast of being the most popular moving picture center in the East.

Pawtucket has five first class moving picture houses, while Newport and Woonsocket have three each. All of these theatres are first class and cater to the best patrons in the city. It is said, that during the noon hour the most prominent business men run in these places of amusement and pass away a few moments from the full cares of business.

In showing the safety of the new films, Owen M. Reddy, of the Kieth house, Providence, dropped a match and also a lighted candle in a box containing several hundred feet of the most costly film and it was seen that it would in no way ignite. This not only shows the safety of the films but also assures the caution that is being taken. All machines must be operated in an asbestos booth made especially for that purpose.

As the picture houses in Rhode Island are doing a first class business and are being run in a manner that is meeting approval from all the citizens of that commonwealth Mr. Reddy sees no reason the same can't be done all over the country.

#### NEW HOUSE FOR ASBURY PARK.

Reports from different managers throughout the country state that during the coming summer season that picture theatres will be more abundant at the seaside resorts than ever before. At Asbury Park there will be several new houses to open, not only along the board walk, but even Snitzler, the owner of the famous merry-go-round is talking of building a first class picture theatre in connection with his other attractions. Should this materialize it means a great boom to the picture business at the popular resort. For a number of years Mr. Snitzler has given Asbury Park some of the best and choicest amusements that the resort can boast of, and should he put in a new picture house, it will no doubt be a credit to the business.

I. Ruben, who was one of the pioneers in the moving picture business in Des Moines, Ia., has gone into partnership with S. Winkenstein, of St. Paul, Minn. They are now erecting a theatre in St. Paul to seat 100 people.

#### WHAT DO YOU THINK OF THIS?

The George Kleine "Film Progress" keeps progressing, as its contents show in the latest issue, which bears the date of May 20. The following article from the pen of George Kleine, under the heading, "Censorship in Particular," reveals an amazing mental condition at present prevailing among police officials in the city of Indianapolis:

Wonderful and mysterious are the works of man. The police authorities of the City of Indianapolis, within the commonwealth of the State of Indiana, have censored the "Fly Pest" film.

I do not recall any other motion picture film that has received as much publicity as this subject. It has been seized upon by State Boards of Health, by civic bodies and by philanthropic individuals as a means to bring about the destruction of the international pest whose evil works have been thoroughly appreciated by the Elect, but which have been disregarded by or are unknown to the great masses who have been indifferent, probably because of familiarity with the multitudinous fly.

This film has aroused the greatest interest and has received favorable notices from some of the most important papers in the United States, including the New York Herald, Chicago Tribune, Chicago Daily News, New York Times, New York World, Cleveland (O.) Plaindealer and New York Evening Telegram.

The various State Boards of Health have been particularly interested and have done everything possible to further its use by moving picture theatres and to induce the public to see it. Dr. Evans, Commissioner of Health of the City of Chicago, is enthusiastic in discussing the beneficial work resulting from the showing of this film in the Chicago theatres.

The "Fly Pest" film has stimulated other works such as the publication of many thousands of pamphlets calling attention to the damage done by the common house fly, and warning the masses to take such steps as will prevent breeding.

And now comes the Police Department of the City of Indianapolis declaring that it is against public morals to show the film.

The Board of Health of the State of Indiana is, of course, greatly opposed to the police action.

I quote the following from a letter written upon the topic by a health officer: "If people, from day to day, can stand the original and exact conditions and can't stand pictures, that makes a condition which is strange to see. It is high time the pictures were being shown everywhere at all times, to arouse people to a sense of decency and cleanliness. We think those who object to seeing these pictures are the ones that need to see them the most."

Speaking of censorship: Our own releases have been inspected by the Police Department of Chicago during the past three years and the work has been highly intelligent, liberal and at no time have we been justified in criticizing such action as it may have taken. Police boards in other cities that have acted as censors of motion picture films have tried to be just and acted in the interest of public morals without narrowness or running to extremes which would defeat the object of the censorship.

That the police of Indianapolis should single out such a picture as the "Fly Pest" makes one wonder what extraordinary standard of judgment is being employed in that city.

#### A ROYAL CAMERA MAN.

On his trip around the world H. R. H. Ferdinand, Duc de Montpensier, brother of the Queen of Portugal, who arrived in New York from Paris last Sunday, will carry with him a moving picture camera with which to take views of the different scenes in the countries through which he travels. His Highness is so pleased with moving picture cameras and what can be accomplished with them that he is carrying a first class operator with him. It is also said the Duke is a first class operator himself.

During his travels the Duke will take numerous pictures in the West, especially through the hunting districts. These pictures will be exhibited upon his return home and will no doubt be studied by those who are interested in his trip.

Upon leaving the United States the Duc de Montpensier will go to Asia where he will tour that country in an automobile. He intends taking several films to be used in taking pictures in Indo-China and the Southern countries of the Continent. From Asia he will speed westward through Russia, Germany until he reaches home. He had not limited himself as to how long it will take to make the trip as he is anxious to get several pictures that might take some length of time to secure.

#### HISSING THE VILLAIN.

The days of the "Gallery Gods" still exist and as the melodrama villain is going out of date the moving picture villain is taking his place—he too comes in for his share of hisses and cat calls. As there are new made villains its hard to find him so polite that he receives cheers whether he be real or otherwise.

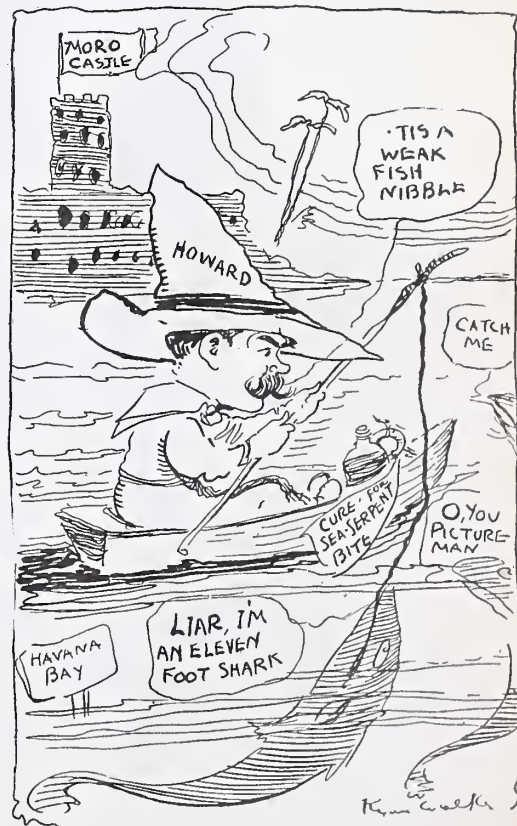
Take in all the moving picture houses—you will find the boys as in the days of yore, sitting in the gallery hooting the villain to their hearts content and applauding the hero when he in turn sends the vital dart that wins the girl or captures the child. It may be said the modern "Gallery God" is more polite and better dressed, but when the strong scene of the picture is thrown on the canvas his old self comes out and the hisses come pouring from his lips. In one sense of the word it is the success of the picture.

#### KING EDWARD'S FUNERAL.

Pathe Freres announce a special release of a film of this interesting event for the coming week. They had four operators at work and as it was a magnificent English summers day there is no question but that the film will be a good one. Their operators in addition to taking pictures of the procession in London were also at Windsor where the actual burial took place. The funeral party included besides the widowed queen Alexandria, King George of England, the Emperor William of Germany, King Haakon of Norway, King George of Greece, King Alfonso of Spain, King Ferdinand of Bulgaria, King Frederick of Denmark, King Manuel of Portugal, and Mr. Theodore Roosevelt as special ambassador for this country.

#### THE LONE FISHERMAN.

This cartoon is our artist's version of a fish story related by one, Howard, of Boston. This Howard, of whom we speak, and of whom our artist has drawn, visited Havana, Cuba, last winter. Upon his return he told sundry fish stories, each one of which varied from the other in every particular save one which was to the effect that while angling for weak fish he caught an eleven-foot shark. We apologize for the lateness of this expose by explaining that the delay was the fault of our artist. When we



told it to him he, being a conscientious man, insisted upon going to Havana to verify what Howard said. Upon the testimony of many reliable witnesses, including the shark, he concluded to give the above version of the incident related by Howard, as the only correct and truthful story of the event. It will be greatly to friend Howard's advantage to accept our corroborative evidence in this matter and we would caution him to have his fish stories typewritten in future. Its a difficult feat to tell one the same way twice.



## GEORGE K. SPOOR

How the Picture Idea Developed in One Man's Brain

**G**EORGE K. SPOOR, the founder and president of the George K. Spoor Co. and the Essanay Film Manufacturing Co., was born in Highland Park, Ill., in 1871. Although he did not start out in life in the moving picture business, as a boy he had natural inclinations and ideas which pointed in that direction, notwithstanding his unconsciousness of the fact.

Once, while turning cart wheels in a meadow

played traveling combinations for four years and proved a successful manager. It was while managing this theatre that he met Mr. Amet, who resided in Waukegan. In 1896 he became a partner of Mr. Amet, furnishing him financial aid in the completion of the Magniscope.

In 1897, Mr. Spoor severed his theatrical connections and took up moving pictures as a specialty, working in connection with his partner,



GEORGE K. SPOOR

near his home, the thought came to him if it would not be possible to get pictures of himself as he performed the boyish stunt, pictures that would show his movement throughout and not a photograph that would show merely his posture in one position. The idea came like a flash and was not recalled until many years later, when he became acquainted with E. H. Amet, who invented the Magniscope.

Mr. Spoor first actively engaged in the theatrical business, and at the age of 22 leased the Opera House in Waukegan, Ill., in which he

Mr. Amet. His associations with the latter terminated in 1898, when he engaged on his own account to place machines and pictures in vaudeville houses and parks and traveling organizations. This was the beginning of what developed later into the Kinodrome service, which now ramifies the entire country.

The Kinodrome was built by D. J. Bell and was secured by Mr. Spoor in 1899. It was so rapidly placed in vaudeville houses throughout the country that the manufacture of the machine could not keep pace with the demand.

In 1899, Mr. Spoor formed the Geo. K. Spoor & Co., a non-incorporated firm, and which in 1909 was merged with the National Film Renting Co., forming the present corporation known as the George K. Spoor Co. The Geo. K. Spoor & Co. attended to the Kinodrome service solely the National Film Renting Co., which was incorporated in 1905, confining its operations to the renting of film exclusively.

In May, 1907, a new and ambitious step forward was made by Mr. Spoor. For several years he had pondered over and studied the problem of becoming a film manufacturer, and in the year mentioned the result found expression in the organization of the Essanay Film Manufacturing Company, which was shortly afterward licensed under the Edison patents, and in December, 1908, became a licensee of the M. P. P. Co.

The first studio of the Essanay Company was situated in 62 N. Clark (the old number, which has been recently changed to 435), and the first factory at 435 Wells (old number). The latter occupied a floor 40 by 60 feet, and one reel a week was turned out from the start.

In 1908 work was begun on the new factory on Argyle street, and in 29 working days it was ready for occupancy. The erection of studio and other buildings quickly followed and the increased facilities made the quality of the Essanay product advance by leaps and bounds. In the Fall of 1909 the demand for two releases weekly of Essanay film became so insistent that it was, after careful consideration by Mr. Spoor, enterprisingly met. At the present time, a new studio and other buildings are being added to the plant, in order to meet the largely increased output of Essanay prints.

Associated with Mr. Spoor in the Essanay Co. from the outset, Gilbert M. Anderson has proved a valuable aid and a very successful producer, having charge of the Western company which can claim credit for many of the Essanay successes. But the man behind the gun; the brain which has conceived, planned and carried to success the George K. Spoor Co. and the Essanay Manufacturing Co.; the sound business judgment and conservative action which have moulded and guided these enterprises through fair and rough weather, and the mind that has borne the stress of incessant labor and heavy responsibility are all concentrated in George K. Spoor.

### MELIES NOTES.

G. Melies release of last Thursday, "The Pale Face Princess," made a great hit wherever shown, and exchange men and exhibitors are awakening to the fact that this producer is making some of the finest of the current releases.

Not only has he a capable stock company of well known players; the services of many real Indians and cowboys; the advantage of ideal Texas air and scenery; the direction of a competent producer; but he has more in the series of excellent stories he is producing. There is a plot to every one, and any of them might be elaborated into a four act drama which could be staged in a Broadway theatre.

"The Padre's Secret" which is a play of old Mexico, with a wealth of scenery and the atmosphere of the Mission churches, will bring the customs of this country to your very doorstep. It tells a story of a Mexican girl's preference for an American, and the unusual method of attempted revenge employed by his native rival. You remember "The Seal of the Church"? Well here is another great play of the same locality.

The coming releases are "Love's C. Q. D." which is an interesting drama in which wire telegraphy plays an important part; and "Texas Joke" a typical Melies cowboy comedy.

In "Love's C. Q. D." one of the features is battle between Mexican bandits and American soldiers, in which a troop of U. S. Cavalry, stationed at Fort Sam Houston, Texas, is used with their guns, ammunition and accoutrements.

### EXHIBITORS PLEASE NOTE.

Pathe Freres are giving exhibitors some good advice on the back pages of their week bulletins. They are making at present a feature of impressing on the exhibitor that they are trying to give him an unexaggerated idea of their films in their advertisements and circulars and that the descriptions in their bulletins can be relied upon. This is of material aid to the exhibitor in selecting his program and he can always feel sure that any films specially advertised is a real feature. This is as it should be.





# MANUFACTURERS' BULLETINS



## Advance Descriptions of Licensed Subjects

### CALENDAR OF THE WEEK'S LICENSED RELEASES

**MONDAY, MAY 30, 1910.—4 REELS.**

**IOGRAPH**—The Impalement, dramatic, 987.  
**UBIN**—A Veteran of the G. A. R., dramatic, 1,000.  
**ATHE**—Down With Women, comedy, 604.  
 Russia, Caucasian Mountains, scenic, 374.  
**ELIG**—After Many Years, dramatic, 1,000.

**TUESDAY, MAY 31, 1910.—3 REELS.**

**DISON**—The Mule Driver and the Garrulous Mute, dramatic, 980.  
**GAUMONT (Kleine)**—The Little German Band, comedy, 375.  
 Won and Lost, farce, 300.  
 Jarnac's Treacherous Blow, dramatic, 340.  
**ITAGRAPH**—The Peacemaker, comedy drama, 960.

**WEDNESDAY, JUNE 1, 1910.—4 REELS.**

**SSANAY**—Levi's Dilemma, comedy, 768.  
 Henry's Package, comedy, 205.  
**KALEM**—The Navajo's Bride, dramatic, 930.  
**ATHE**—One Can't Believe One's Eyes, comedy, 440.  
 Ines DeCastro, historic drama, 554.  
**URBAN-ECLIPSE (Kleine)**—Her Life For Her Love, dramatic, 720.  
 Making Salt, industrial, 230.

**THURSDAY, JUNE 2, 1910.—4 REELS.**

**IOGRAPH**—In the Season of Buds, comedy, 990.  
**UBIN**—Percy, the Cowboy, farce, 925.  
**ELIES**—The Padre's Secret, dramatic, 950.  
**ELIG**—The Trimming of Paradise Gulch, dramatic, 1,000.

**FRIDAY, JUNE 3, 1910.—4 REELS.**

**DISON**—The Piece of Lace, dramatic, 995.  
**KALEM**—The Castaways, dramatic, 975.  
**ATHE**—The Two Portraits, dramatic, 804.  
 Lillian and Annette, acrobatic, 144.  
**ITAGRAPH**—Davy Jones' Parrot, comedy, 925.

**SATURDAY, JUNE 4, 1910.—4 REELS.**

**SSANAY**—Away Out West, dramatic, 1,000.  
**GAUMONT (Kleine)**—The Office Seeker, comedy, 525.  
 Beneath the Walls of Notre Dame, educational, 380.  
**ATHE**—Macbeth, dramatic, 997.  
**ITAGRAPH**—The Majesty of the Law, dramatic, 972.

### GAUMONT.

(George Kleine.)

**"THE LITTLE GERMAN BAND."**—A ludicrous film in which appropriate music will make a decided addition.

The story told is simply that of the effect of music upon various people. However, that theme is sufficient to introduce some really original work in stagecraft and management.

Get the film from your exchange and arrange effects to accompany it. You will tickle your audience.

**"WON AND LOST."**—Beautiful scenery, and our usual standard of photography make this a very interesting short reel.

The story is concerned with two gentlemen, rivals for a maiden's hand. After a duel in which the favorite is supposedly killed, the more successful rival is, however, soon haunted by the visions of his victim. These droll encounters furnish material for numerous scenes of a unique nature.

The reel is tinted with rich tones throughout.

**"JARNAC'S TREACHEROUS BLOW."**—An historically correct presentation of the last French duel fought with the sanction of the law.

After portraying the incidents in court life which led to a deep hatred between Vivonne de la Chataignerie and Guy Chabot de Jarnac, the film shows that event, which not only brought the duel into disrepute, but also gave to language a new phrase, coup de Jarnac, meaning a sly or unforeseen blow such as that by which Jarnac worsted his rival.

The duel was fought in the courtyard of the Palace under Henry II, on July 10, 1547. Jarnac, in a moment when Vivonne was unguarded struck him across the back of both knees. Though the life of the vanquished man might have been saved, he would have been crippled. He preferred death and refused aid of any kind.

Henry was so grieved at the death of his favorite courtier that he swore a solemn oath never to allow another duel to be fought.

**"THE OFFICE SEEKER."**—Trying to win the father by making love to the daughter.

The evening party. Adolphus, the Ambitious, attends. He looks and feels fairly radiant in his evening clothes; quite the real gentleman, if you please.

Adolphus the Bold. However, his looks belie his nature, for he cannot resist his desire to talk to all, even utter strangers.

A Member of Parliament. Adolphus hears of his presence at the reception and begins a still hunt for a mutual friend. Failing in this, he obtains a speaking acquaintance by butting in.

The Request. He immediately commences a long harangue upon his fitness for an office under the government. The honorable has no time, so introduces his oldest daughter, whom the young man pleases to the best of his ability with romantic words. He then again attempts to make his point with the father, who now presents his second daughter. To her the youth repeats his tales of love. At the ball further opportunity presents itself of talking to their father, so within a few days each of the girls receive a letter stating Adolphus will call. They compare notes and prepare to receive their callers.

The Call. The girls are surprised to find both of their friends are the same man, and more surprised to find he is married and only trying to use them in order to reach father.

It was a wise idea in some ways.

**"BENEATH THE WALLS OF NOTRE DAME."**—At the largest and finest of the religious buildings of Paris.

The Arch Butments. Showing close views of the huge arches used in constructing this great building. The Cloek Tower. A close observation of this portion of the edifice is afforded from the most advantageous points.

The Chimeras. Drawing our attention to a few, only, of the many ornamental figures which surround the towers.

The Streets Below. In this scene we look down upon the streets from the highest parts of the building. Men and vehicles appear as insects.

The Towers. A fine panoramic survey of all the upper portions of the cathedral.

A decidedly interesting film to the layman as well as the traveler, artist and architect.

### URBAN-ECLIPSE.

(George Kleine.)

**"HER LIFE FOR HER LOVE."**—An art film of great beauty, illustrating a powerful drama of intense emotion and thrilling interest; splendidly enacted and reproduced in superb photographic sequence.

An Eastern court in the Desert. A roval traveler and his jester. Woman captive brought for inspection. Bought by the Prince and willingly taken away. Tropic Scene. Slave girl in love with her master. Fete of the Princess. Reception of gallants and ladies. Scenes of love, jealousy and rivalry. Two candidates for the hand of the Princess.

Balcony Scene. The Princess and the favored suitor—the master of the slave. An appointment made for the evening. The tender interview witnessed by his rival. Den of Bravos. The rival hires the gang to kill the favored Prince. Scene between the Prince and his Slave. After he leaves the girl finds a note: "Do not go to the rendezvous to-night, or you will be assassinated. An unknown friend."

Sublime Sacrifice. The Slave Girl makes a hasty resolution and dons the cloak and hat of her lord. Grounds of the Palace.

The Slave, in her master's cloak, leaves the Palace. Woodland Scene. Bravos form an ambush and mortally wound the Slave. Flight of the villains. The Prince and his attendants find the wounded Slave. Death of Slave.

**"MAKING SALT."**—A subject of educational value, unusual and original.

The scenes in order are: Harvesting marine salt on the sea shore. Preservation, weighing, sacking, a hill of powdered salt, loading, washing the salt, refining, salt makers in holiday attire.

Picturesque and romantic scenes.

### KALEM CO.

**"THE NAVAJO'S BRIDE."**—It is a feast day in a Navajo village. The tom-tom beaters are pounding their instruments and calling the people out for the big event of the day—the annual foot race for the championship of the tribe. The members of the tribe gather about the finishing line, among them a young girl, Chiquita, the belle of the tribe, much sought after by all the eligible young men. Now the contestants appear, among them a sinewy young chap, Pablo by name, whom we shall see more of anon. The chief explains the conditions of the race, how the runners are to go to a point several hundred yards away and race to the mark at their feet. The runners depart for the starting place.

Now we see them at the start. The racers toe the mark, get ready, and at a shot from the carbine in the hands of the starter they dart away. Now we see the excited crowd cheering the racers. Now we see them coming half way down the course with Pablo in second place but rapidly overtaking the leader. Now we are at the finish line again. There is great excitement as the runners draw near. Ah! here they are and Pablo has won the great race by a scant margin. The other contestants stagger in utterly exhausted by their effort. But Pablo is as fresh as a daisy. The chief asks him to name what he will have for a prize. He has just noticed the chief's daughter standing beside him. He looks at her for an instant and she lets her eyes drop modestly and encouragingly. At this Pablo demands her of the chief with a dramatic gesture. But the chief waves him back and scowls at him for his folly. Then the chief makes a motion to one of the men to bring up a pony which he presents to Pablo with ill grace. Pablo takes the pony, but looks longingly at the girl as he leads the pony away. When he has gone the girl pleads with her father, but he roughly waves her away.

Scene II. Chiquita is seated in front of her father's adobe house weaving one of the blankets for which the Navajos are famous. Her loom is the primitive device which has been used by the tribe for ages. Now Pablo enters. He has come to see if he cannot make an offer for the girl, which her father will accept. He brings with him skins and turquoise beads, which constitute the whole store of his wealth. Chiquita greets him kindly but fearfully as she glances at the door of the house where her father, the head chief, is taking his afternoon siesta. But seeing that no one is stirring she examines the articles which Pablo has brought and when he explains that he proposes to offer them to her father for her hand she is delighted and when Pablo stretches out his arms to her she runs to him and nestles up to him confidently. But at this instant Chiquita's father appears. He is furious at the youth's presumption and striding forward he seizes the girl by the wrist and drags her roughly away, at the same time demanding of Pablo how he dares to approach a chief's daughter. Pablo is taken back, but bravely holds his ground and in turn offers his skins and beads, expatiating on the beauty and value of each. The chief laughs at him contemptuously, sends the girl into the house and bids Pablo begone. Pablo picks up his things and goes away with a crestfallen air.

Scene III. The colonel of the post and his daughter have been out for a canter and are now riding up to the stable. A cavalry soldier in undress uniform receives them and helps the girl dismount. Then he gives the girl a lump of sugar, which she feeds to the horse, afterward petting him and showing her great fondness for him. The colonel and his daughter exit and the soldier leads the horses into the stable.

Scene IV. Shortly after the soldier comes out and sits down by the door for a smoke. As he does so the head of an Apache appears over the wall. The soldier nods over his pipe and the Apache slips over the wall and creeps up toward the unsuspecting soldier. The soldier starts up just as the Apache stands over him, but it is too late. The Apache's knife descends and the soldier drops. The Apache then looks stealthily about and seeing the coast is clear, slips into the stable and comes out riding the girl's horse bareback, with only a halter to guide the animal. As he gallops by the soldier with difficulty rises to his elbow and drawing his revolver fires a shot after the thief and then sinks back insensible.

Scene V. In front of the postoffice, at the village where the post is located, is gathered a little group of cow punchers and Indians, among them Pablo. An orderly in U. S. Cavalry uniform rides up and dismounting proceeds to tack a notice to the post or wall as follows:



# THE FILM SERVICE THAT SATISFIES

GET IT FROM

**GEO. K. SPOOR CO., Inc.,** "RENTERS of LICENSED FILM"  
435 N. Clark Street, Chicago, Ill.

**\$500 REWARD.**—A reward of Five Hundred Dollars is offered for the capture, dead or alive, of the Apache who stole Miss Gordon's saddle mare on the evening of April 28.

R. H. GORDON,  
Commanding 20th Cavalry.

The cowboys look at it and pantomime as if to say, "None of that for us." Just then a lieutenant and two or three troopers dash up. The orderly stops them and shows them the notice. The lieutenant expresses his satisfaction and hope for the reward and with his squad rides away in pursuit of the Apache. The cowboys and other Indians disperse all but one cowboy and Pablo. Pablo comes up to the notice and scrutinizes it carefully. But he cannot read it. So Pablo asks the cowboy to explain. The cowboy does so, making it clear that there is a \$500 reward for the Apache dead or alive. To make sure that he understands, Pablo cautiously draws a big Colt's revolver from his blouse and asks if he will really get the \$500 if he kills the Apache. The cowboy smiles and says "yes." Pablo's eyes glisten and a determined look comes over his face as he turns and starts off in the direction the troopers have gone.

Scene VI. A. The Apache galloping at full speed. B. The soldiers on another stretch at full speed. C. Pablo running at full speed. D. The Apache stops in his flight and awaits the soldiers. As they come into view he takes careful aim and knocks over one of the troopers. The other soldiers at once carry away their wounded comrade, giving the Apache a chance to escape. He mounts the horse again and exits. When he has gone Pablo runs into the scene, picks up the Apache's trail and follows.

Scene VII. A. The Apache does a difficult piece of riding down a cliff, afterward followed by Pablo. B. The Apache galloping at top speed followed at a distance, out of gun shot, by Pablo.

Scene VIII. A. The Apache comes up to the base of a cliff, dismounts and leaving the horse, climbs up, first firing a shot in the direction Pablo is coming. The Apache exits up the rocks and Pablo enters and catching the horse secures it and then starts to climb the cliff. B. The Apache climbs up to the shelf where the cliff house is and stands at the top ready to fire at the Navajo if he appears. C. Night; all is dark outside the cliff dwelling. The Apache is inside and has built a fire so that the interior is illuminated. The Navajo comes slowly up over the wall and stands at the side of the cliff waiting. Then the figure of the Apache appears in the opening of the house. The Navajo fires and the Apache whirls and falls headlong outside the opening. D. Next morning. The Navajo takes the Apache's body and goes over the cliff to the bottom where he left the horse. E. He arrives where he left the horse, puts down the Apache's body and lights a cigarette, and squats down on his haunches. The lieutenant and his comrades ride in covered with dust, and find the Navajo has beaten them to it. The lieutenant congratulates the Navajo and all exit, the Navajo riding the stolen horse.

Scene IX. A. The Navajo and the soldiers reach the stable where the horse was stolen, the horse is restored to the girl and the reward paid to the Navajo, who takes the money eagerly and starts on a run. The others are smiling at his eagerness. B. Pablo arrives at the house of Chiquita, who is there with her father. Pablo hands over the \$500, the chief is satisfied, and Pablo gets the girl.

"THE CASTAWAYS."—Scene I. Our film opens with a view of the promenade deck on a steamer in Southern waters. Helen Marbury, a petted society girl, lies back in her steamer chair reading. The voyage is a bore and the book wearies. With a little yawn, she rises and leans over the rail. She is joined by a traveling companion, an Englishman, smitten with the heiress' charms and dollars. She accepts his invitation to go below for a view of the immigrant quarters.

Scene II. They emerge from these with the gallant officer who has been their guide and 'tis there on the lower deck that she first encounters Pete Larson, a

rough, common deckhand, whose life is destined to be strangely interwoven with her own. She bursts upon Pete's vision, and he is stunned and continues gazing after her, his heart in his eyes in spite of her looks of annoyance and a sharp rebuke from the officer. So through the long days on the sunny Southern waters he manages to find work where he can feast his eyes upon her lovely face.

Scene III. To-night he is alone on the sun deck gazing out over moonlit waters, thinking—thinking as he always is of her. Awakened from his reverie by approaching voices, he steps behind the capstan. It is Helen and the companion who has bored her with his attentions through the entire voyage. Now he lays his heart and hand at her feet and is refused. But he is a cad, and thinking her refusal but an effected coyness, seizes her in his arms, attempting to kiss her. This is too much for the deckhand, who forgets everything in his anger as he steps forward and commands the Englishman to release the lady. But Helen is more frightened and astounded by this than by the unwelcome attentions of her suitor, and with haughty words she leaves. But she has left behind her dainty scented handkerchief, and Pete reverentially lifts and presses it to his lips, treasure sacred, because it has touched her hand. Then overcome with emotion his big manly body shakes with sobs.

Scene IV. But now fate takes a hand. A terrible storm rends the vessel apart and on the night air is heard screams of women and children and the hoarse voices of men. Helen and her companion have made their way to the deck, attired in the first wrap that hands are laid on. The terrible struggle for the life boats, the wild excitement and the swamping of them she remembers only as a hideous nightmare. She only knew that strong arms lifted her, that bound to a spar she still felt those arms protecting her and then knew no more except she lay upon solid ground.

Scene V. When she returns to consciousness Helen finds herself lying between a clump of palms on a hill of sand. Below her the beach and beyond the treacherous sea, now laughing and dancing in the sunlight. But that beach is unbroken by a footprint, and shading her eyes with her hands she gazes and sees no sign of life, or her ship companions. With a half sob she sinks to her knees and prays. Behind approaches softly the rough deckhand who has rescued her and who stands waiting her reverentially.

In his hands, wrapped in palm leaves are fruits of the island for which he has been foraging. Pineapples, bananas, coconuts. Now he approaches and silently offers them but she, fearing she is about to be attacked, with a scream of terror looks to the palm tree and seizing a stick eddies to sell herself dearly. But no need. Pete places the fruit where she can reach it and as silently steals away. She watches him and gives way to a wild hysterical laugh. Then her eyes fall upon the fruit, food has not passed her lips for many hours and she falls upon it ravenously, forgetting all else for the moment.

Scene VI. A week has passed and still Pete has never spoken to Helen, though always remaining within call. It is enough for him that he can be near her and look upon her sometimes.

Scene VII. The sea has cast up a sailor's chest upon the sands and Pete's quick eyes have seen it. 'Tis the work of but a moment to carry it out of reach of the hungry waves. Helen, too, has seen and now timidly approaches. Diamonds, magnificent gowns, in her other days could not arouse the joy and enthusiasm that the common sailor's clothing, and above all a frying pan, does, and in her joy she turns exultantly to Pete for sympathy.

Scene VIII. Some two months have passed and the two have grown to be good friends. In fact, Helen has almost forgotten the social chasm, which, in their other world, separated them. Here both are equal. She bends over the fire cooking their meal. But he is late and she decides to go to the top of a sandhill near where she may have a larger view. What she sees there makes her shrink in terror. For it is Pete, terribly wounded by some wild animal, many of

which inhabit the interior of the island. He has managed to crawl from the dense woodland below but falls exhausted on the ridge of sand. Helen flies to him and bends over, finding the heart still beats. Then it is that a love which has been gradually growing in her heart bursts into flames as she covers his face with kisses, speaking endearing words to his ears they do not hear. It takes a long time and all her strength to drag the unconscious body to the little shelter shack he has erected for her, and she employs every resource to bring him back to consciousness. And now the eyes open and the white lips speak her name. With a glad cry she falls to her knees and thanks God.

Scene IX. Helen has nursed Pete back to health and her love has grown through these long weeks, though Pete has not realized the fact. She is gazing out to where the wrecked vessel blots the horizon and he silently enters and gazes, too. "That ship is what brought us here—together." She speaks with a new meaning in her voice. He falls to his knees and kisses her hand and now a light comes into her eyes—a light of divine love and her hand drops to his head as she bids him rise. He sees all in her face and can scarcely realize it. But she goes to his open arms and as they fold round her he knows that his wild dreams have become a reality.

Scene X. Six months have passed since they landed on this island. And now for the first time a sail has come within hailing distance. Helen has discovered it, and taking off her underskirt fastens it to a pole and waves madly calling to Pete. He comes and gazes and all the light in his eyes dies. It means the end. Unresponsive he walks away a little distance to fight out this battle—and wins. Helen shall go back to her world, but he—he will remain here alone forever. There he could be nothing to her—here he will live, where they have been so happy together. Now alone with her memory. So he goes back to her and tells her. The flag falls from her hand and as the realization of the sacrifice comes to her a beautiful light floods her face and holding forth her arms she says: "Where I go, you shall go—henceforth our lives will be spent together." For one moment their lips meet in a kiss and then seizing the flag again, they await the landing of the boat.

G. MELIES.

"THE PADRE'S SECRET."—Padre Dominguis, the village priest of a quiet little spot in indolent old Mexico, has been on a visit to the daughter of his dead sister and is about to return to his charges. He



is much surprised and not a little pleased to find that his niece is in love with John Brown, a progressive American, who has settled among them; for the Padre is a broad-minded man and knows that Mexico needs the inoculation of American energy to make her a great country.

A different feeling is felt by some of the Mexicans however, and Brown is particularly hated by Baptiste Matteo, a "caballero," who is infatuated with Anita, the Padre's niece.

Finding that Brown is favored and fearing to have



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## THE FILM INDEX, \$2.00 Per Year.

personal encounter with him, Baptiste lays a trap to injure his rival. He chooses an isolated spot where he knows Brown will pass, and ties a rope between two trees, just high enough to "garrote" a man on horseback.

Brown returns from a visit to his sweetheart, and is riding fast to reach his home. The trap is successful and the hated American is caught by the rope and thrown to the ground. He is stunned by the fall and Baptiste, who has watched from a clump of mesquite" is satisfied that his "gringo" rival is dead. He writes a letter to Anita, to which he signs Brown's name, saying that he is leaving the country, as he is convinced that Anita has been flirting with Baptiste and making sport of Brown.

Anita receives this forged letter, and, as she is not familiar with Brown's handwriting, and the letter fails to appear, she believes the letter to be genuine and yields to the ardour of Baptiste's persuasion that she shall be his wife.

In the meantime Brown has been found on the road by a fellow-countryman, who takes the injured man to his plantation and nurses him back to health. Baptiste, while he has been successful in his intentions, is sorely troubled in mind, and sees frequent apparitions of the man he thinks he has killed. Under stress of conscience, he journeys to the distant village of Padre Dominguis, and, not knowing that the reverend Padre is Anita's uncle, he confesses the murder of Brown and asks for absolution.

His mind is relieved by his confession, and he returns to his own village and makes preparations for his marriage to Anita. The latter writes a letter to the Padre asking him to officiate at her wedding, and the priest immediately repairs to her home. Here he is introduced to the prospective bridegroom and is horrified to recognize the man who has so recently confessed to him a murder. He is torn by conflicting emotions. On the one hand is his duty to his dead sister's child—to guide and guard her; and on the other is his vows to the church he serves—to preserve the secret of the confessional. He dare not betray the fact that Baptiste is a murderer, but resolves to let the marriage take its course, hoping that he may eventually succeed in converting Baptiste to a life of righteousness that will atone for his crime.

Brown, after a hard siege with death, in which he has conquered, thanks his benefactor and rides leisurely into the village of his sweetheart. He is shocked to learn at her home that she is on her way to be married. He puts spurs to his horse and dashes into the mission church just in time to interrupt the ceremony. Anita is overjoyed to see him again and

he quickly explains the forged letter. Baptiste attempts to escape, but is stopped by the men of the wedding party, and the Padre continues the service with a change of grooms, while he gives thanks to God that his niece is spared from becoming the wife of a criminal.

### LUBIN MFG. CO.

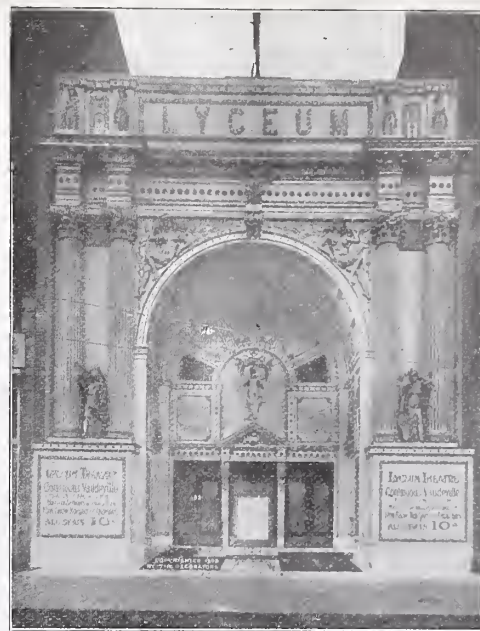
"A VETERAN OF THE G. A. R."—The veteran is an ardent patriot and given, as old men are, to the relation of his past exploits. He is proud of his battle record, and when a park loungeer jeers at the oft told tale his indignation overpowers him and he suffers from a stroke that leaves him faint and weak and tells of organic trouble. Proudly he starts off



for the meeting of the G. A. R. post, where he will mingle with the comrades and live again the triumphs of other days and he enters in the midst of a heated debate over some trifling executive matter. There is a recurrence of the attack and this time when the kindly comrades come to his aid they find that he does not know them; that some blood clot, pressing upon the brain, has destroyed his memory. Sorrowfully they lead him to his home, the post commander giving the family warning of the shock. Even the arrival home does not bring back the sense of memory, and wonderingly he looks about the familiar room and into the faces of his wife and daughter. Other troubles come quickly. The mortgage upon the little

home is foreclosed and the house and its contents sold at auction. The post in the small town is not rich, they cannot raise the mortgage, but the kindly old men do their best, each buying some of the things the old veteran loved best, his easy chair, the little things that contributed to his comfort, while the manly young sweetheart of the daughter purchases the sword and flags and the picture of Lincoln that were the veteran's most cherished possessions. These are installed in the more simple home that the two women can maintain. The veteran shows no improvement in his mental condition, and for the first time he does not take part in the Memorial Day parade. Some of the comrades come from the cemetery with flowers for the living, and as they file into the little home the sight of the uniforms rouses some vagrant memory. The veteran recalls the days when he carried a sword and reaches for the blade that once he waved over battlefields. As he draws the blade from its scabbard there flutters to the floor a certificate of deposit for \$10,000, the proceeds of the sale of mining stock that the veteran concealed in the scabbard the evening of the stroke. With the financial worries cleared away and with reason once more on her throne the evening of the veteran's life promises to be a pleasant and peaceful one.

"PERCY, THE COWBOY."—Percy is a ladies' man; the sort of chap the girls think real cute but who make real men excessively weary. Percy has that effect upon his prospective father-in-law, who promptly runs Percy out of the parlor when he catches him making love and commands the butler to throw him the rest of the way out of the house, a task the butler performs with a thoroughness and evident enjoyment of the job that does not conduce to Percy's comfort of mind or body. But father is soft of heart where daughter is concerned, and he sends a note to Percy informing him that if he will go west for two years and make a man of himself he can marry the girl of his choice. Percy is delighted and togs himself out in glad raiment that would make even a stage cowboy shriek with delight. To a khaki riding suit he adds the sweetest bow, and his sombrero is decked with a scarf that looks like a rainbow on a three-day drunk. A huge holster houses a tiny revolver better suited to the watch chain and a dainty bow of pink ribbon gives to it an artistic touch that a .44 completely lacks. Bravely he bids farewell to his admiring sweetheart and promises not to kill any more men than he absolutely has to. Out on Curly S ranch the Boss gets a letter from his eastern friend announcing Percy's advent and the riders



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# Essanay Films



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Release of Wednesday, June 1

### "LEVI'S DILEMMA"

(Length, approx. 768 feet)

Like a "Quiet Boarding House."

This film is a scream from start to finish.

If it don't make you laugh, you had better see a doctor.

Description will be found in another column of this paper. **DON'T LINGER--BOOK IT NOW.**

Release of Wednesday, June 1

### "HENRY'S PACKAGE"

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Released with "Levi's Dilemma."

Another rapid farce.

"Henry," Essanay's comedy hero, in the limelight again.

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## Essanay Film Mfg. Co.

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CHICAGO and LONDON, 5 NEW COMPTON ST. W.C.

scent some fun, though they do not then realize how great will be their joy. The foreman drives off to the station to meet the expected guest, but is taken aback when Percy minces along the platform and gushingly greets him and some of the station loungers. They start for the ranch, and Percy gets his first taste of roughing it for the buggy has poor springs and the rocks in the road are so thick that they have to lie on top of each other. To add to his distress there is no top to the buggy, and he is getting frightfully tanned. The punchers make him welcome, and when Percy proudly displays his gun they go wild with delight. One of the men shoots a companion with it and the latter gets quite cross when he finds it out. Meanwhile they are making things pleasant for Percy, and by way of training him for the buck jumpers they ride him on a rail, a ride that ends up

a table, but Percy makes one grab for him and father comes in a hurry. As well as he can with the black muzzle of a six-shooter half way down his throat he utters the conventional "Bless you, my children," and when the first shock is over he is rather proud of the result of his experiment.

### PATHE FRERES.

"DOWN WITH THE WOMEN."—An indignation meeting is held as a protest against the universal feminine cry of "Votes for Women." On leaving the meeting the chief speaker interferes with a woman selling bread, a couple of female street musicians, a woman sweeping steps and several other feminine workers. By this time the police are after him, so he whips up the horse of a lady cab driver and starts

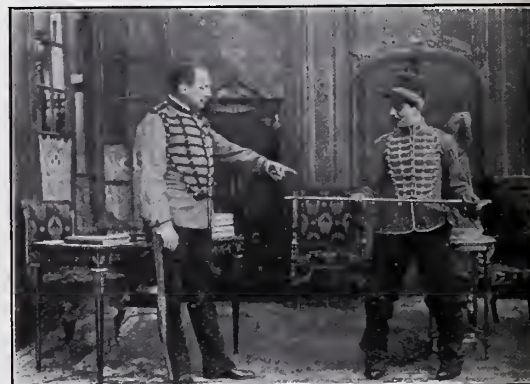


on the bank of the river, where Percy has to swim for it. Two years later the eastern sweetheart is delighted to get a letter telling her that Percy is due to arrive almost as soon as the note. Father does not share her joy at the prospect of having "that thing" around again and is frank to say so. A commotion in the hall arouses them, and the servants with up-held hands come backing in, the chef, the butler, the housekeeper, the chambermaid and all the others. Bringing up in the rear is an alert and reliant young fellow with springy stride and erect carriage. He chased the servants out and there is a joyous reunion. Then it occurs to Percy that he and father ought to have a little talk. Father is not in a conversational mood, and he has taken refuge behind

away, precipitating to the ground in his haste a number of market stalls. He then leaves the cab and on foot endeavors to cross over a grade, but is saved from death by a woman. He is arrested and defended in court by a charming lady barrister, who obtains his acquittal.

"RUSSIA—THE CAUCASUS MOUNTAINS."—Snow-clad mountains, part of one of the old Caucasian roads, Mount Kazbek, the Devil's Door, and various types of the native Khevsures are only some of the interesting sights brought before you in this film.

"ONE CAN'T BELIEVE ONES'S EYES."—The wife of a jealous colonel is surprised by her husband talking with one of his officers, who immediately runs



away, leaving according to the regulations, she having made him take off his sword. The colonel on looking out notices this and calls him up, and is about to reprimand him when he sees the sword is now on the soldier's belt, having meantime been replaced with the help of the colonel's wife. This happens again and the colonel begins to think his eyesight is really leaving him and he tells his wife that his eyes are not what they were and that he was mistaken in the first place.

"INES DE CASTRO."—Founded on the life of the beautiful and unhappy Ines de Castro of Portugal. The story told in this film is of poignant interest.

The period is the 14th century, during the reign of Alphonso the Fourth of Portugal. The King's son, Don Pedro, at his father's wish, contracts a marriage with Dona Constanza. Among the ladies in the court is Ines de Castro, whose remarkable beauty attracts the notice of Don Pedro. The two speedily fall deeply in love and then commences one of the most famous of historical intrigues. King Alphonso also learns of his son's love for Ines and swears that the Dona Constanza shall be avenged and by his orders Ines is imprisoned and his son also punished.

"THE TWO PORTRAITS."—A celebrated portrait painter has just finished the picture of his pretty wife whose delicate state of health necessitates a quiet home life. In spite of his fondness for his wife he cannot hide the pleasure he finds in the company of one of her so-called friends, and one day as he starts



# LUBIN FILMS



*Released Thursday, June 2d—Approximate Length, 925 Feet*



## PERCY THE COWBOY

Percy is told that if he will go west and make a man of himself he may marry the girl he loves. At the same time the father of the girl writes his western friend that it is immaterial to him whether Percy is turned into a man or the chief ingredient of a first-class funeral. That's a bad enough start for Percy, but he aggravated it by appearing on the scene in what he believes to be appropriate attire and with a

cute little revolver dangling from a pink ribbon. It's enough! The cowboys start the developing process immediately. It must have been effective, for two years later Percy comes east to claim his bride and this time the laugh is wholly on father. It's one of the funniest pictures you ever showed upon your screen. Don't overlook it.

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*Approximate Length, 710 Feet—Released Monday, June 6th—Approximate Length, 275 Feet*



## GRANDFATHER'S GIFT

A charming little story of two sisters, one of whom marries without parental approval and is disowned. Through a trick of fate she receives a note intended for her favored daughter and the little grandchild wins the stern old man's heart.



## Officer Muldoon's Double

Muldoon goes to sleep on a park bench and an actor, making up like the somnolent preserver of the peace, raids the nearby refreshment stands. He would have gotten away with it but he in turn becomes sleepy, and when he is discovered Muldoon gets square.

See Description Inside

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# EDISON FEATURE FILM

## FOR NEXT WEEK

### THE SHYNESS OF SHORTY

**R**EX BEACH'S great story of how Shorty, the misshapen, homely and bashful, but scrappy and gallant cowboy of the Bar X Ranch, rounded up the Tremper gang of cattle "rustlers" and, incidentally, received his reward at the hands of the object of his silent adoration—woman. A fascinating story, full of humor and pathos, and of excellent photographic and scenic qualities. No. 6638. To be released June 7th. Code, Virgolaria. App. length, 750 feet.

Order Display Posters of these Films from your Exchange or the A. B. C. Co., Cleveland, Ohio

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SAN FRANCISCO: Geo. Breck, 70 Turk Street

# OTHER EDISON FILMS

**MR. BUMPTIOUS ON BIRDS.** "Bumptyous" thinks he knows more than "the man who wrote the book" and tries to prove it when his wife's canary dies. His stuffing of the bird was a lamentable failure and a shock to his vanity, but it couldn't touch the shock he experienced at the corner saloon where he went to drown his sorrow. Short but clever, with a good laugh in every situation. No. 6639. To be released June 7. Code, Virgolina. App. length, 250 feet.

**THE BELLRINGER'S DAUGHTER.** A tragic story of the days of romance and political persecution, in which the daughter of an old bellringer is forced to disclose whether father or lover is guilty of aiding an escaping political refugee by the curfew bell, the pealing of which means death to the one and liberty to the other. A heartrending story with a happy denouement, embellished with beautiful scenery and dramatic atmosphere. No. 6640. To be released June 10. Code, Virgrain. App. length, 1,000 feet.

**UNITED STATES LIFE SAVING DRILLS.** (Educational). No. 6641. Code, Virgulaire. To be released June 14. App. length, 250 feet.

**THE HOUSE ON THE HILL.** (Dramatic). No. 6642. Code, Virgular. To be released June 14. App. length, 745 feet.

**A CENTRAL AMERICAN ROMANCE.** (Dramatic). To be released June 17. Produced with the assistance of the officers and sailors of the U. S. Battleship South Carolina.

### A COMING FEATURE FILM

**THE JUDGMENT OF THE MIGHTY DEEP.** To be released June 24. A powerful tale of the deep whose sublime grandeur and tragic setting will live long in the minds of an audience.

out automobiling with this woman his wife is overcome and dies from heart shock, and her little daughter is left with nothing but her mother's memory to comfort her. Three months later the painter is the accepted suitor of his dead wife's friend, and on his easel her portrait has replaced the other which at the request of the child has been removed to her room.

Shortly before the marriage, however, the painter discovers that his intended bride is a coquette, and she afterwards breaks off their engagement. Dis-



illusioned and angry, he snatches up a knife to destroy her portrait, but a gentle touch stops him, and looking down he sees his daughter, who, drawing aside the curtain covering the picture, reveals the portrait of his dead wife. Hoping to bring back the remembrance of her mother to him, she had changed the portraits earlier in the evening and had hidden to watch the result on her father. Her presence and the sight of the portrait add the finishing stroke to the painter, and with bitter self-reproaches he clasps the child in his arms and promises never again to forget his dead wife so easily.

**"LILLIAN AND ANETTA."**—Probably the cleverest female gymnasts in the world. A short film of good quality.

**"MACBETH."**—Macbeth, the best known tragedy that Shakespeare wrote, is probably familiar to all. This great story is founded on a woman's ambition for glory and title.

In order to do justice to the masterpiece of this great writer, the best French actors were employed to take the leading parts.

The whole subject is produced with masterly skill, infinitely significant of the degree of perfection to which the cinematographer has carried his art.

### SELIG POLYSCOPE CO.

**"THE TRIMMING OF PARASIDE GULCH."**—The most absolutely new and original Western story ever put in picture form. We find a little mountain tavern near the foothills where the cowboys and rangers were wont to spend their spare time when they were not chasing a steer. One nice summer day the camp was all in a turmoil; the stage had arrived and among its occupants was a young lady, demure and sweet. Several of the residents thereabout and a smooth looking chap of the city type, who afterwards proves to be a vender in cheap jewelry and is out for the harvest. Nell, the young lady in question, establishes a school in art, recognizing in the cowboy clientele excellent material to further her scheme. She soon has them all paying marked homage—willing to take lessons just in order to admire their teacher. They are suddenly seized with the idea of making her presents of rings and jewelry, little dreaming that the dark horse, the man in the background selling rings, was none other than her husband. Things assume an exceedingly interesting state of affairs.

**"AFTER MANY YEARS."**—In 1850 on the shaded hillsides of West Virginia, there lived two boy playmates—companions from childhood. They were wont to be mountaineers, and a little vein of the patriotism crept out here and anon. Eleven years later the little village of Webster was all astir one June day, when a paper was posted on the school house fence calling for volunteers to go to the front. John Mason, the younger, says, "Ben, we'll fight together." "No; my people—my sympathy is there and my first duty is in their defense. Our years of welded friendship is at the parting of the ways." The two part, one for the South, the other turns to the North, and enlists in the great cause.

Two years later they meet at the first battle of Bull Run, the detachment in which John was being taken prisoners by the Confederates. Ben recognizes his former companion and risks his own life to enable him to make his escape back to the Union camp. Overcome with joy at the Southern chivalry, John proffers his hand, but Ben manfully refuses it and turns away. And history best tells us of the terrible struggles of '63 and '65 and the reconstruction period.

An elapse of 35 years and we see John Mason at his quiet little home. The war is only a memory and tears come to his eyes as he thinks back and wonders the fate of Ben. He now has a grown son, who, through the influence and war record of his father has become a government surveyor for engineering work. One evening while the father is interested in a game of chess the son comes to him with a letter from the government office telling him of his appointment to an important engineering post, constructing the great dyke in Virginia. Both are pleased and the son departs.

In the course of a few weeks an elderly Southern gentleman, accompanied by his beautiful daughter, Elsie, are viewing the work being so improved, and inquire for the engineer in charge. Young Mason is pointed out and Col. Humphries greets him and introduces Elsie. The impression the two young people make upon one another is met with Col. Humphries' approval and the young engineer is invited to call, not knowing that he is the son of his former enemy.

A few months later he receives a letter from his father in Ohio, saying he was going to pay him a visit. Upon his arrival he is introduced to Elsie and her father, and apprised of the fact that they expect to be married. The former companions and enemies recognize each other, and John Mason refuses to continue the interview, and threatens to disown the son if he persists in marrying the daughter of a Southerner, and Col. Humphries forbids the son his home. Elsie defends the engineer and defies parental hatred; the object of her love receives her in open arms—they are married. An elapse of two years and a baby boy blesses their home. Young Mason, who is about to leave for other locations, writes his first letter to his father since the parting, telling him of the baby, inviting him to come back, and all forgive one another. His arrival, the old spirit of '61 is still there, but waning years mellowed his hatred, and the two old soldiers, the blue and the gray, clasp hands as tears trail down their furrowed cheeks, and Elsie, the baby and Howard felt a new world had opened up to them.

### VITAGRAPH CO.

**"THE PEACEMAKER."**—Love and jealousy make strange bedfellows. They cannot dwell together in harmony, so it is not surprising that Minnie got dreadfully jealous when Jack went to town and accepted an invitation to supper at Stanley's restaurant with his friend "Doc," and his fiancée, a charming, sprightly little creature who, as a clever hostess, paid due attention to "Doc's" guest. There was nothing unusual in this, but some busybody wrote Minnie all about it, and of course did not fail to express her own opinions and surmises.

Jack's uncle, a benevolent, sympathetic old scholar, seems to be the confidant and ever-ready haven of consolation for the young folk. Minnie goes to the uncle and shows him her friend's letter and tells him what a wretch Jack is. Jack returns home and Minnie will not have anything to do with him. Jack tries to explain, but no use; he gives up in despair and goes to his uncle and tells him his trouble.

The old fellow thinks while he consoles him, and gets a happy idea. He writes "Doc" Glover of the trouble and tells him to bring his fiancée and spend the day in the country at his home. "Doc" writes a letter to the old man explaining the circumstances of Jack's supper at the restaurant in town.

A few days afterward "Doc" and his sweetheart ar-





# GEORGE KLEINE



## IMPORTATIONS

### WEEK BEGINNING MAY 29, 1910

Each Subject is Described at Length on Another Page of this Issue



SCENE FROM WON AND LOST

Gaumont's  
Release of  
Tuesday  
May 31  
1910

The Little  
German  
Band

A comedy  
about 375  
feet long.

#### "WON AND LOST"

COMEDY

About 300 feet in length.

#### "Jarnac's Treacherous Blow"

A COLORED DRAMA

About 340 feet in length.

URBAN ECLIPSE RELEASE OF WEDNESDAY, JUNE 1, 1910:

#### "HER LIFE FOR HER LOVE"

Drama, about 720 feet long.



GAVE HER LIFE FOR HER LOVE

Making  
Salt

Industrial

About 230  
feet in  
length.

GAUMONT RELEASES SATURDAY, JUNE 4, 1910:

#### "THE OFFICE SEEKER"—Drama, about 525 feet "BENEATH THE WALLS OF NOTRE DAME"

A Travelogue. About 380 feet.

There is a standard size poster, in colors, for each reel released

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# KALEM FILMS

## THE PRICE OF JEALOUSY



Issue of June 8

Length 940 Ft.

A beautiful romance with a great moral lesson.  
A story of art student life—the love of an artist and  
his model.

## THE EXILED CHIEF



## A STORY OF THE SEMINOLE MIGRATION

Issue of June 10

Length 995 Ft.

Although this is a stirring Indian picture, it is  
one of the finest educational subjects we have ever  
issued. It portrays with exact fidelity the true story  
of the banishment of the Seminoles from Florida.  
*A great picture in every way.*

Great posters for both these features made by the  
A. B. C. Co., of Cleveland, Ohio

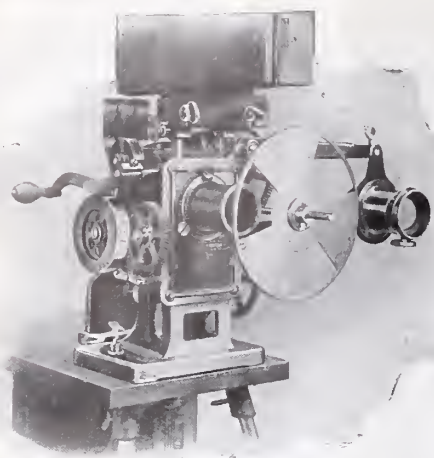


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rive at the uncle's home and the good man tells them he will advise Jack to make love to Kitty, "Doc's" sweetheart, and at the same time advise Minnie to make love to "Doc," so they can make each other still more jealous. The plan is readily entered into by the two young abettors, and at once set the plan in operation. It works admirably.

Jack is wrought up to a great pitch, and Minnie can scarcely contain herself with pique. She can stand it no longer, and makes her way to her old friend,



Jack's uncle, and while she is sobbing on his shoulder Jack is called in by his uncle from a side room, into which he took refuge when he saw Minnie coming in. He comes forward, and while Minnie momentarily lifts her head from the old man's shoulder, Jack takes his uncle's place, and when Minnie lifts her head, which has slowly dropped into place on, as she thinks, her friend's kindly heart, she looks up into the face of Jack.

The old gentleman smiles as he sees Minnie in the embrace of his nephew, and "Doc" and Kitty rush in and tell them how happy they are because Minnie and Jack have "made up," and then they tell her of their engagement and Kitty shows her ring. Congratulating each other, they go off for a stroll, leaving the happy old peacemaker alone with reveries of Love's young dreams.

"DAVY JONES' PARROT."—"Bless me malling spikes, but he's a good 'un, and talks like an orator. Jest watch how he handles that look out nipper of his. Why he's as eloquent as a preacher," said old Captain Jones as he holds converse with his parrot. The bird attracts the attention of Mr. Lee, whose wife and daughter have expressed a strong desire to possess the parrot.

"My good man, what'll you take for that parrot?" asks Lee. "Five dollars," says the captain, and the deal is closed by the payment of the money. The "Capin" goes on his way rejoicing, while the new proprietor of the parrot is somewhat disturbed by his somewhat compulsory purchase. Placing the parrot under his coat Mr. Lee hastens to a nearby store to buy some sort of a cage for his feathered companion.

While looking over an assortment of cages and satchels, an elongated floorwalker comes along, who attracts the parrot's attention, and shouts out, "Get onto his nibs," very much to the embarrassment of Mr. Lee and the disgust of "his nibs." With his bird safely caged in a portable bird satchel, Mr. Lee gets on a street car; he no sooner seats himself than the parrot pipes out the command, "Ring up that fare." The passengers are delighted, and Lee apologizes for his talkative charge. The fun grows when a fat woman crowds into the car: "Bring her in side-

ways. Well, you rascal" are heard from the satchel but attributed to the passengers by the fat lady, especially to Mr. Lee, who escapes from the car, pursued by his accuser.

Arriving at his office, tired, hot and upset, he places the parrot on a chair and goes to his desk and gets down to business. While thus engaged a giddy old maid enters and wishes Lee to dispose of some stocks she hands him. "Oh! you kid," breaks out from the satchel, and completely fuses the spinster, who seizes the stocks and indignantly leaves the office.

A sanctimonious old deacon now comes in and starts talking; so does the parrot, but more expressively than eloquently. The deacon is horrified and will listen to no explanations. He has been insulted and will have none of it, takes his hat and escapes from the vile place.

Looking at his watch, the man of business finds it is time to keep an appointment; puts the parrot in the large safe vault, closes his desk and quickly goes out. The scrub woman comes in to straighten up the office and hears faint cries of "Help." She is startled and looks about for the one in distress. At last she locates the trouble in the safe. The janitor comes in and he too gets excited, and calls up the police, who rush in and try to open the safe. As a last resort they send for a "cracksman," who comes to the rescue blows open the safe to find it devoid of any human sufferer.

While they are discussing the situation, the occupant of the office returns and shows the irrepressible parrot, which he takes from the satchel and throws it out of the window.



The old salt who was the original owner of the bird is standing against the railing outside the office building filled with the net expenditure of the sale price of the parrot, full of "smiles." While in this happy mood, down flutters his old pet. The old salt thinks he "has 'em," recovers himself, picks up the polly and under full sail makes his way back to his bark, throws himself into his hammock and soon is lost in peaceful slumbers, while his talkative friend is triumphantly perched on the old sea dog's mast head.

"THE MAJESTY OF THE LAW."—"Give a man a chance and you will often find him equal to the occasion." Bill, the town drunkard, in a spirit of jest and a sinister purpose to make him a "cat's paw," is chosen by the tough element as a candidate for sheriff, and the joke was at its height when he is elected to the office. The joke was not of Bill, however, nor the decent people whom the grafters wanted to affront by the election of Bill.

When the newly-elected sheriff woke up to a realiz-

ation of the dignity of his office and the trust imposed in him, he shows himself worthy of the honor bestowed by renouncing drink, asserting his manhood, declaring his independence and rising superior to the circumstances which had controlled him. This was like throwing a bomb into the camp of the powers that be, who, when they find out that the joke is on them, and Bill proves himself to be a man of worth, courage and character, who brooked no interference



with the rights and privileges of others, sustains the law and brings order out of chaos.

His old cronies and associates become his enemies and await their opportunity to get squared. Bill unflinchingly does his duty, even in the face of their threats and pistols, which confront him when he is called upon to quell a brawl, in which one of the participants is considerably shot up. Bill gets his man, but gets a bullet in the back when he returns to warn the others of his determination to end feudism and outlawry at any cost.

The sheriff is assisted to his home, and Bill's daughter, whose love for her father is staunch and true, rushes to the home of the leader of the disturbing element, who has been the political boss of the town, denounces him in unmeasured terms for his cowardice and bullying, bursts into tears. When she speaks of her "dear old Dad's" goodness and her love for him, it is too much for the leader and he goes all to pieces, hastens to the bedside of the wounded man, asks his forgiveness, commends Bill for his good work, and promises to support him in carrying out the law. Asks him for his daughter, whom he admires and loves. The engagement is publicly announced and we all wish we could be present at the wedding to congratulate Bill and the young couple and wish them long life and prosperity.

### BIOGRAPH COMPANY.

"IN THE SEASON OF BUDS."—Spring, the season of buds, is cupid's busy session. The perfume-laden air breathes romance, the birds sing out their love songs and the landscape is clothed in floral raiment to make a perfect setting for cupid's plots and counter-plots. It is in this season that little Mabel arrived at her Uncle Zeke's farm. Henry and Steve, two farmhands, are chums, having spent the years of their adolescence together on Uncle Zeke's farm. They have never experienced any love but brotherly love, until the day they first meet Mabel, when both become deeply smitten. They hustle off to their room to spruce up to make an impression on the pretty little niece of Uncle Zeke. Henry is assuredly the favored one, and so gains the mild enmity of Steve. Their strong friendship, however, precludes their becoming enemies, and Steve bows to the inevitable. Henry purchases a neck chain and cross as a betrothal present for Mabel, but as she is coy and he



# MELIES RELEASES

June 2, 1910

## THE PADRE'S SECRET

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is bashful, she to draw him out writes with a switch in the sand L-O-V-E, which Henry spells L-U-C-K. Mabel pretends to be angry at his stupidity and leaves him standing at the gate puzzled as to what has caused her anger. Later, to make him jealous, and so more determined, she plays the coquette by flirting with Steve. Henry takes her teasing seriously, and decides to leave for some distant town. He packs his grip and before leaving writes the following to Steve: "I see she likes you best, and as I love her dearly, I leave here for good." Steve finds and shows this note to the folks, and so poor little Mabel is almost heartbroken at the awful result of her coquetry, for she did love the honest fellow. It is too late, however, for Henry had departed for parts unknown. He secures work at a general store in a distant village, and while his thoughts go back to little Mabel, she never hears from him. Later on she accepts Steve and they are married. Steve is a dutiful husband and Mabel now loves him truly. After working along for several years in this distant place, Henry is seized with a longing to revisit his old home. He does not dare hope, but— Well, he decides to return and as he approaches the little farm he meets Mabel and Steve, her husband, with their little girl. The greeting at first is a bit strained, but recovering, Henry is cordially invited to the house. This he declines with the excuse that he must hurry back to the train. Mabel at first is grief-torn, but gazing at the good-hearted Steve fondling their baby, she feels that the right thing happened. Steve has endeavored and succeeded in making her happy, and so he will always.

"THE IMPALEMENT."—Man's perfidy is nearly always resilient, and he is said to suffer most, though he may bring grief to others. In this Biograph story he is the absolute victim of his own indifference and perfidy to an extreme degree. Walter Avery is blessed with a most dutiful and loving wife, whose every endeavor and thought is to make him happy, but he being a man of the world, finds domestic life dull, and his wife's attentions boring. Hence, it is with eagerness that he accepts invitations to the different social functions. Accompanied by his wife, he attends a social gathering, and there meets a young dancing girl, society's favorite entertainer. He is immediately obsessed with an infatuation for the girl, and it is evident that his feeling is reciprocated. Mrs. Avery's suspicions are aroused and she accuses him of undue attentions toward the dancer. He, of course, denies her accusations and cajoles her into believing that his thoughts are always and only for her. Nevertheless, the time comes when she sees positive proof of his perfidy in a letter to him from the girl inviting him to attend a dinner at her home given in his honor, hoping he will not fail to grace the occasion. When he is about to leave for the dancer's home, Mrs. Avery picks up a bottle of poison, threatening to take her life if he goes. Regarding this threat merely a jealous woman's threat to keep him home, he not only treats it with derision, but pours the contents of the bottle into a goblet, remarking that it would be more convenient to take that way, and off he goes. When he is gone the true aspect of the situation dawns on her. She realizes for the first time what a despicable wretch he is, and not worth the effort to save him, so she dashes the glass with its contents to the floor. However, the strain of the ordeal through which she has passed proves too much for her, and she falls in a swoon to the floor. Meanwhile, Avery has reached the home of the dancer, and is toasted at his entrance. By strange coincidence, the glass handed him is identical with the one he handed his wife. He at once becomes conscience-stricken that his wife may have carried out her threat. Rushing back to his home he finds his wife in a swoon, but he thinks her dead. Dead, and he caused it! At this moment he becomes a veritable maniac. Dashing madly out of the house he re-enters the dancer's home like a fiend. The guests are thrown into a panic as he shrieks—"I killed my wife—I killed my wife!" and falls across the table dead, struck down by the relentless avenger of injured virtue.

### EDISON MFG. CO.

"THE MULE DRIVER AND THE GARRULOUS MUTE."—In Bill Joyce, whom we have previously met in the successful film "Pardners," Mr. Beach has created one of those rough, rugged characters of Western fiction which will live long in the memory of readers of his stories of frontier life. In this picture we see Bill at two stages of his career, first as a young Texan mule driver. During an Apache raid in Flat Water Canyon, New Mexico, he saves the life of Lieutenant Jones, who is in charge of a squad of cavalry engaged in driving off a band of Apaches. The Indians have massacred a home seeker, John Martin, and his wife in the presence of their son, "Kink," a boy of fourteen. The impression made on the child's mind is so great that forever after the sight of an Indian produces in him the desire to kill.

Twenty years later Joyce is prospecting in Arizona with a rugged looking character, who is no other than "Kink" Martin, the little boy of the first scene. While they are stalking deer "Kink" sees a couple of



peaceful reservation Indians riding across the country. The sight affects his mind to the extent that he shoots and kills one of them and wounds the other. Attracted by the shots, Joyce rushes to the scene, asking him what he has killed, thinking of course that it must be deer. "Kink" points out the dead Indian, and Joyce sees the other one "jamming his cayuse into the horizon," to use the words of Mr. Beach. He makes "Kink" mount his horse, and together they leave the scene. Arriving at their camp, "Kink" asks Joyce to go with him. Joyce says "No, you go; I'll remain." Making a hasty pack he ties it to the saddle of his partners horse, and "Kink," now in the full possession of his faculties, strikes out for the Mexican line.

The Indian who escaped, just as Joyce expected, reports the adventure to the nearest military post. Joyce's camp is finally reached by the cavalry. As he sees them approach an idea flashes through his mind. The lieutenant of the troop advances to the camp fire where Joyce is cooking a meal. Joyce's back is turned. The lieutenant touches him, and Joyce with a bound knocks over the coffee pot and stands jabbering on the other side of the embers, making signs to indicate that he is deaf and dumb. The lieutenant tries all sorts of methods to get a sensible response, but to no avail. Finally his men

tie Joyce to his horse and lead him away to be questioned by the commandant.

Joyce is brought before the colonel, a veteran of the military frontier posts. To all questions Joyce gives no response; in fact, he apparently does not know he is being questioned until the Colonel swings him around and gesticulates while he talks. Then Joyce in dumb show tells him that he is mute. The colonel tries a trick. He commands one of the men to step forward and level his carbine at Joyce's head. Tipping the soldier the wink to disregard the order, he gives the word to fire. For a moment Joyce betrays suspense, but he does not show to the persons in the room any sense of hearing.

The colonel orders Joyce to the guard house. On the way thither they pass a military commissary wagon, the driver of which is brutally abusing his mules. This so enrages Joyce that he forgets the part he is playing and turns loose on the mule driver, to the astonishment of all. The mule driver says something to Joyce which is evidently not to his liking, for the latter springs at him, knocks him down, takes the reins, straightens out the mule team and produces a sensation in the post which is brought to an abrupt conclusion by the colonel ordering him brought back to his quarters.

This last scene of the picture brings out the fact that Joyce is the same teamster who saved the colonel's life when he was plain Lieutenant Jones back in Flat Water Canyon, New Mexico. There is a mutual recognition, explanation and hand shaking. The colonel calls the guard back to the room. As they advance to take hold of Joyce the colonel corrects their misunderstanding. Dismissing them, he tells the lieutenant who Joyce is. Joyce's assurance that he did not kill the Indian is sufficient for the colonel, and all ends well for our big hearted hero.

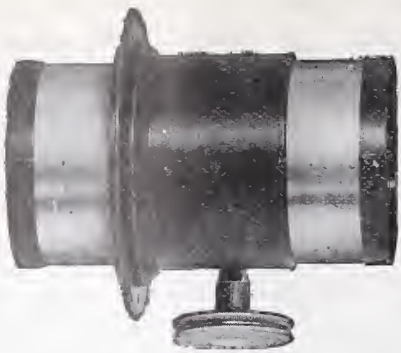
This outline is merely a description of what is told by the film and cannot convey adequately the scenic or dramatic qualities of the picture, which are splendid in every detail.

"THE PIECE OF LACE."—In this picture, the fourth of the elaborate productions with Mlle. Pilar Morin in the stellar role, Mr. Townsend has provided the wonderful artiste with a tense little drama, which comes very near to running the gamut of human emotions and in which she portrays a role not only powerful, but sympathetic. The inevitable triangle in this case is superseded by a struggle in which four people are concerned, and a charming young French girl (Mlle. Morin) becomes the victim of a chain of circumstances which only her love and courage enable her to triumph over.

The story opens with a masked ball in Paris, at which we see Julie and Charles, two happy lovers, and almost at the same time are introduced to the element of discord in their love story in the person of Luigi Cordoza, whose love for a beautiful and popular danseuse, Perdita, has given place to a reasonless infatuation for Julie. The dancer's jealousy is shown in this first scene when her former admirer leaves her and tries to force his attentions on Julie. Here it is made plain that these attentions are unwelcome, but the man's infatuation is so violent that Julie finds difficulty in keeping him at a proper distance.

In her own apartments, later, when she is expecting a visit from Charles, Luigi makes his appearance and implores her to marry him, an honor which she declines with distinct emphasis and disdain. Charles, entering at this moment, calls the other man to account, and the quarrel, which had seemed imminent the night before at the masked ball, is taken up again. Unable to quiet the two men, Julie puts on her hat and disappears into the garden. The argument between the two men is resumed, only to be interrupted by a telephone message informing Charles of a serious injury which his father has sustained. Hastily scribbling a note to Julie to the effect that he will return if the injury is not serious, he leaves it on the table, and, bidding Luigi leave the house, hurriedly takes his departure.





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NEW YORK WASHINGTON CHICAGO SAN FRANCISCO  
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Luigi does not go farther than the front door, but, returning, secretes himself to wait for Julie. Suddenly he becomes conscious that his former mistress, Perdita, stands before him, and a violent quarrel between the two ensues. Meanwhile, Julie has traversed the garden and entered her own room. While she and her maid are discussing a new hat with the little milliner who has brought it, they start at a sound of a pistol shot and note with horror a curl of smoke above the door. Stealing into the other room, Julie finds Luigi stretched upon the floor, apparently dead, and hastily sends for the police and a physician. She is, of course, unaware that Perdita has been in the house, and the latter, hidden behind a curtain, slips out unnoticed before the arrival of the officers, quite unconscious of the fact that in her struggle with Luigi for the possession of the pistol a bit of lace was torn from her dress and caught upon the button of his sleeve.

When the officers arrive the man is pronounced dead, and then is made the startling discovery of Charles' note, which apparently refers to the injury to Luigi. Even Julie is stunned by this seeming confession of the fatal result of the two men's quarrel; but, bending over the murdered man, her fingers catch in the piece of lace with a button attached, and she begins to wonder (as it is a pattern of lace which she does not recognize) where it can have come from. We next see her following her own suspicions, and by a subterfuge entering the apartments of Perdita at the hotel, and searching among the dancer's dresses for a lace which will match the telltale piece in her possession. The search is unsuccessful, but, realizing that her lover's life depends upon her finding proof, she disguises herself as a little working girl and succeeds in obtaining employment on the stage of the theatre, where she is assigned to the unpleasant, but, in this case, desirable duty of cleaning the dressing rooms.

In this way she at last obtains entry to Perdita's room, and there finds a dress trimmed with the same lace, and also discovers the hole which matches exactly with the torn edges of the scrap to which the button is attached. Scarcely has she arrived at this point when Perdita enters the room, whereupon Julie springs to the door, locks it and the two women confront each other. Then follows what is probably one of the strongest scenes ever played in the silent drama, in which Julie charges the other woman with the murder for which her lover is being held, and step by step forces her not only to confess, but to sign a written acknowledgment of the crime.

Then, with the documents safe in her possession, her woman's heart turns to kindness, and she helps Perdita to leave the country secretly before she carries her new-found evidence to the magistrate's rooms, where Charles' examination is in progress.

Her arrival here is opportune, for the evidence has apparently been overwhelming against him; and it takes some seconds before he realizes that his release is not due to the little peasant working girl who disturbs the court procedure, but to Julie and her faithful lover. The reunion of the lovers is a pleasing and fitting closing scene of this absorbing drama.

Mile. Morin in this intensely absorbing drama again gives indubitable proof that among the silent drama artists she easily holds the first place. And the special cast which surrounds and supports her in this play carries the story with her to splendid heights of dramatic feeling and intensity that should serve to make the film an even greater triumph for her and for the Edison Company than its predecessors.

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"LEVI'S DILEMMA."—Depicting the troubles of Uncle Levi, a Ghetto pawnbroker, this subject is one of the most humorous farce comedies ever released by the Essanay Company.

We are shown first the interior of Uncle Levi's establishment, typical of any East Side or Halsted



Street pawnshop. Uncle Levi is much perturbed, first, because Mose, his clerk, and Rebecca, his daughter, have permitted themselves to fall in love without his consent; and, second, because burglars have been busy in the Ghetto, as the startling headlines of the morning's paper point out. The pleadings of Rebecca and Mose, asking his consent to marry, fall on deaf ears, but they are so persistent, and Mose has become so neglectful of his business, that Uncle Levi has found it more profitable to an-

## OUR SUCCESS

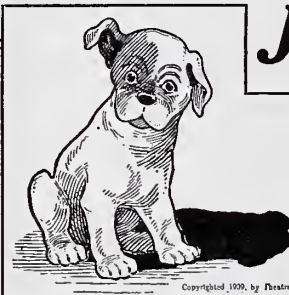
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swer doubtfully, but with some hope: "Maybe, sometime."

Business immediately picks up. A chap enters to purchase an overcoat, tries on several, but is not pleased until they resort to the old trick. An empty pocketbook is placed in the pocket of a coat, which is slipped on the customer. The latter goes into the pockets and discovers the pocketbook, and unhesitatingly purchases it, unaware, of course, that he is being swindled.

A one-legged chap hobbles in on crutches and desires to purchase a pair of trousers. After he has made his choice he indicates to Mose he would like the left leg of the trousers cut off so as to fit the half leg; but Mose, whose thoughts are of Rebecca, cuts off the wrong leg. Thus they lose the sale of the trousers, which are irreparably damaged.

A boy, distributing dodgers which advertise an auction down the street, enters. Uncle Levi decides to attend the auction. Then he thinks of his money and of the active hurglars. After searching about for some suitable place of concealment, he thrusts the roll of bills in the pocket of a coat, at the bottom of a pile of the same merchandise.

While he is out Mose sells the coat containing the money and when Uncle Levi returns Mose boasts of the sale. The old man finds the money gone and with a howl of rage dashes out of the place in an endeavor to locate the chap wearing the coat. His adventures are highly amusing as may be imagined. (These scenes were obtained on South Halsted street, Chicago, in the very heart of the Ghetto.)

After a long, heart-breaking search, poor Uncle Levi returns. He is followewd in by the very man who bought the coat, the latter complaining the coat is too small. Uncle Levi, with a cry of delight, pounces on the frightened customer, and tears the garment from his back. To his great delight the customer had failed to find the money.

In the end he is so happy in getting his money back he readily consents to Mose marrying Rebecca, despite the fact the clerk was the cause of all his troubles.

"HENRY'S PACKAGE."—Released with "Levi's Dilemma" this subject completes a reel of exceptionally laughable comedy, done in the usual Essanay style.

"Henry," the Essanay comedy hero, is again brought into the limelight. We may suspect that either business or domestic troubles has caused poor Henry to take to drink but he certainly has some "package" when he comes into view at the first of the film. We may label this: "Package No. 1."

Henry wanders by an auction sale and at the opportune moment when the auctioneer is just starting the bidding on a handsome umbrella vase, Henry remembers his wife has wanted just some sort of a



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receptacle as this and realizing that it would be profitable to carry home some sort of a peace offering, he outbids all bidders, bundles the awkward and heavy object into his arms and starts on his way home.

While en route Henry adds a few more drinks to "Package No. 1," leaving the vase outside each time. Pedestrians and passersby, mistaking it for a receptacle for city trash dump all sorts of odds and ends into it. Two boys with dodgers get rid of a hard

Later in the day they draw up at a miner's hut and are attracted by the voice of an aged miner. They enter and find the old prospector very close to death. Daniels shows his surliness and hard-heartedness in advising his pal to let the old chap die, but Mills waves him aside and administers to the enfeebled old man. The latter is revived, but knowing that his life is fast drawing to a close, brings out a chart describing a mine, stating that it is very rich. The chart is delivered to young Mills, who eases the old man in his last battle with life, then withdraws to show his partner that kindness is sometimes very richly rewarded.

The next evening finds the two prospectors in the middle of the desert, but still a day's journey to the mine as described in the old miner's chart. After tethering their burros and making camp for the night they turn in for much needed sleep.

Young Daniels awakens in the night and is seized with an evil desire to rob his partner of the latter's share in the mine. While Mills is soundly sleeping, Daniels steals the chart from the sleeping man's pocket, packs up the mules with such tools and other material he may need and slips quietly away, after emptying Mills' water canteen.

In the early morning Mills awakens and discovers his partner's treachery, that he has been left to die in the desert. He realizes the horror of the situation, but summoning his courage he strikes off through the desert, following the faint trail taken by his partner. Suddenly all trace of the trail vanishes, and he awakens to the fact that he is hopelessly lost. The blazing sun on his back and the hot ankle-deep dust of alkali and sand underfoot soon exhausts him and he drops in a crumpled heap, desperately tired and thirsty.

In the meantime Daniels has arrived at the mine and is gloating over the prospects of his gobbling the entire riches. He enters the dim cave and disappears in the darkness. Next is shown a scene, taken

food soon revives him, and Daniels, hoisting him into the saddle, drives hurriedly back to the mine.

Daniels then takes him into the mine and reveals the vast wealth it contains. Then, to make up for his blackguardly action of the night before, he offers Mills the whole mine and declares he will withdraw, but Mills forgives him and insists on his staying. The affair ends with the two shaking hands and avowing eternal comradeship, not to be again severed by selfish greed.

### WHO WILL GIVE THIS MAN A JOB?

George Franz Kinzel, of West Orange, N. J., has been seized with the twentieth century disease known as moving picture actoritis. The Selig Polyscope Co., which received the following letter from him a few days ago, was obliged to suspend operations on the new plant, the shock was so severe:

I have taken great pleasure in the Seligs Motion Pictures. So I wish to state that I would like to become one of your great characters for your Moving picture subjects.

And I regret to state that I could make up quite a few western stores, and I also will explain you my true stores of my own life. But the stores of my life will be sad. So if you will kindly offer me a position as a character of your Stock Company. I will then explain, you every thing of the following stores in which I state in this letter. And my true life stores—And I can climb the dangers quarries, and the Seligs Co. can make great pictures of me climbing quarries. And I can make up a few Indian stores in which I have dreamed at night. I have climbed one of the dangers quarry in Orange, which was 350 feet high. And I was trying to become a character for the Luhn, Stock Company, in Philadelphia. And they reply that they regret that there is no immediate prospect of a vacancy in their Stock Company. And they also reply, that there may be an opening later. And they also stated if there will be an opening, in their Stock Company, that they will notify me at once.

So I thought I will write to Seligo, Stock Company. So if there is an opening in your Stock Company, hoping that you will please kindly notify me by return mail.

I will be a happy man, if you will please kindly offer me a position as a character in your Stock Company. That's the only things I think of all the time, trying to become a character, and act, for the Moving Picture Companies. And I am also thinking of more stores, all the time. And I always go to the Moving Picture Theatre very night in the week days.

And I am a bright young man, and I am 23 years old, Born April 26, 1887, in Pilzen, Bohemia, Austria.

Hoping that you will kindly notify me if there is an opening in your Stock Company, if you please. Thanking you very much for your kindness. So I am wishing you, all in good health, and happiness, and many kind thoughts.

And wishing the same to all the characters of the Seligo Stock Company and many others.

Hoping to hear from you in a few days. Thanking you all again.

### WANTED

Three good hustling moving picture lecturers, 3 hustling agents who can book a real picture show attraction. State experience and lowest salary first letter. E. Eichenlaub, Chillicothe, O.

Enclosed please find check for our subscription to Film Index. Hoping this is correct and that you put us on for another year. The paper is worth the money easily.—Bijou Theatre, The Home of Good Things, Lewistown, Mont.



within the mine, of the figure of Daniels, silhouetted against the narrow shaft of light making his way into the mine. The following scene is one of the cleverest hits of camera work ever seen in moving pictures—the interior of the mine. Here Daniels discovers the rich pay streak and makes a hasty calculation of the immense wealth the mine contains. But he has no sooner touched the gold than a blinding light flashes over him and he sees in a vision his comrade Mills, lying unconscious under the blazing sun on the desert sand. There follows a fight in the man's soul between conscience and avaricious greed. But in the end the former conquers and Daniels, sorry and repentant, hurries out of the mine, saddles a horse and hurries to the rescue of his comrade.

He finds him unconscious just as the vision had pictured him, but not beyond his aid. Water and

day's work dumping the dodgers into the vase. Two other mischievous boys add to the weight by consigning a hod of bricks into it. A henpecked chap, whose sole duty is to care for a "Fluff-Fluff," a mangy poodle, watches his chance and when his wife is not looking drops the canine into the vase and starts the hue and cry that "Fluff-Fluff" has run away. Other pedestrians make use of the vase in similar and varied ways and last of all, a sneak thief, hotly pursued by a copper, slips a heavy pocketbook into the vase, so as not to be caught with the "goods on."

Henry, after more harrowing experiences, arrives home and staggers into the house. But, alas, he stumbles over a foot-stool, just as he is about to present his purchase to his wife, and smashes the vase to a thousand pieces. Mrs. Henry upbraids her husband for his awkwardness and curiously brings out the odds and ends which Henry unknowingly brought home with him. Last of all she finds the pocketbook, which is found to contain the price of fifty vases. Henry willingly accepts the incident as a direct gift of Providence and permits his wife to kiss and hug him to her very heart's content.

"AWAY OUT WEST."—This is one of the most remarkable Western pictures ever released by this firm. There has been nothing precisely like it before, nothing with which it can be compared, nothing more typical of the great West in its wilder aspects, and of man fighting for life and riches in its barren wildernesses. The scenery is in the very heart of the Great American desert, and, pictured in matchless photography, is awe-inspiring and profound. The picture includes also scenes made in a gold mine, and to say the least, the effect is startling. We can honestly recommend this picture to exhibitors as the greatest offered by our Western producer this year, the feature film of the week.

The opening scene of the story is in a Nevada mining town, the hub of the gold center. Herbert Mills, a young chap from the East, with his partner, Walter Daniels, an experienced miner, are about to set out on a prospecting trip through the mountains. There is the usual hustle and bustle in loading the pack mules with their paraphernalia, and the next scene finds them well on the trail, a scarcely discernible thread winding up through the mountains.



# AMONG THE EXHIBITORS

## What Picture Theatre Managers Are Doing

Guy M. Strehle and Frank M. Raleigh, of Bloomington, Ill., have leased the Broadway theatre for moving pictures.

J. Demoiva, of New York City, will build a new one-story moving picture theatre at 143d street and 8th avenue. The cost of the structure will be \$8,000.

Plans are being made by W. A. Farmer of Frankville, N. Y., to build a picture theatre in connection with his other amusement enterprises.

Christ Kirias, formerly of Allentown, Pa., will open a new moving picture and vaudeville theatre in Newark, N. J., in the near future. The house will seat 2,700 people.

The town of Old Forge, Pa., will soon have a modern picture theatre. Antonio Riccardi will be the owner and proprietor.

Geyer Babisch, of Duryea, Pa., is having a 20-foot extension added to his picture theatre.

F. J. Tillman, proprietor of the "Happy House" moving picture and vaudeville theatre, of Sayre, Pa., held a formal opening last week.

Reich's moving picture theatre, of Meyersdale, Pa., opened last Thursday.

Ed Sheehi, of the Garden Saloon, on Juliana street, Parkersburg, W. Va., is now making preparations to open up a moving picture show in connection with his cafe on Juliana street.

Al. H. Smith, owner of the Cosmopolitan Hall, on Broadway, St. George, N. Y., will soon open a new moving picture theatre in that building.

A new picture theatre costing \$2,500 will be erected by T. Donkas and G. Konstant, on Francis street, Baltimore, Md.

Moving pictures are popular as ever in Salt Lake City. At the Shubert theatre moving pictures were installed May 1, and the Casino management announces that new pictures will be put on weekly, as the public is demanding a change all the time.

High class moving pictures were placed in the Athenaeum, corner of St. Charles avenue and Ohio street, New Orleans, La., Tuesday, May 10. Only the most recent pictures will be used.

The Heath Bros.' tent show did a good moving picture business at Marietta, Fla., last week. The latest pictures were shown.

The wind storm that swept through Pittston, Pa., last week demolished the new picture theatre that was being erected by Peter Kinskie.

E. P. Starkey, of North Attleboro, Mass., opened his new picture house on Washington street, Wednesday night, May 11.

M. R. Tournier, manager of the Olympia theatre, Mitchell, S. D., reports that his patrons are well pleased with all the new pictures he has received of late.

Construction work on the \$250,000 theatre at Colorado Springs, Colo., which Jas. F. Burns has planned will be begun in a few weeks. The theatre will be one of the handsomest in the West, and also will provide a new office building for Colorado Springs. It will occupy the site on Pike's Peak avenue adjoining the Exchange National Bank skyscraper.

A. G. Odell, of Concord, N. C., has purchased the Pastime moving picture theatre from J. Lee Stone, who has been operating the show since it was established. Mr. Odell will continue the operation of the Pastime along the same lines it has been so successfully conducted under Mr. Stone's management.

The Lyric theatre, the newest playhouse on the D. E. Rice circuit, located on Hecla street, near 4th, Laurium, Mich., will be opened to-day. This is the most beautiful and roomy theatre on the circuit, which includes Laurium, Red Jacket, Mohawk and Negaunee in the iron country. A large force of workmen, decorators, carpenters and others have been at work on the new theatre for several weeks past and have just completed their labors.

The Duquesne Theatrical Enterprises Co. has leased the Grand Opera House of Youngstown, O., and the Grand Opera House of Akron, O., for the summer. Besides moving pictures the Keither vaudeville performers will play both houses.

August A. Busch of the Anheuser-Busch Brewing Association, will establish a new \$25,000 picture theatre in the southern part of St. Louis. When completed the theatre will be one of the finest equipped theatres in St. Louis.

The Unique moving picture theatre that is now being erected at Tuscaloosa, Ala., is expected to be completed some time next week.

The Grand, a new moving picture theatre, was opened at Crestline, O., May 8. The house is managed by A. W. Marchand.

W. T. Anderson, Jr., has taken out a six months' license to run a moving picture theatre at Tarentum, Pa.

The Airdome theatre, of Hicksville, N. Y., is being made into a picture theatre.

The Dobb's Ferry theatre, of Dobb's Ferry, N. Y., is to open next week, with moving pictures and high class vaudeville.

The new picture theatre that is now being construct-

ed in Ossining, N. Y., is expected to be completed in the course of a few weeks. When completed the new house will be one of the daintiest in that section of the State.

George Laundrie, of Plattsburg, N. Y., has opened a new picture theatre in that city for the summer months.

M. J. Walsh of Philadelphia, Pa., will build a new \$35,000 picture theatre on the west side of Kensington avenue.

The Ute, a new moving picture theatre at 638 Colorado avenue, of Colorado Springs, Colo., opened May 15. At all the performances the house was crowded.

The new theatre at Shamokin, Pa., will be raised another story, as business has so increased since it opened.

Arthur P. Jackson, of Pittsfield, Mass., is putting on a new class of moving pictures at his new theatre, the Colonial.

D. G. Forhes and N. H. Pinckney, of Broadalin, N. Y., have organized a moving picture company, to give entertainments in Kunjamuck hall, every Saturday evening.

Max Florence and Joseph Falsette have purchased the Ellis Theatre Co., holdings in Bingham City, Park City and Springville, Utah. The deal was made May 6.

Because he had no state license Antonio Maturo, of New Haven, Conn., was arrested and fined \$15, by Judge Lyner, on May 10.

Arlon Hall, Rockaway Beach, N. Y., will open Saturday night with high class moving pictures. It will be under the management of Paul H. Wolff.

I. Ruben, who was one of the pioneers in the moving picture business in Des Moines, Ia., has gone into partnership with S. Winklestein, of St. Paul, Minn. They are now erecting a theatre in St. Paul to seat 800 people.

The Grand Opera House, Boston, will run moving pictures this summer. The first performance will take place next Monday night.

An amusement hall 61x93 feet, is to be erected by Metcalf & Worden at Franklin avenue, for the purpose of running moving pictures. The cost will be \$6,000.

Two school teachers, John M. Moyer, of Long Bond, Pa., and William F. Altomose, of Gilbert, Pa., who have just finished their teaching terms, left for Elk county, Pa., where they will operate a moving picture theatre.

Isaac A. Hopper, of New York, has received the contract to erect a \$60,000 theatre at Harrison and Monticello avenues, Jersey City, for the Monticello Amusement Co. The new structure will seat 1,100 persons. The contract was given out May 14.

The Bijou, of Broadway, New York, will become a moving picture theatre this summer. Leander Sire, who owns the house, will conduct the cheaper-priced entertainment.

D. D. Miller, of Curwensville, Pa., is making extensive improvements on his State street picture theatre.

The White Front Theatre, the latest to make its appearance in Kent, Ohio, opened on South Water street May 6.

James Hawksby will be the manager of a new moving picture theatre that is being built by Ernest



MR. W. O. P. BUCKS AT THIS "FLIM" GAME

Preston L. Hill opened a new picture house at 7250-7252 Woodland avenue, Philadelphia, last Tuesday night. The cost of the new enterprise was \$3,200.

A. A. Speaker, who now conducts the Vaudette theatre, Green Bay, Wis., will soon add another house to his list.

At the World-in-Motion, moving picture house, Coatesville, Pa., Manager Jones has installed an orchestra of seven pieces.

Charles R. Brown, who conducted the Park theatre, at Youngstown, O., last winter has severed his connections with that theatre and will go into the moving picture business in Indiana.

William Kretschman of East Fourth street, and Mr. De Muth, of East Pearl street, Corning, N. Y., have opened a new picture theatre called the Happy Hour in Furmansburg, N. Y.

Picture shows will be run in Smith's theatre, Hamilton, Ohio, during the coming summer.

E. H. Condian will re-engage in the moving picture business in Luna Rink, Middletown, Pa., this summer. Charles Tarzian, of Hartford, Conn., has sold one-third of his interest in the Scenic Theatre to George Hallahy.

David Robertson has purchased the Lyric theatre at Du Bois, Pa., from James Allen.

Professor Allen will continue giving his moving picture shows in the Opera House, Newport, Vt.

O. G. Murray and Gus Sun opened another moving picture house at Richmond, Ind., last week. The name of the house is the New Orpheum.

The Weiseis-Gerhart Real Estate Co., of St. Louis, Mo., sold a lot on Easton avenue to the Alps Amusement Co., for \$7,500. A new theatre will be built on the plot in which pictures will be run, costing \$45,000.

Kielgast, at Red Bank, N. J. The new house when completed will be 40 by 100 feet.

W. K. Betts, of Towanda, Pa., has sold his moving picture theatre, the Lyric, to E. F. Leahy. Mr. Leahy took possession of the theatre May 19.

A. A. Samuels, of Moline, Ill., and H. J. Jenson, of Davenport, Ill., have opened a new moving picture theatre on the corner of 9th street and 1st avenue. East Moline, Ill.

Irving S. Tebbetts, proprietor of the Washington House, Salem, Mass., is contemplating building a new theatre in the near future. The new building will be most modernly equipped in every way, and will be one of the prettiest houses in the Bay State.

John Staud and Dr. Sader, of New York, have formed a co-partnership and will run a moving picture theatre at Oyster Bay this summer.

Alfred Curley has opened an up-to-date moving picture theatre at Fieldsborough, N. J. The house opened May 14.

The new open-air moving picture and vaudeville theatre to be known as the Aerodome, at Frankford avenue and Margaret street, Frankford, Pa., opened last Monday night, May 23. The manager is Sharler Heard, of Frankford, Pa.

The Majestic Theatre, Brooklyn, N. Y., will run moving pictures and high class vaudeville throughout the summer.

H. A. Sculthorpe, proprietor of the Highland Auditorium, and Charles K. Powell, of the Sea Shell Lyceum, Red Bank, N. J., were granted licenses to operate their house May 14. The licenses were granted after paying a fee of \$25. The licenses are not transferable.



THE MASTER MARK

(TRADE

MARK)

OF PICTUREDOM

Release Date, June 6

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Length, about 1000 ft.

Presents HOBART BOSWORTH in

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An intensely dramatic story  
of THE NETHERLANDS

Write today for our Poster for this particular picture. It's a  
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Coming the world famous "MAZEPPA"



THE BARGEMAN OF OLD HOLLAND

AT LAST

## THE RANGE RIDERS

A Picture of the West. Just what you have been asking for  
NOW GO TO IT

RELEASE JUNE 9 Length, about 1000 ft. Code, RIDERS



THE RANGE RIDERS

THE MASTER MARK

(TRADE

MARK)

OF PICTUREDOM

A new up-to-date moving picture show was opened in the old armory, Doylestown, Pa., last Saturday night, May 21.

The Square Theatre, Havana, Ill., will be reopened with high class moving pictures in the near future. It has been leased by the members of the Havana fire department.

Architect Edward Kozick, of Milwaukee, is preparing to erect a new 5-cent theatre known as the Crown. Its size, 110x40 feet, will provide seating room for 500. The cost will be \$7,000.

F. F. Proctor, of the Keith-Proctor circuit, will expend about \$1,000 for erecting a brick booth for a moving picture machine at his Market street theatre, Newark, N. J.

Manager E. T. Claybaugh, manager of the Nicket, O'Connorville, Pa., has constructed a concrete floor at the entrance to the theatre.

The latest moving picture and vaudeville theatre to be added to Providence, R. I., opened last Monday night. The name of the new house is the Casino. It seats 600 people.

Joseph E. Lynch has sold the Star moving picture theatre of Claremont, N. H., to Scott Sargent, who will run it on the same lines.

Mr. and Mrs. Frank J. Sheridan, of Middletown, Conn., have opened a moving picture house in Ansonia, Conn.

A new moving picture theatre, 20x104 feet, and costing \$2,000, is being erected by Mr. Kahass, of 3307½ Main street, Los Angeles, Cal.

The Kyle Theatre, of Beaumont, Tex., opened its summer season May 12.

Under the auspices of Dr. M. Goltman, president of the Memphis board of health, and F. T. Montgomery, proprietor of the Majestic Theatre, the first program of the educational campaign against disease in Memphis was given last night.

James Sullivan, of Renfren, Mass., who formerly conducted the Palace Theatre in Notre Dame Hall, will open a new house in the near future.

Howard Stryker, of Atlantic Highlands, N. J., will open a new moving picture theatre in the near future. Mr. Stryker will also run a first class vaudeville in connection with the pictures.

W. L. Jones is erecting a vaudeville and picture theatre at the corner of Ridge and Lyceum avenues, Philadelphia. The new building will be ready for occupancy in about two weeks.

Harris Harowitz, Bertrand Ettinger, Julius Minck and Louis Wallenberg, of Brooklyn, are among the new directors of the Owl Motion Picture Co., of New York. The capital is \$10,000.

Viola Detrick, who recently took charge of the Crystal Theatre, Logansport, Ind., reports doing an excellent business. Miss Detrick needs no introduction to Logansport, as she has always been the means of giving the public what it wants.

It is claimed that during a day there are over five million people entertained by the moving pictures. In royalties it is said that Thomas A. Edison receives \$7,500 per week. Guess that's going some.

E. Osborne Smith and Hans A. Spanuth are having a new open-air theatre built on the property belonging to Theodore W. Meyers. The theatre will be located on the corner of Audubon avenue and 181st street.

The Pastime Theatre, of South Bethlehem, Pa., has been leased to W. H. Hart, of Philadelphia. Mr. Hart will run a new line of vaudeville every week and new motion pictures every day.

F. F. Peters of Corning, N. Y., has purchased from Mr. De Veres, a well known circus man, the Star picture theatre, on Broad street, Waverly, N. Y. The deal took place May 17. Sam Hess has been engaged to run the house.

Tom Lewis' new Nicket, which was opened at Parson, Pa., May 21, is reported to be doing an excellent business.

The Bijou moving picture theatre on 8th street, Cairo, Ill., was sold last Wednesday to Travis A. Kimmell. The theatre, which formerly was owned by M. J. Farnlaker, is one of the best paying houses in the State.

The licenses of Harry A. Sculthorn and Charles K. Powell, both of whom run picture houses at Highlands, N. J., have been renewed for another year.

The National Aedrome, of Elmhurst, N. Y., opened last Saturday night. It is situated at 104 National avenue, in the most sedate part of the town.

Motion pictures and vaudeville have settled down for an all-summer run in the Academy, at Newburg, N. Y. There will be no high priced attractions to break the regular shows during the torrid months.

Daniel H. Braun has awarded to John T. O'Leary a contract to build a moving picture theatre at 906-908 Columbia avenue, Baltimore. The new theatre, which will be 28x101 feet, will cost \$4,000.

Mr. and Mrs. Edward Steckman have gone to Piedmont, Md., where they opened the San Toy moving picture theatre.

Work was begun May 18 of transforming the music hall of Fitchburg, Mass., into a larger moving picture theatre. The cost of the work will be \$7,000.

The Lafayette Theatre, of Buffalo, N. Y., has been artistically re-decorated, and is now ready for a good summer's run.

Jop Wilson, of La Grange, Vt., has purchased a new picture theatre in that town.

Vernon Seavers, owner of Al Fresco Park, Princess Theatre, Young Buffalo's Wild West Show and numerous other amusement enterprises, of Peoria, Ill., has signed leases in which he has now control of one storeroom in the Webb Block, Main street and Central Court, and the Comstock property in the rear,

is having plans drawn to build another picture and vaudeville theatre.

Announcement was made May 15 by H. M. Neusome, owner of the Amuse-U-Theatre, Birmingham, Ala., that the Neusome Amusement Co. would soon start erecting a moving picture theatre at 20th street, between 2d and 3d avenues.

The town of Old Forge, Pa., will soon have a modern picture theatre. Antonio Riccardi will be the owner and proprietor.

Gieger Babisch, of Duryea, Pa., is having a 20-foot extension added to his picture theatre.

F. J. Tillman, proprietor of the "Happy House" moving picture and vaudeville theatre, of Sayre, Pa., held a formal opening last week.

Reich's moving picture theatre, of Meyersdale, Pa., opened last Thursday.

Ed Sheehi, of the Garden Saloon, of Juliana street, Parkersburg, W. Va., is now making preparations to open up a moving picture show, in connection with his cafe on Juliana street.

Al. H. Smith, owner of the Cosmopolitan Hall, on Broadway, St. George, N. Y., will soon open a new moving picture theatre in that building.

A new picture theatre, costing \$2,500, will be erected by T. Donkas and G. Konstant on Francis street, Baltimore, Md.

Moving pictures are as popular as ever in Salt Lake City. At the Shubert Theatre moving pictures were installed May 1, and the Casino management announces that new pictures will be put on weekly, as the public is demanding a change all the time.

High class moving pictures were placed in the Athenaeum, corner of St. Charles avenue and Clio street, New Orleans, La., Tuesday, May 10. Only the most recent pictures will be used.

The Heath Bros. tent show did a good moving picture business at Marietta, Fla., last week. The latest pictures were shown.

The wind storm that swept through Pittston, Pa., last week demolished the new picture theatre that was being erected by Peter Kinskie.

E. P. Starkey, of North Attleboro, Mass., opened his new picture house on Washington street, Wednesday night, May 11.

M. R. Tournier, manager of the Olympia Theatre, Mitchell, S. D., reports that his patrons are well pleased with all the new pictures he has received of late.

Construction work on the \$250,000 theatre at Colorado Springs, Colo., which James F. Burns has planned, will be begun in a few weeks. The theatre will be one of the handomest in the West, and also will provide a new office building for Colorado Springs. It will occupy the site on Pike's Peak avenue adjoining the Exchange National Bank skyscraper.







## Slide Quality

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## RECENT SLIDE RELEASES

### Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

SCOTT & VAN ALTONA.

"CALL ME UP SOME RAINY AFTERNOON."—Words and music by Irving Berlin, writer of "Oh! That Mesmerizing Mendelssohn Tune," "My Wife's Gone to the Country," etc. Published by Ted Snyder. A catchy song that's bound to make a hit. The slides for this set are truly great, containing a great variety of subjects and some photographic stunts that will open wide one's eyes. The coloring is unusually effective, as well as charming.

"DOES THE GIRL YOU LEFT BEHIND EVER WISH YOU BACK AGAIN?"—Words by Robert F. Roden. Music by Theodore Morse. Published by Theodore Morse Music Co. A waltz song of exceptional merit. The author's name is a guarantee for that. The pictures for this set are exceptionally pretty and the models impeccable. The colors are carefully chosen and applied, making each slide a charming thing to look at.

"TEXAS."—Words by Arthur Longbrake. Music by Ed. Edwards. Published by Jos. Morris Co. A very pretty cowgirl and cowboy song. This kind of song and pictures always appeal to the people, being out of the ordinary and at the same time picturesque. This set, like all of those turned out by this firm has some novelties. New ones, mind you, no repetitions.

"YOU'RE A BAD, BAD BOY."—A child's song, with words by Jack Harwood; music by Joe Dalton, and published by Daly, of Boston, Mass. In going home from school the little boy tries to kiss the little girl, which action brings from her the exclamation, "You're a Bad Boy." The slides show cute and childish poses in pretty rural scenes suggestive of the Spring. As usual, the coloring is beautiful and the set contains many novel and striking effects.

"GIVE MY REGARDS TO MABEL."—A novelty song, with words by Vincent Bryan and music by the ever popular Harry Von Tilzer; published by Von Tilzer. Scott & Van Altona have made a strong set of slides for this song, with fine characteristic settings which illustrate the song perfectly. In the story a country lad lands in New York with two dollars in his jeans, when, as usual, a blond lady meets him and suggests champagne in a restaurant. But this lad is wise and sneaks out the back door; returns home and tells the hayseeds in Oshkosh he still has the two-dollar bill. In every way this set is up to their usual high standard.

"SWEET DREAMS, MY LOVE, SWEET DREAMS."—Words by Arthur Longbrake, music by Ed. Edwards, published by Jos. Morris Co. A high class sentimental ballad with an exceptionally sweet tune. The set contains a variety of beautiful pictures, artistically posed and wonderfully colored. It contains some very novel slides, which are always to be found in Scott & Van Altona's sets. The last slide especially is extremely beautiful as well as novel.

"THE OLD MAN IS BASEBALL MAD."—Words and music by Edward Clark. Published by Harry Von Tilzer. A song of an entirely new type; treats of a woman telling a friend of the mad doings of her husband, who is crazy about baseball. He dreams of it at night, etc. The pictures portray his crazy actions in wonderfully realistic style, and abound in the "striking" effects which are looked for in sets turned out by this company. They are certainly of the very highest class.

"PHOEBE JANE."—A Southern serenade by Thomas Morse, with an unusually tuneful melody. In the beautiful illustrations the youth is portrayed serenading his sweetheart to the romantic strains of a guitar. The slides have a real Southern atmosphere, and show an abundance of rich coloring and novel effects.

phere, and show an abundance of rich coloring and novel effects.

"THE ESPANOLA PRANCE."—Words by Nat Shay; music by that clever composer, Jerome Shay; published by Harris. A very good and lively tune. The models are exceptionally good and dressed in the regulation Spanish costumes. A beautiful set in every way, a rare combination in that the pictures are strikingly beautiful and the music exceptionally fine. The backgrounds are all Spanish, imparting the true atmosphere. The coloring is impeccable.

"TILL MARCH IN APRIL WITH MAY."—A soldier march song, which always appeals to us all. The story deals with a soldier boy returning with his comrades to his native town. Among the crowd he sees his sweetheart May, and fondly pictures the happy time when he will march with her to the altar. The song is very cleverly illustrated with beautiful and novel slides, and each chorus winds up with a striking picture of the couple with that beautiful emblem, the American flag.

DE WITT C. WHEELER.

"I MET MY LOVE MID THE ROSES."—Catchy love waltz written by Herbert Spencer with clever lyrics by Fleta B. Spencer. The song is published by Jerome H. Remick—is one of his latest successes. Slides produced by Mr. Wheeler portray in charming pictures the infatuation of a youth for a maid which, when nursed amid the beautiful flowers of spring, ripens into love. A beautiful set containing ample touches of nature.

"WHEN THE BELLS ARE RINGING MARY."—March song by Albert Von Tilzer; words by Junie McCree; published by the York Music Co., New York. The lyrics treat of the youthful George, who, not possessing the necessary nerve to propose to his loved one, asks of the old man a proper method to pop the question. Dad proceeds to tell how he, in days gone by, proposed to his wife. Then George did it—and won. The artistic posing and many feature slides in this set make it well worth one's while to see.

"SUMMERTIME IS THE TIME FOR ME."—Words and music by Sheppard Edmonds; published by F. A. Mills. The story tells of the many complaints of Lem Bixby about the cold weather up North, so he goes South where it is summer all the time and thereby gains his happiness. The melody has the earmarks of a hit and Wheeler has produced an exceedingly clever set of slides, posed by an actor who portrays the character of Lem Bixby to perfection. The set contains many striking feature slides, cleverly conceived and superbly executed, which can always be found in Wheeler's product.

"MOVING DAY IN JUNGLETOWN."—Words by A. Seymour Brown; music by Nat D. Ayer; published by Jerome H. Remick & Co. This song was the hit of The Follies of 1909, played at the Jardin de Paris atop the New York Theatre, and has just been released from all restrictions. The story tells how Our Teddy made the beasts in the African Jungle sit up and take notice. Wheeler's illustrations consist of sixteen extremely clever pictures drawn by a prominent cartoonist, and will call for many encores when sung with the slides. One of the many novelties this house is always introducing in their output, and is bound to please.

"WHEN A COLLEGE BOY MEETS A COLLEGE GIRL."—Words by Jack Mahoney; music by Theodore Morse; published by Theo. Morse Music Co. The name of Theodore Morse, the man who wrote "Blue Bells" and a hundred other melodies never to be forgotten, on a sheet of music is guarantee enough of its merit. The slides have for their background the campus and buildings of a great university near New York, lending to the set a truly college aspect. The coloring is superb, which, together with the beautiful buildings and scenery, make this set a very desirable one.

"HANG YOUR HAT IN DETROIT."—Published by Je-

rome H. Remick & Co.; dedicated to B. P. O. Elks and commemorative of their conclave in Detroit next July. Bound to please, as there is always an Elk, his wife or daughter in every audience gathered in a theatre. If you're got a grouch you want to get rid of see this set of slides. It is not like the ordinary run of song illustrations, but an original scheme of Mr. Wheeler's used effectively once before in the song "Tie Your Little Bull Outside"—a silhouette effect. The concoctions of an imaginative artist make this set a scream.

"MY HEART HAS LEARNED TO LOVE YOU; NOW, DO NOT SAY GOOD-BYE."—A beautiful ballad by the writers of "Love Me and the World is Mine," Dave Reed and Ernest R. Ball. Criticisms of this song are superfluous, as neither these writers nor the publishers, M. Witmark & Sons, ever turn out anything below the standard they have set. A splendid set of illustrations posed for in Baronia costume.

"YOU CAN'T MAKE ME STOP LOVING YOU."—Words by Edgar Leslie; music by Kerry Mills; published by F. A. Mills. It is seldom that Kerry Mills puts his musical genius to work on a love ballad, but when he does, something beyond the ordinary is forthcoming. This song is it, in every sense of the word. For illustrations Mr. Wheeler has produced a set of slides second to none for their clever posing, good photography and exquisite coloring. They were taken at a beautiful country estate abounding in beauty, nature and art. Fully one-third of the slides are novelty effects originated at the Wheeler establishment, which are bound to please.

"PLAY THAT LOVEY DOVE WALTZ SOME MORE."—Words by Edgar Leslie. Music by Kerry Mills. Published by F. A. Mills. Kerry Mills' name on a piece of music is guarantee enough as to its merit. Enough said. The slides are extremely humorous, telling in pictures the story of a music-crazed girl—crazed by the strains of a lovey dove waltz. The set is strictly a novelty one. Every slide has a surprise and will cause a laugh. If you're looking for something funny this is it.

"SHOES AND SOCKS SHOCK SUSAN."—By the star song writers, Williams and Van Alstyne. Published by J. H. Remick & Co. The combination of writers and publishers is sufficient criticism of this song. It tells of the pleasures of drinking when one expects on his arrival home to be met with a rolling-pin or a volley of abusive words. The slides depict two men in a barroom endeavoring over-zealously to say the words "Shoes and socks shock Susan" to determine the state of their inebriety. A good set that ought to get a laugh.

### NOVELTY PUZZLETES.

CITIES OF THE UNITED STATES.—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

STATES OF THE UNITED STATES.—Representing in puzzle form the States of the United States. Second set of a series of puzzle slides designed to increase box-office receipts.

POPULAR FLOWERS.—Puzzlettes of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and explanatory slides and answer slides.

GIRLS' NAMES.—Here's a chance for those who have a large acquaintance with the weaker sex to show how much they know.

LETTERS OF THE ALPHABET.—Sounds dry, but is really one of the most interesting of the series.

We have received many sample copies of Film Index, and find them so valuable we are compelled to subscribe, as we can't afford to miss an issue. Thanking you in advance, we remain, respectfully, Williams & Neff, Crescent Electric & Amusement Co., Noidesha, Kan.



## EDISON STUDIO NOTES

## Interesting Information Relating to Coming Releases—A Few Testimonials.

"The Shyness of Shorty," by Rex Beach, is one of the Edison releases of June 7. Shorty of the Bar X was evidently one of Mr. Beach's favorite characters, for he has made him the hero of several of his stirring stories of Western ranch life.

Shorty was one of nature's freaks, a runt in stature, of extreme ugliness of feature and misshapen limbs. He was possessed of immense physical strength, which he did not hesitate to use upon anyone foolhardy enough to venture a smile or a jest at his comical appearance. He appreciated his physical short-comings and resented them; in fact he had a continual "grouch" against everything and everybody except women, for whom he entertained a chivalrous regard and in the presence of whom he was hopelessly bashful.

Mr. Beach has built a splendid dramatic story about this trait in Shorty's nature, a story that teems with action and blends humor and pathos in a fascinating way. Mr. Beach's stories of Western life are appreciated wherever the English language is read, and these in which Shorty of the Bar X appears are among the most popular of all his creations. It may be said that the Edison players rise fully equal to the occasion and give a magnificent interpretation of the story.

"Mr. Bumptious on Birds," the other film on the reel of the 7th, is a clever comedy in which a man with an overweening bump of self-confidence is brought back to earth again in a manner as disconcerting to him as it will be conducive to hearty laughter in an audience.

"The Bellringer's Daughter," release of June 10, is a dramatic story of the days when political affiliation was usually attended by persecution. For succoring a political refugee a father and a lover are arrested and, in the absence of definite proof as to which of the two is guilty, the daughter and sweetheart is given the awful alternative of indicating by the ringing or silence of the curfew bell which is guilty and shall die. The picture is especially beautiful in scenery and atmosphere.

Coming feature films are "A Central American Romance," released June 17, and "The Judgment of the Mighty Deep," released June 24. In the former which was produced with the assistance of the officers and sailors of the U. S. Battleship Carolina, the boys of the Navy are shown in actual action and in a hand-to-hand fight which will bring an audience to its feet with excitement. The picture was taken in the West Indies, and the atmosphere is therefore absolutely correct. The release of the 24th is said to be one of the most powerful sea-pictures ever thrown upon the canvas.

"Bootle's Baby" and "The Little Fiddler," are coming dramatic releases which are said to be of unusual strength and merit.

A special Fourth of July picture will be released by the Edison people on July 1. It is a story built upon an incident in the life of the immortal Paul Jones and in it is graphically depicted the memorable fight between the "Seraphis" and the "Bon Homme Richard." This film will undoubtedly be a tremendous "hit" with the trade and public, as the Edison Company has exceptional studio facilities for producing pictures on the elaborate scale that such a film manifestly will require.

A successful demonstration of the Underwriter's Model "B" Kinetoscope was given on Tuesday evening, May 10, in the Amphitheatre of the New York Edison Co., 44 West 27th street, N. Y. City. The demonstration, which was under the supervision of F. H. Stewart, the Edison Traveling Representative was attended by over two hundred employees and invited guests. The machine used for the occasion is the one which does regular duty in the Display Room of the N. Y. Edison Co., at 124 West 42d street, N. Y. City. The films shown, all of which were warmly applauded, were: "Bradford's Claim," "The Capture of the Burglar," and "The Cigarette Maker of Seville."

The following letter from Rex Beach, who dramatized his famous "Pardners" for Edison

films, was recently received at the Edison Studio:

New York, May 14, 1910.

The Edison Studio,  
Decatur Ave. and Oliver Place,  
New York City.

Dear Mr. Plimpton:

On my recent trip to Panama I had occasion to stop in St. Louis, and was attracted by the advertisement of a Moving Picture House announcing the presentation of my story "Pardners."

I dropped in to see it and now take my first opportunity to express to you my sincere appreciation of the very excellent manner in which you produced this. I was much impressed with the pains-taking and tireless methods which you employed at the New York Studio when I witnessed the rehearsals of the picture, and it is gratifying to see such a result.

You did full justice to the merits of the story, and this promises well for the success of the further stories in the series of mine, the exclusive rights to which you have contracted for.

Faithfully yours,

Rex Beach.

Edison's "Sandy the Substitute," occupied a prominent position on Keith & Proctor's Fifth Ave. (New York) Theatre program for week beginning May 2d, a satisfactory description of the film being given for the information of their patrons. The film was received with much applause at every performance.

The Chicago office of the Edison Company received the following "night letter" from the Denver Film Exchange on May 17, the date on which the Edison "The Princess and the Peasant," was released. The Company was curious to know what impression the film would create, and had asked several Exchanges to communicate the result of their information on that point. The "night letter" quoted below is a criterion of the general effect produced by the film which has been advertised by the Company as something out of the ordinary in dramatic and scenic excellence.

Denver, Colo., May 17, 1910

Edison Mfg. Co.,  
90 Wabash Ave.,  
Chicago, Ill.

"Princess and Peasant" scored enormous hit here today and packed largest theatre in Denver until midnight notwithstanding very exciting election. Hundreds went out and returned with friends. Accept our congratulations first Cuban picture. They not only get big business but they distinctly elevate motion pictures.

Denver Film Exchange.

At the Actor's Fund Fair held May 9-16, in the 71st Armory, New York City, Mme. Pilar Morin, the distinguished French Pantomimist, showed the following Edison Films in which she had enacted the leading roles:

"Comedy and Tragedy," "A Japanese Peach Boy," and "The Cigarette Maker of Seville." During the time the films were run they were the center of attraction, and many were the compliments showered upon the talented little French lady for the splendid exhibition of the mimetic art given in these exceptional specimens of what she so aptly has termed "The Silent Drama." The general excellence of the films in other respects was also freely and favorably commented upon.

## NEW PICTURE THEATRE AT FT. WAYNE.

The Wagner & Woodruff Amusement Company, of Joliet, Ill., operating a chain of 5-cent moving picture theatres throughout the west, has secured the lease from the Phillips estate of the building at the southeast corner of Calhoun and Washington streets, Fort Wayne, Ind., and will establish a 5-cent theatre there. The rental is to be \$5,000 a year.

The lease of the present occupants expires on Oct. 1, and Tom Lane, manager of the establishment, is now looking for another good location. Mr. Lane is having difficulty at the present time in finding a suitable downtown storeroom of sufficient size, but he is hopeful of being successful in his search before the time for the expiration of the lease.

Messrs. Wagner and Woodruff are connected with the Joliet bank and, it is declared, have had unusual success with their moving picture theatre operation. It is understood that it is their intention of putting on a 5-cent show that will be much more pretentious than anything of the kind now seen in the city at that price.

## KING EDWARD FUNERAL PICTURES.

Vitagraph and Pathe in Race to Reach the Exhibitors—Both Reels Said to Be Fine.

There was a lively contest on between Pathe and Vitagraph in getting out prints of their respective pictures of the funeral of King Edward. The ship bringing the negatives reached the pier at New York Friday morning and the negatives were rushed to the different factories for developing and printing.

Word from the Vitagraph factory early Friday announced that the pictures were in fine condition and that all hands were hard at work getting out the prints, with a prospect of having enough to fill half the orders by night.

At the Pathe factory there was another rush on with a similar object in view. The statement was made that the negative as developed gave promise of some excellent views of the cortege, and that the pictures would be ready for exhibition Saturday.

## NEW MEXICAN PICTURE HOUSE.

In the Saloon, Nueve Mexico, the largest and most fashionable resort in the City of Mexico, had been built one of the largest moving picture theatres in the Mexican Republic. The place, which opened on May 12, was crowded to the doors, with not only the lovers of this sort of amusement, but with the most elite of the city.

The management will change its bill every day and will, therefore, give its patrons one of the best moving picture entertainments seen. These pictures will be of the best on the market, and will be the latest obtainable. The new theatre is situated on the corner of 4th, Nuevo Mexico and 5th Baldera street.

## JOHN DOUGH AND THE CHERUB.

The latest from the Selig studio and will be an early release. Every reader of fairy books



JOHN DOUGH AND THE CHERUB.

is well conversant with the story. This will form the fourth and last picture of the great OZ series that have been received throughout the country with unstinted praise.



# WE'VE GOT 'EM ALL GOING!!

The Right Film at the Right Time is What  
You Exhibitors Want, and We Have It!

## The Best Service in America

### THE AMERICAN FILM SERVICE

"THE HOUSE OF SPECIALS."

77 South Clark Street, CHICAGO

#### CHICAGO LETTER

(Continued from page 8.)

and its film is now being booked by the Theatre Film Service Co.

The Geneva theatre, Geneva, Ill., was recently purchased by Prof. Peter Schuchmann and opened to fine business Monday, May 23d. Moving pictures and songs comprised the entertainment. Prof. Schuchmann gets his films from the Theatre Film Service. This theatre was formerly independent.

I. Van Ronkel, of the American Film Service, recently received the following telegram from A. Howell, manager of the Ideal theatre, Kokomo, Ind.: "Thanks for lithographs and fine booking. You are a dandy. Packed to-night at ten cents. Don't know what I'll do to-morrow."

L. F. Fraser, manager of the Theatorium, Rome, Ill., was in the city last week looking after his film bookings at the Theatre Film Service Co.'s offices. He states that business is very good at his house.

The firm of T. C. Gleason & Co., this city, the largest Western manufacturers of theatre uniforms, caps, etc., are already receiving orders for the Fall openings of several houses. The firm looks for an unusually heavy business in the early Fall.

Leroy Templeton, manager of the Virginia theatre, 43d street and Indiana avenue, this city, has seen last week and reported a good, steady business. The Virginia is well located and is daily adding to its list of regular patrons. Manager Templeton speaks highly of the film bookings furnished him by the Theatre Film Service.

A great race is on between the Vitagraph Co. and the Pathe Freres as to whom will be first able to release the film showing the funeral of King Edward the VII. The Vitagraph Co. announces its release for Monday, June 6, but the Pathe people, at the present writing, have not decided on their release date. John Rock, Western manager of the Vitagraph Co., tells me that his company's staff of photographers secured excellent views of the funeral cortege, showing the sovereigns and all the representative royal personages of Europe in attendance. The pictures of the processions from Buckingham Palace to Westminster, and from Westminster to Paddington Station, also the arrival at Windsor, will be included in the film. As this funeral afforded the greatest solemn pageant ever seen in the history of the world, the pictures by both the firms referred to cannot fail to be great drawing features.

#### ADVERTISING THE PICTURE THEATRE.

The Exhibitors' Advertising & Specialty Co. has met with remarkable success since its recent venture into the picture world. President Arthur D. Jacobs told representative of The Film Index that he and his partner, Ben Title, were more than pleased with the way exhibitors are patronizing his modern scheme of advertising a picture theatre.

"They have 'caught on' wonderfully," said Mr. Jacobs, "and are only too glad of the opportunity of putting everything to advertise their theatres in one place, instead of having to chase all over the city for it."

We have 'everything under one roof'—everything from little printed hand bills to three sheet lithographed posters—A. B. C. posters and Title Posters."

The offices of the Exhibitors Advertising & Specialty Co. are at 110 Fourth avenue, near 12th street, New York City.

#### ESSANAY FEATURES

##### Some Fine Pictures in This Week's Releases—

##### Good Subjects Coming

The Essanay feature for this week is a Western film, entitled, "Away Out West," released Saturday, June 4. Without a doubt this is one of the most interesting and most convincing subjects ever offered by the Essanay Western producer. The story concerns two prospectors,



Dramatic Scene from "Away Out West."

one of whom is lost in the desert, owing to the treachery of his partner. The desert scenes in this picture are as wild and desolate looking as the most barren parts of the Great American and Mojave deserts. Other features of the film are scenes taken within a gold mine. The acting, which is monopolized by the two prospectors alone, is thoroughly convincing, while the photographic quality of the picture is fine.

The Wednesday release of the Essanay Company this week for June 1, is two short comedy subjects, "Levi's Dilemma" and "Henry's Package." The first is a Ghetto story, with scenes obtained in the very heart of Chicago's Jewish quarter, South Halsted Street. It is the first picture in which Miss Spier, the Essanay's new leading lady, makes her appearance, as Rebecca, the pawnbroker's daughter. The story is full of many hearty laughs. "Henry's Package," is a genuine Essanay comedy, with the Essanay comedy here, "Henry," again brought to the lime-light. The title will be found to be paradoxical, because "Henry," it is only too evident, has a package in every sense of the word.

Coming next week is another Essanay baby story in a full reel comedy called "Burly Bill." This picture is one of the most beautiful of all the famous Essanay baby pictures. "Burly Bill" is a tough character with the heart of a

child. The moral of the story will be found to be, according to "Burly Bill: "Don't leave yer kids in the house alone. You can never tell what will happen."

The Essanay's new posters are selling like the proverbial "hot-cakes," which speaks for the good quality of the posters. The sales last week were increased by several hundreds. The new posters is an artistic creation, done in several colors, and bearing a different border design than the posters formerly issued. Less of the sheet is monopolized by Indian designs, while more space is given to the illustration of the

films. These posters are made especially for the Essanay company and contain actual scenes from the pictures. They may be had from the film exchange or from the Essanay company direct.

#### NEW \$20,000 PICTURE THEATRE.

The theatre of McMahan & Jackson, of Cincinnati, O., which was purchased from Broker J. M. Gardell, is nearing completion, and it will be opened in a few weeks. The premises cost \$80,000 and the building is to be one of the most up-to-date picture houses in the field. The structure is built on a lot vacated by the tearing down of the Smith Dry Goods Company store and a theatre.

#### KALEM'S NEW CHICAGO OFFICES.

Business necessities have compelled the Kalem Company to secure larger and more conveniently located offices for its Chicago representative, Mr. W. Fay Lynch, who may now be found at No. 90 LaSalle street, Room 44. Mr. Lynch has become a popular member of the motion picture crowd of Chicago and is keeping the banner of Kalem prominent in the front rank.





"LIFE PORTRAYALS"

READY NOW

# KING EDWARD'S FUNERAL

Price per ft.

**9c.**

Superb views secured by the Vitagraph photographers, covering every important detail. Ready for immediate delivery

**PLACE YOUR ORDERS AT ONCE**

Price per ft.

**9c.**



FOR RELEASE SATURDAY, JUNE 4

## The Majesty <sup>of</sup> the Law

Powerful Dramatic Subject. A story with a high moral and a sympathetic appeal. Approximate length, 972 feet.



FOR RELEASE TUESDAY, MAY 31

### THE PEACE MAKER

Charming Comedy Drama with a delightful love story and a happy reconciliation. Approximate length, 960 feet.



FOR RELEASE FRIDAY, JUNE 3

### DAVY JONES' PARROT

A Laugh, a Scream, a Roar. A witty parrot story that will be the hit of the show. Approximate length, 922 feet.

**POSTERS**—Portraits of Vitagraph Stock Company for Lobby Display, now ready for distribution through exchanges. Also Special Posters for all Vitagraph Productions. If your exchange does not fill your order send to us.

**THE VITAGRAPH COMPANY OF AMERICA**

NEW YORK, 116 Nassau Street  
CHICAGO, 109 Randolph Street  
LONDON, 25 Cecil Court  
PARIS, 15 Rue Sainte-Cecile





Trade Mark.

# BIOGRAPH FILMS



Trade Mark.



THE IMPALEMENT

Released  
May 30th, 1910

## THE IMPALEMENT

A Victim of His Own  
Indifference

In this Biograph story is shown the awful result of a man's indifference towards a patient, dutiful wife. He is drawn from home by the fascinating social whirl, and to break him away the wife threatens to commit suicide. This threat he ridicules, but the thought preys on his mind so that when he returns home he finds her in a swoon. In his excited condition he thinks her dead, and he has caused it. Under this delusion, he becomes a veritable maniac, and falls, struck down by the relentless avenger of injured virtue.

Approx. Length 987 Feet

Released June 2d, 1910

## In the Season of Buds

A Pastoral Comedy Drama

Henry and Steve are chums, but when little Mabel arrives on the farm they become rivals. Henry is the favorite, but Mabel's inclination to tease him is taken too seriously. He imagines she means it, and that she cares for Steve, hence, loving the girl so dearly he reasons he had best leave for parts unknown, which he does. Mabel learns too late of the result of her coquetry, for she really loved the honest fellow. Some time later she accepts Steve, who proves himself worthy of her.

Approx. Length, 990 Feet.



IN THE SEASON OF BUDS

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Get on our Mail List for Descriptive Circulars

**BIOGRAPH COMPANY**, Licensees of the  
11 East 14th Street, MOTION PICTURE PATENTS CO.  
New York City  
GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

## Last 4 Weeks' Productions of Licensed Film Makers—June 4

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
May 9	Love Among the Roses.....	Dramatic	983
May 12	The Two Brothers.....	Dramatic	993
May 16	Over the Silent Path.....	Dramatic	980
May 19	An Affair of Hearts.....	Comedy	967
May 23	Ramona.....	Dramatic	995
May 26	A Knot in the Plot.....	Comedy	980
May 30	The Impalement.....	Dramatic	987
June 2	In the Season of Buds.....	Comedy	990

### EDISON CO.

May 10	History Repeats Itself.....	Dramatic	540
May 10	The Stuff Americans are Made of.....	Dramatic	455
May 13	Carminella.....	Dramatic	720
May 13	Accidents Will Happen.....	Comedy	280
May 17	The Princess and the Peasant.....	Dramatic	1,000
May 20	Sisters.....	Dramatic	995
May 24	All on Account of a Laundry Mark.....	Farce	450
May 24	Fortunes Fool.....	Comedy	530
May 27	Mid the Cannon's Roar.....	Dramatic	1,000
May 31	The Mule Driver and the Garrulous Mute.....	Dramatic	980
June 3	The Piece of Lace.....	Dramatic	995

### ESSANAY CO.

May 11	He Stubbs His Toe.....	Comedy	597
May 11	A Quiet Boarding House.....	Comedy	363
May 14	The Cowpuncher's Ward.....	Western Drama	965
May 18	The Danger Line.....	Dramatic	1,000
May 21	The Little Doctor of the Foothills.....	Comedy	935
May 25	Tia Wedding Presents.....	Comedy	560
May 25	Where Is Mulcahy.....	Comedy	400
May 28	The Brother, the Sister and the Cowpuncher.....	Comedy	989
June 1	Levi's Dilemma.....	Comedy	768
June 1	Henry's Package.....	Comedy	205
June 4	Away Out West.....	Dramatic	1,000

### GAUMONT

May 10	The Little Vagrant.....	Child Drama	852
May 10	A Sea of Clouds.....	Scenic	134
May 14	Christopher Columbus.....	Historical Drama	997
May 17	Racing for a Bride.....	Dramatic	584
May 17	The Marvellous Water.....	Comedy	378
May 21	The Centenarian.....	Comedy	633
May 21	The Hasher's Delirium.....	Mystery Comedy	368
May 24	Over the Cliffs.....	Dramatic	675
May 24	Floral Studies.....	Educational	240
May 28	The Messenger's Dog.....	Dramatic	506
May 28	Pete Has Nine Lives.....	Comedy	446
May 31	The Little German Band.....	Comedy	375

Date.	Subject.	Class.	Length, Feet.
May 31	Won and Lost.....	Farce	300
May 31	Jarnac's Treacherous Blow.....	Dramatic	340
June 4	The Office Seeker.....	Comedy Drama	525
June 4	Beneath the Walls of Notre Dame.....	Educational	380

### KALEM CO.

May 4	Chief Blackfoot's Vindication.....	Indian Drama	895
May 6	The Egret Hunter.....	Dramatic	845
May 11	In the Dark Valley.....	Indian Drama	945
May 13	Between Love and Duty.....	Dramatic	910
May 18	The Aztec Sacrifice.....	Dramatic	950
May 20	The Seminole Halfbreeds.....	Indian Drama	930
May 25	The Cliff Dwellers.....	Indian Drama	940
May 27	Friends.....	Dramatic	930
June 1	The Navajo's Bride.....	Dramatic	930
June 3	The Castaways.....	Dramatic	975

### LUBIN MFG. CO.

May 9	Kidd's Treasure.....	Comedy	415
May 9	Rastus in Zululand.....	Comedy	416
May 12	The Cowboy's Devotion.....	Dramatic	955
May 16	The Rejuvenation of Father.....	Comedy	1,000
May 19	The Indian Girl's Romance.....	Dramatic	950
May 23	The Messenger Boy Magician.....	Trick Comedy	715
May 23	Winter Bathing in the West Indies.....	Educational	235
May 26	The Brave Deserve the Fair.....	Dramatic	700
May 26	The Sisal Industry in the Bahamas.....	Industrial	300
May 30	A Veteran of the G. A. R.....	Dramatic	1,000
June 2	Percy, the Cowboy.....	Farce	925

### MELIES.

May 12	Speed versus Death.....	Dramatic	940
May 19	A Race for a Bride.....	Comedy	725
May 19	A Rough Night on the Bridge.....	Comedy	225
May 26	The Paleface Princess.....	Dramatic	920
June 2	The Padre's Secret.....	Dramatic	950

### PATHE FRERES.

May 9	Peter Wants a Job.....	Comedy	564
May 9	Villainy Defeated.....	Dramatic	1,043
May 11	Cleopatra.....	Dramatic	489
May 13	Surgeon's Visit.....	Farce	417
May 13	Berlin.....	Scenic	695
May 14	The Wrong Road.....	Dramatic	269
May 14	The Little Truant.....	Comedy	935
May 16	The Girl from Arizona.....	Western Drama	295
May 18	Who Will Win My Heart.....	Comedy	643
May 18	The Gold Spider.....	Dramatic	351
May 20	Gee, I am Late.....	Comedy	351

Date.	Subject.	Class.	Length, Feet.
May 20	A Brave Little Girl.....	Dramatic	544
May 21	Tempestuous Adventure.....	Comedy	446
May 21	Milk Industry in the Alps.....	Industrial	479
May 23	Romeo Turns Bandit.....	Comedy	528
May 23	Little Mary and Her Dolly.....	Dramatic	436
May 25	Max Leads Them a Novel Chase.....	Comedy	489
May 25	Capturing Cub Bears.....	Educational	390
May 27	Mirror of the Future.....	Comedy	311
May 27	A Prince of Worth.....	Dramatic	530
May 28	A Sailor's Friendship.....	Dramatic	987
May 30	Down with Women.....	Comedy	604
May 30	Russia, Caucasian Mountains.....	Scenic	374
June 1	One Can't Believe One's Eyes.....	Comedy	440
June 1	Ines De Castro.....	Historic Drama	551
June 3	The Two Portraits.....	Dramatic	804
June 3	Lillian and Anette.....	Acrobatic	144
June 4	Macbeth.....	Drama	997

### SELIG POLYSCOPE CO.

May 9	Seven Days.....	Comedy	1,000
May 9	The Mulligans Hire Out.....	Comedy	1,000
May 12	There, Little Girl, Don't Cry.....	Comedy	1,000
May 16	The Heart of a Heathen Chinese.....	Dramatic	1,000
May 19	The Land of Oz.....	Fairy Story	1,000
May 23	The Unmalted Letter.....	Comedy	1,000
May 26	In the Great Northwest.....	Dramatic	1,000
May 30	After Many Years.....	Dramatic	1,000
June 2	The Trimming of Paradise Gulch.....	Western Drama	1,000

### URBAN ECLIPSE.

May 11	Roosevelt in Cairo.....	Topical	354
May 11	Purged by Fire.....	Dramatic	541
May 18	The Girl Conscript.....	War Drama	741
May 18	Modern Railway Construction.....	Industrial	210
May 25	His Wife's Testimony.....	Dramatic	1,007
June 1	Her Life for Her Love.....	Dramatic	720
June 1	Making Salt.....	Industrial	230

### VITAGRAPH CO.

May 10	The Three Wishes.....	Fairy Comedy	945
May 13	The Closed Door.....	Dramatic	922
May 14	The Special Agent.....	Comedy-Drama	972
May 17	Musical Bath Charms.....	Comedy	593
May 17	The Funny Story.....	Comedy	356
May 20	Out of the Past.....	Dramatic	990
May 21	The Wings of Love.....	Comedy-Drama	880
May 24	Convict No. 796.....	Dramatic	977
May 27	Auntie at the Boat Race.....	Comedy	977
May 28	Love of Chrysanthemum.....	Dramatic	960
May 31	The Peacemaker.....	Comedy Drama	960
June 3	Davey Jones' Parrot.....	Comedy	925
June 4	The Majesty of the Law.....	Drama	972





TRADE

MARK

# A GREAT FILM

## *THE FLAG OF COMPANY H*

If the moving picture exhibitor retains his faculty of knowing what's what when a new film appears, "The Flag of Company H" will be among the best featured films of the year. It is a story which will hold the interest of any audience and deepen their excitement as it proceeds.

## *THE FLAG OF COMPANY H*

You remember this film is to be released on Monday, June 6th, and is approximately 918 feet long. The story is a western military drama with a magnificent bulldog as the hero, who performs his part with almost human intelligence. The picture is of such intense interest that the public is sure to wish to see it again and again.

## *THE FLAG OF COMPANY H*

There is a slowly increasing group of moving pictures which seem likely to last much longer than the great mass of films which are talked about for a few weeks and then totally forgotten. The group is not large. Once in every few months an addition is made to this group. "The Flag of Company H" is sure to be included in this select group.

BY ALL MEANS BOOK THIS FILM AT ONCE. IT MEANS BIG MONEY TO YOU. FEW FILMS GIVE SUCH LASTING PLEASURE.

---

# PATHE FRERES

NEW YORK, 41 West 25th St.

CHICAGO, 35 Randolph St.



\$2.00 PER YEAR

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ARTS AND SCIENCES  
HOLLYWOOD, - CALIFORNIA

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H.F. Hoffman

# The Film Index



Scene from Essanay Western Drama, "Away Out West"

Vol. V. No. 24.

NEW YORK, JUNE 11, 1910.

Whole No. 216

PUBLISHED EVERY WEEK BY THE FILMS PUBLISHING CO., 1 MADISON AVENUE, NEW YORK



# The FILM INDEX

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## INFORMATION FOR ADVERTISERS

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**CLASSIFIED ADVERTISING**—“For Sale,” “Help Wanted,” etc., 3c. per word; minimum, \$1.00 one time. “Situations Wanted,” not to exceed 4 lines, 25c. one time. Cash must accompany all orders for classified advertising.

### SPECIAL NOTICE

Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

JUNE 11, 1910

## THOSE ROOSEVELT PICTURES

**C**ONFLICTING reports have been made as to the merits of the “Roosevelt In Africa” pictures, released some weeks ago. A great many instances are recorded of the successful exhibition of the series. Also, many exhibitors have reported losses on account of them. In some cases failure was the result of an improper presentation by the exhibitor; in others it was because of a wrong conception of the pictures by the public. The result was the same and the pictures were blamed.

Whatever may have been the experience this fact should not be lost sight of. The Roosevelt pictures are the only animated views of the greatest hunting expedition ever attempted by America's first citizen, and that, as such, they will be in greater demand upon the homecoming of Colonel Roosevelt, an event about to happen, than they were before.

In the event that Colonel Roosevelt makes his contemplated tour of the country it will be the wise exhibitor who secures a timely booking of the “Roosevelt In Africa” pictures.

## THE GENERAL FILM COMPANY

The lateness of receipt of the statement of the purpose of the General Film Company, published in last week's issue of The Film Index, prevented any further comment on the subject at that time. As a matter of fact the official statement covered the ground completely, leaving nothing to be desired in the way of explanation.

The oftener you read that statement the more you will be impressed with the fact that it speaks for itself.

The General Film Company will acquire certain existing exchanges and conduct them under the rules and regulations of the Motion Picture Patents Company.

Existing working organizations of acquired exchanges will be continued and every efficient employee will find opportunity for advancement.

It will not engage in the exhibition of motion pictures or own or operate theatres.

This is one side of the picture. Of the abuses of the exchange business which the General Film Company was obviously formed to correct no mention is made. No mention was needed, for with an exchange system conducted under the rules and regulations of the Motion Picture Patents Company abuses disappear by the simple process of elimination.

On the question of reforms to be instituted and changes to be effected in the present exchange or rental system the sponsors for the new company are likewise silent. That something—many things in the way of betterments—may be expected goes without saying. What these betterments will be cannot now be defined, but as the new company proceeds changes will suggest themselves and be adopted with the purpose always in mind to improve conditions and to foster and perpetuate the popular amusement of the people—the motion picture entertainment.

## ANOTHER “JUDICIAL” OUTBREAK

“I wonder how any respectable girl can go to a moving picture show. More young girls are led astray in these places than anywhere else. These shows are a blot and a stain on the community. They are frequented mostly by degraded young men and boys and young girls do not go there for any good purpose. Ninety-five per cent. of these shows should be suppressed, for they are sinks of iniquity.”

The foregoing is from the New York Evening World of June 1. This is the second time within a few months that motion picture theatres have been violently denounced by men in judicial positions. In neither case did the person speaking know what he was talking about. At least, that is the conclusion fully justified by the language used.

If the magistrate who uttered the foregoing arraignment of picture shows can prove his assertions he is derelict in his duty as a public officer if he does not move to have them suppressed.

## NOT FOR ADVERTISING PURPOSES

Licensed exhibitors have been notified by the Patents Company that they are not to exhibit advertising pictures in their theatres. The object of this rule is to prevent picture theatres being worked for advertising purposes.

Exhibitors are especially cautioned against running unlicensed advertising film. Advertising pictures may be seen in private, however, without forfeiting the license.

## SEVERE TEST OF “N-I” FILM

If a doubt exists in the minds of exhibitors as to the non-inflammable qualities of motion picture film now being used by licensed manufacturers, the letter quoted below from the Pittsburgh Calcium Light & Film Company, of Pittsburgh, Pa., should quiet all fears in that respect. Here is the letter; it would be a good idea to give as much publicity to the story as possible:

Films Publishing Co.,

1 Madison Ave., New York.

Gentlemen: We beg to advise that we have recently had a very forcible demonstration of the Non-Inflammable properties of the new N. I. film.

On the night of May 1 the Windber Opera House at Windber, Pa., was burned to the ground. As we were supplying films to this theatre, the Proprietor notified us that the films had been burned. We asked him to send us in an affidavit to that effect as we could get a credit from the Motion Picture Patents Company on our return of film for the 2,000 ft., which were burned. He sent this affidavit in as requested. Last week in clearing up the wreckage after the fire, the two reels of film were found in the cellar, the building having been completely destroyed, but the two reels of film were not burned at all, and they are at the present time in our office.

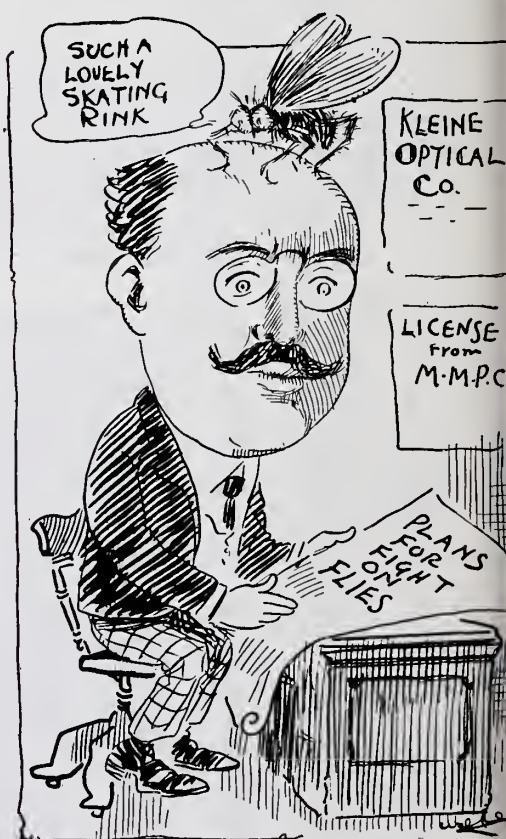
We believe this was a convincing test of the non-inflammable quality of the new film. You have the films and would be pleased to see them to any person wishing to examine them.

Yours truly,  
Pittsburg Calcium Light & Film Co.

## NO LICENSES REQUIRED

According to a decision handed down by Magistrate Higginbotham of Brooklyn, N. Y. May 20, in the Coney Island police court, hotels conducting motion picture shows do not require licenses. The decision was the outcome of the arrest of Elias Dicker and Peter Speros, proprietors of hotels on Surf avenue, Coney Island. Nineteen summons were also issued to other hotel keepers in the Coney Island precinct.

Counsel for Dicker and Speros told Magistrate Higginbotham that the shows were instructive and educational, and read a decision handed down in a similar case by Mayor Gauger, when he was on the Supreme Court bench two years ago in which motion pictures were approved. Both of the prisoners and the nineteen summons were then dismissed.



## NEMESIS

Hail Mighty Hunter of the Fly, that Inside Disturber of our midday siesta, Polluter, I-seminator of Disease and Bane of all Good Flies devoid of proper Cranial Thatchment.

Take notice and beware, O Musca Domestica; also Musca Scarophaga Carnaria, take heed, thy days are Numbered, even as the Sands of the Seas. Thou shalt surely die; the Boy Man is on Thy Trail.

Seek ye the Cause of thy Condemnation? Behold, O, M. Domestica and thou too, M. S. Canaria, from time immemorial hast thou wandered over the Waste Places, treading the Dew of our Naked Scalps with impunity. That is not all: Thou and all thy kind have shown Lack of Discrimination; Thou hast wandered about in Nameless Places and Steady thy Beak in Putridity; thou hast Daubed us with Pollution and infected us with Disease, even unto the Death.

Here, then, is thy Nemesis; Gaze upon me and Tremble, even in thy six legs tremble, thy Days are Numbered. It is Written. Shoo.



## GENERAL MANAGER P. L. WATERS

Is Selected to Direct the Affairs of the General Film Company

THE appointment of Mr. Percy L. Waters to be general manager of the General Film Company is announced by Mr. J. J. Kennedy, president of the new organization. The selection of Mr. Waters for this important position will meet with general approval. He has been engaged in the exchange business for a number of years and is familiar with every phase of that business, having probably a wider acquaintance among exhibitors than most exchange men.

Prior to the appointment of Mr. Waters to take charge of affairs, the purchase of his exchange business at 41 East 21st street, New York, by the General Film Company had been consummated and Mr. Waters was congratulating himself upon the advantageous deal he had made and was preparing to take a long vacation to visit his several Canadian branches not affected by the sale of the New York Exchange. His plans were somewhat upset by a proposal to stay in New York as manager of the new company which was so flattering that the found himself unable to reject it.

Mr. Waters is now in charge of the company's office at 10 Fifth Avenue, giving as much of his time and attention as present conditions require.

Speaking of the selection of Mr. Waters to manage the General Film Company's affairs, Mr. Kennedy, the president, said that the tender of the position was made Mr. Waters after the purchase of his exchange had been concluded. That it was not a part of that transaction and was intended to be a substantial recognition by the members of the General Film Co. of the ability of Mr. Waters.

"We wish this fact to be generally understood," Mr. Kennedy further explained, "that the experienced men in the exchange business whose known ability will receive every consideration because of their ability and knowledge of the business."

### SELIG'S OPENING AN OYSTER.

A picture biography of the bi-valve; its habits and customs, the quaint oyster fleet and the picturesque fishermen who gather oysters for the market and the methods of canning and shipping them to inland cities. Everybody eats oysters but few have the opportunity of making a trip to the oyster beds with the oyster fleet. The big camera took several trips through this country and secured a comprehensive picture of the oyster industry. From the tonging (or digging) oysters from a skiff dredging from a sailing vessel and the scenes on deck where the oysters are "culled" or separated; the baby oysters and the imperfect ones being thrown back into the water. The picture then takes you on a trip to an oyster village; with the unloading, steaming, opening and canning by the aid of modern machinery and from there we take a trip through an oyster market in a large apartment, where buyers for wholesale firms inspect and purchase them. If you have ever tried to open an oyster at home you will watch the next closely for it shows a professional oyster "shucker" opening oysters in the correct manner and with lightning rapidity and then you will enjoy a good laugh at the efforts of an amateur trying to open them but always in the wrong way and with laughable results. Two of the cutest little pickaninnies you ever saw "finish" the oysters and the speed with which they allow them would make you think they were not starved, but that isn't the reason they eat so fast. The camera man had promised a dollar to the one who could eat the fastest and the dollar looked awfully big to them.

## PICTURES AT CIVIC CONVENTION

John Collier Combats Prejudice Successfully at St. Louis

BEFORE 1,400 delegates of the National Conference of Charities and Corrections, of the United States, which held its annual conference at St. Louis, Mo., last week, John Collier, of New York City, Educational Secretary of the organization, delivered several addresses in which he defended the motion pictures against the reckless attacks made by those who knew not the real condition and who were in the habit of censoring without cause.

The National Conference of Charities and Corrections is made up of different organizations such as church societies, charity organizations, Children Protective associations, probation officers and numerous other organizations of less importance. They had come to St. Louis with the purpose of giving the motion picture business a rap that would try and eliminate the whole affair; but after Mr. Collier had pointed out the many important facts the business had on the uplift of modern education and the good of the general public, even the most hard-shelled Baptist confessed they had been censoring something they had not fully investigated.

Mr. Collier, during his different discourses, indicated the educational points that should be kept before the public and said that it was only through the motion picture that the public could get the true and right idea of what was meant. To prove this, he took fifteen reels of the latest pictures and displayed them on the canvas. Among the best known pictures were "Pippa Passes," "Kindheart," "Napoleon," "Washington" and the "Fly Pest." At all the lectures, the First Congregational church, where the convention was held, was crowded with men and women, who listlessly patiently to all he had to say.

According to an interview with Mr. Collier, he said, he was much impressed with all that took place and was somewhat surprised to find that motion pictures were not censured to the extent he had expected. "The fact of the whole matter" said Mr. Collier, "is that it was not the people who were in the habit of going to see the motion picture shows, who condemned them, but it was that class of people who had never been inside of such theatres who were judging

them by the posters they saw in front of such houses. When shown the pictures, I brought, they were among the first to request the same to be repeated.

"The picture to arouse the most interest was one of the Urban film, pertaining to the House Fly Pest. This picture being educational was heralded as of great good on the part of all, as it taught what care one should take in getting rid of this pest which was a great spreader of disease. The Sleeping Sickness, that much dreaded African disease, was another picture that aroused considerable interest.

"The two classes of people to censure most the motion picture," claims Mr. Collier, "are of the church, and that class of theatrical people who are not in the business. The former censured because they find the Sunday Schools and church audiences falling off, and the latter because it attracts a great many patrons from the theatre. These conditions arouse such jealousy that much detrimental comment is passed when there is no need for it."

Mr. Collier believes the situation can be improved upon. One thing he greatly condemns is the mixing of vaudeville with motion picture entertainments. He believes firmly with the English idea, that the two be separated. It means much to the business at large. He claims that, owing to the cheapness of the motion picture entertainment, the vaudeville artists are not up to the standard that is found in regular vaudeville theatres.

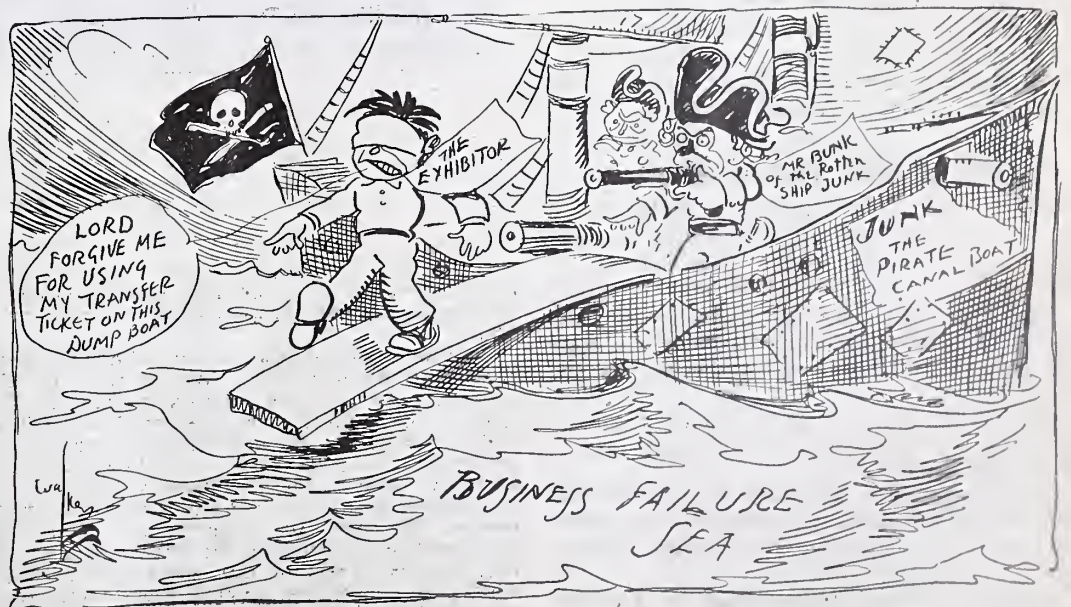
"The time is coming," said Mr. Collier, "when we will see the best of motion pictures in the churches and public schools. They have come to be so important a factor along educational and social lines they can't be eliminated, and for that reason the church and school will put them in, if for no other purpose, than for educational purposes."

This week Mr. Collier goes to Rochester, N. Y., where he will speak along the same lines before the National Playground convention. It is expected that there will be nearly 1,000 delegates from all parts of the United States present. He will show a number of pictures and give a full explanation of what good the motion picture manufacturers are doing.

### COMPLAINT DISMISSED.

Harry Weinberg, proprietor of a picture theatre at Maspeth, Long Island, was arrested last week by the police for exhibiting a picture entitled, "The Poor Kid," an intensely pathetic Pathe subject. When the case came up for

trial before Magistrate Fitch in the police court at Flushing, N. Y., Mr. Weinberg was defended by Attorney Leroy D. Ball, at the instance of Pathe Freres, and was promptly discharged and the complaint dismissed as unwarranted by the facts.



TROUBLE ON THE PIRATE CRAFT





# PICTURE THEATRE ADVERTISING

Arthur D. Jacobs Relates His Experience In Boosting Pictures



A GREAT deal has been said and written in various trade papers on how to properly advertise the moving picture theatre and gather in the elusive nickles and dimes; but what most forcibly strikes the careful and conservative exhibitor, not the one who blindly follows another man's lead or copies another man's methods, but one who is able to think for himself and use his own brains and judgment, is that the writers of these various articles (as a rule managers of motion picture theatres in small towns, with a necessarily limited experience) chronicle their own methods and experience, by which they by chance have made money in a limited way and cite their methods as perfectly feasible and desirable for all exhibitors to follow regardless of location.

There is an old adage to the effect that one man's remedy may be another man's poison. What may be beneficial to Peter, may prove disastrous to Paul, and so in the exhibiting game, there is no one method of conducting or advertising a motion picture theatre that will prove equally profitable or meet the same measure of success in all localities.

A writer in these very columns a few months ago (a western manager), stated that he ran the same pictures every day without change for a week; another that his show consisted of but one reel of pictures, and one or both expressed their solemn conviction that the same policy could be successfully followed in large cities, even in New York. Ask any exchange manager or exhibitor in New York if he would care to try either of the above methods in his theatre and he would look at you with a pitying smile.

In a city like New York where the motion picture public has been educated to expect a show consisting of three and in a good many cases four reels, the first man that attempted to get away with the exhibition of one reel would have such a crowd clamoring at his box-office to get their money back, that he wouldn't attempt it again as long as he lived. Or, if he acted on the advice of the manager out west and ran the same program all week, on Monday he might have a good house, on Tuesday he may probably get a half house, on Wednesday he might still sell a few tickets but by Thursday he would be showing to empty benches.

In a city of New York in neighborhoods where the population is at all congested, each section of five blocks has its picture house which the late Chas. Sprague Smith, one of the sincerest and most faithful adherents the motion picture industry ever had, was wont to term them, "Neighborhood Theatres." In some sections, two or three or more may exist. They cater to or draw from the people living within a few blocks or within walking distance. The same people, or the larger percentage of them, attend their favorite picture theatre night after night, or at least three or four times a week. These steady visitors, or moving picture "fiends," or enthusiasts (call them what you will), crave or demand a change of program at every visit they make and it is up to the successful manager to satisfy his patrons and supply this demand for frequent change if he wants to make money. If this were not so, if there wasn't a real demand for at least 3 reels a day, changed every day, why should the combined licensed manufacturers be releasing 23 reels a week, more than 3 a day for 7 days in the week, including Sunday? Evidently the supply is created to meet the demand.

Now as regards the advertising end of matters there is just as much diversity of opinion among exhibitors as to the proper method of advertising the picture theatre; each man thinks his

is the best way but here again the question of locality is an important fact or in the solution of this problem. In the motion picture business as well as in any other business it is important to be conservative and economical in the matter of running expenses. Advertising is or should be a regular weekly or running expense the same as rent, or light or service and is just as important. Therefore the conservative exhibitor, the man who conducts his business on sound business principles and the one who will realize a profit on his investment, will not be the one who spends a whole lot of money for indiscriminate advertising, but the one who advertises judiciously and gets the best results for a minimum of expense.

The writer has seen any number of reproductions of newspaper advertisements of motion picture theatres in the daily papers of different cities and towns of varying size, which no doubt cost the exhibitor a lot of money. It costs \$7. an inch for one insertion in the amusement columns of the great New York dailies, and to any reasoning man it would seem the height of folly, business suicide in fact, for the average New York exhibitor with his limited seating capacity (the Building Code in New York City makes it prohibitive to have more than 299 seats except in Theatres of the first class of strictly fire-proof construction with a 10 foot court or alley on each side), to indulge himself in any



ARTHUR D. JACOBS.

Proprietor and manager of Bronx Theatre, Wendover and Park avenues, New York City, and president of the Exhibitors' Advertising & Specialty Co., 110 Fourth avenue, New York.

such method of advertising with its incidental expense, for any length of time.

What then is a practical and at the same time the least inexpensive method of advertising a picture theatre in New York City? It is not the intention of the writer to set himself as a wise-acre or an oracle, dispensing motion picture lore to the exhibitors in New York. Perish the thought. I have only been an exhibitor for a period of two years at the utmost and it would seem egotistical to do so. But in that self-same period of two years I have been a keen observer, I have studied and watched my business. I have felt the pulse of my public, so to speak, I have tried various methods of advertising, and if among my readers there is a comparatively new man at the game, or an older one seeking more light, if these lines prove of any benefit

to him, I shall feel myself more than repaid for my effort.

The first thing that should receive the exhibitors attention, after he has booked and secured a well balanced program of licensed pictures consisting of at least three reels, is to see if he has an attractive lobby display, one that will arrest the attention of the passerby and arouse his curiosity sufficiently to compel him to enter and see what's going on inside. If he has already done so, he should secure three or four boards preferably of three-sheet size, not heavy or cumbersome, but of light wood finished with a tin or compo-board back-ground. The surface of these boards should be covered with a back-ground of colored paper. Dark green or dark red make a very nice background; by way of contrast, and to sort of break the board to better advantage, he should run a border say an inch or an inch and a half wide of some brightly hued paper such as light green, light blue or orange. This paper both for back grounds and strips can be bought by the ream very cheaply from any paper house in New York. Call for "Poster" paper when you ask for it.

Now as to your Poster Display. Up till a few years ago exhibitors in New York had to depend almost entirely for their poster display on the sign painter, but that is now a thing of the past. There are now beautifully litographed posters in colors made for every licensed subject by the A. B. C. Co., Selig Polyscope Company, Vitagraph Co. of America, Geo. Melies, Kleine (Gaumont and Urban-Eclipse) and Essanay Co. In addition there is made the Title Poster in large display type, printed in every subject issued by the licensed manufacturers, so that between the Picture Posters and the Title Posters, you have the wherewithal to fill up your boards and make a very attractive lobby display. Of course if you are running vaudeville (and I hope you are not, for I am a firm believer in a good licensed service, with vaudeville, and, I found from practical experience that with a restricted seating capacity it is impossible to give good vaudeville at a small price of admission and make money) or a special feature, you will probably have occasion to make use of a sign painter's services. A writer, for upwards of a year, has used nothing but picture posters and title posters in making up his lobby display and in his opinion the front of his house looks more inviting and his box much neater than that of his surrounding competitors who have more or less recourse to the sign painters art?

(Mr. Jacobs will continue his article next week telling of his results with direct advertising with hand bills.)

## BETTY IS COMING.

Pathe Freres are advertising the fact that "Betty Is Coming" far and wide. We endeavored to ascertain the meaning of this apparition mystic phrase, but the only gentleman left the office when we telephoned them tonight unable to give us further particulars. He had heard Betty was coming and thought perhaps that some of the staff might have gone to meet her. No one appears to be in a position to inform us whether Betty is the name of a film, actress or a pet dog. We have instructed some of our special investigators to make inquiries. Unless of utmost importance we shall not publish a special midweek edition, but a full report of our search as to Betty will appear in next week's issue.

## PICTURES AT WATER GAP.

Robert Depue and Clarence Dreher, proprietors of the Star moving picture theatre, Washington street, Stroudsburg, Pa., who were in New York City, last week, have returned home after making several purchases in the moving picture line. Among their purchases was a 1910 Model, No. 6 Powers machine, several opera chairs and other furnishings that will make their place one of the best equipped in that section of Pennsylvania. They cater only the best class of people, and every day hundreds of summer vacation boys and girls from the Delaware Water Gap and other neighboring summer resorts come to crowd their theatre. In order to attract this class of customers, who are educated up to the best that is in the picture field, they have come to the conclusion that unless the best is given business will fall off.



## LEGAL MATTERS

Actions at Law Are Keeping "Independents" Busy  
—Laemmle Case on Trial

Just now there are several actions on trial in the United States courts against different "independent" film men on account of violations of patents held by the Motion Picture Patents Company. These with the bankruptcy cases and the new batch of suits that threaten to arise out of the split in the "independent" ranks, promise to keep the "independents" busy defending themselves.

Laemmle and his "Imp" company have been sued by the Motion Picture Patents Company for infringement in using the Latham Loop. This case is being conducted by Kerr, Page & Cooper of the Patents Company, and testimony is being taken.

The old action against the Chicago Film Exchange is still alive. This is the case involving the validity patent on the perforated film used in picture machines. Testimony in rebuttal is now being put in by the Edison Company. Among the witnesses examined was Mr. W. K. Dickson, now of London, Eng., who came forward expressly to give his testimony in the case. Mr. Dickson worked with Mr. Edison all through the experiments which led up to the perfection of the perforated film.

## Great Western Co. Surrenders.

The Great Western Film Company, which was sued in California for infringement of the Edison camera patents, has concluded not to defend the action. Its officers have surrendered the camera used by them in taking pictures and accepted a decree of injunction issued by the court, not only against the company, but against the stockholders individually as well. The camera is now in the possession of the Patents Company.

The Great Western was organized to take light pictures.

## Bankruptcy Cases.

There is nothing new in the bankruptcy proceedings involving the Imperial and Miles Bros. film exchanges. The motion for the recovery of film removed from Miles Bros.' place under chattel mortgage has not been argued, but set for a hearing Monday, June 6.

## "Independents" Fighting In Court.

Since the announcement that the Thanhauser and other "independent" picture makers had withdrawn from the "Sales Company," an application for an injunction has been made by the Sales Company to compel the Thanhauser to live up to the terms of the contract he made with that company. The hearing was set for June 3.

The insurgent "independents" hope that the case will bring up the question of the legality of the "Sales Company," as a trade organization, upon the belief that it is illegal under the anti-trust law.

## MILES OF 'FRISCO OUT.

Miles Bros., of San Francisco, Cal., formerly licensed exchange, is now in the "independent" camp, presumably on the "Sales Company" side. This concern was conducted by Earl Miles, a brother of Herbert Miles, now secretary of the Sales Co., and is a corporation separate from the other Miles Bros. exchange now in the bankruptcy court.

Charles W. Ritter, proprietor of the Empire Theatre, Red Bank, N. J., has given out a contract to engage the stage of his theatre. Mr. Ritter will have three vaudeville acts in addition to his regular movie picture program.

THE  
DARE  
DEVILS

In the June 1 issue of George Kleine's "Film Progress," under the heading, "At the Lunch Table," Mr. Kleine humorously explains how he saved the life of a poet by accepting his poem. "If you refuse me, I shall commit suicide," said the long-haired man with glittering black eyes, and anyone who knows George Kleine's sympathetic disposition will readily understand that he fell an easy victim to the wiles of the mysterious stranger. The poem is an epic on the achievements of several prominent personages at a recent event in "independent" film circles, and will be read with avidity by all who honor the brave. None else can worthily appreciate it.

First came Chalmers, J. P. Chalmers,  
Chalmers of the World of Pictures  
Felt the pulse of Independence  
Independence sick of freedom  
Felt and smelt of Independence  
Stopping at the House LaSalle.

Saunders also stopped and said he  
Held the News forever ready—  
Moving Picture News was ready,  
Evermore the news was steady,  
In the cause of Independence.

Like the Hebrew giant, Samson,  
Like Delilah's friend, big Samson  
Strong and tight sat Samson Saunders,  
Smiling licensees unstinted  
Till the giant's lungs were winded.  
Or like Ajax, daring boldly;  
Just like Ajax bawling loudly,  
Rending earth and lowering sky  
With his horrible def  
Of the lightning's blinding flash,  
And the Licensed thunder crash.  
Then this Don Kee-ho-ter smote—  
(Are you on to "Don Quixote")  
Which should rhyme with "Once-e-wrote-er")  
Yes, this Don Kee-ho-ter smote—  
Never taking off his coat,  
Mounted on an inky quill,  
Riding hard his inky quill,  
Saunders dared the Licensed Mill,  
Saunders smote the windmill hard,  
Fiercely fought he by the Card.  
Never knowing when defeated—  
Never knowing when to beat it—  
Fighting on and fighting always,  
Fighting in the rooms and hallways.  
Any man can fight a foe  
Standing still or on the go—  
Only Saunders fights a foe  
Who doesn't live and isn't so.

And now this Epic, marching on,  
With halting footsteps, droops with fear  
Of one I never yet have seen,  
Of one whose giant frame is near.  
Lemmel his name, Sam Schiller says,  
Lemmel whose nerve is always Kosher  
Lemmel who came from Wis. (Kenosher).

I met a man in marble hall,  
In marble hall a man stood there;  
Shrinking, timid, fearing all—  
Said I to him: Now tell me, pray,  
Where is this giant Lemmel man,  
This Lemmel with the raucous voice  
This bluffing, brave, all conquering Lemmel  
Huge in size and stout of heart,  
Independent from the start?  
Loving freedom more than life  
More than life and child and wife  
Lemmel of the roaring whisper—  
Who seized Freedom!!—and then kissed her,  
Kidnapped her—how soon we missed her!—  
Put her in a steel barred cell,

Held her there against her will,  
Enraptured Lemmel held her there  
And viewed with adoration where  
She wept salt tears of shame and care.

Man is fickle, ever fickle,  
Fickle at the renter's trade.  
Now you have it, now you lose it,  
Flip a penny for the jade.  
Freedom! Lemmel threw and shook her.  
Freedom lost her Lemmel there  
Lemmel shook and then forsook her  
And retired to his lair.  
"Poor old mamma ten per cent"—  
Twenty, yes; and even fifty!  
Freedom could not pay film rent,  
Financially, she sure was shift.  
When Freedom could not pass the dough  
When Freedom could not make the Kale  
In scoffin' time when food was low  
There rose an Independent wail.  
Then out spake Lemmel sharp and clear—  
How clear and loud spake Lemmel there;  
Spake Lemmel without quake or fear  
His huge, horrendous bulk in air:  
"Who cares for Freedom when the Cush  
is not forthcoming? And the Kale  
Is wrapped up in a Licensed Bale?  
What boots it if the piker troop,  
Decide to tarry on our stoop  
While licensed ranks have milk and honey,  
We the lemons, they the money?  
Away with Independence here!  
We Freemen do not get the beer!  
Attenuated water, ours,  
Beer and skittles, theirs, in showers!  
Let's draw a circle round about  
Our little band and put to rout  
The dead ducks who are with us now  
More dead than door-nails, you'll allow.  
Let's build a little baby Trust,  
Let's rule or ruin, make or bust!  
We see the Licensed Powers wax  
With convex bellies, full and stout  
While ours concave; for us the tax,  
For them the rents, and we are out."

So said, so done; the baby Trust,  
Hydro-cephalic, limber-jawed,  
Splay-footed, pimpled, was aborn  
And staggers on his way alone.

Who sings of Independence now?  
Who shouts for Freedom from the hills?  
Go ask the men who lacked the power  
To join the chorus with their trills;  
Old fighters who have fought the fight  
And battled hard are cast aside,  
For must-be converts, new to see the light.

Thus spake I to the timid man,  
The little shrinking, fearsome man,  
Who lingered in the marble hall  
Who slowly with a falt'ring voice  
A voice unsteady as the sea  
Remarked: "O, Lemmel? Why, that's me!"

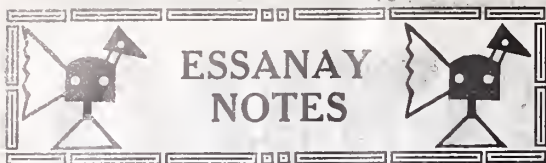
## MAY HAVE MUSIC WITH PICTURES.

Open air concerts as an accompaniment to moving picture shows are no longer prohibited by the police regulations in Washington, D. C. The Commissioners of the District of Columbia, on May 25, amended the regulations so as to provide that singing and playing of musical instruments as the part of moving pictures shows, or open air concerts, when they do not disturb the peace of the neighborhood, may be permitted on secular days and while a part of such performance or concert, until 12 o'clock midnight.

Under the former regulations open air concerts were prohibited after 10 o'clock p. m. Representatives of the organized musicians recently appeared before the Commissioners to ask that the regulations be amended, as it said proprietors of the open air resorts hesitated into entering contracts for concerts, fearing interference on the part of the authorities.

Under present conditions, persons who enjoy a bit of grand opera, mingled with a dash of rag time, with their sandwich and beer may do so without danger of being interfered with by the police.





## ESSANAY NOTES

The Essanay Guide for the last two weeks of June, describes three Western feature pictures from the Essanay Company's Western picture makers in Colorado. These pictures will prove notable, particularly in the strength of the stories, the beautiful scenic surroundings, and the superb photography. "The Bandit's Wife," to be released June 18, is a feature picture almost as strong as "Away Out West." The story concerns two Western highwaymen and a woman they both love. This latter is the wife of one, who is secretly loved by the other. The false pal, knowing that his partner, upon whose head the sheriff of the county has placed a price, is about to leave the country, plans to turn him over to the sheriff and claim the reward. The unfaithful wife and her lover conspire together to effect the capture of the highwayman, thus making it possible for them to marry. The husband finding a note from his wife to his partner, explaining that he will cross the boundary line at 8, plans a mode of revenge, in adding a postscript to the note stating "He will be dressed in my clothes." When the fatal shot is fired the treacherous partner runs forward to find that he has killed his sweetheart. The story is thrilling and alive with interest from the first foot to the last.

The Essanay release of June 25, is another Western picture of exceptional interest, and a novelty, in that the plot and theme is something out of the ordinary, dealing with the subject, which in the West, is not unimportant—the ways and wiles of the timber thieves and the dramatic episodes of the forest rangers, Uncle Sam's forest savior. Charles Wentworth a forest ranger, is detailed by the United States District Marshall to arrest certain timber thieves at work in the government timber reserves. After numerous adventures he locates the thieves, but is over-powered by them and sentenced to be shot. His life is saved, however, by the daughter of the ring leader of the gang, who brings help at the critical moment and saves young Wentworth's life. The thieves are captured and dragged away, and Wentworth deeply gratified by his girl savior, proposes to her and is accepted.

"The Bad Man's Last Deed," the Essanay Western release of July 2, is another admirable film. Arizona Pete, a typical Western bad man, who has about gone the limit of deviltry, is requested in a petition from the citizens of the county to remove himself to other pastures. This request follows a shooting-up affair at the village dance hall, when Pete, inspired by a liberal quantity of "Old Henry" makes a tenderfoot dance a jig to the rattle and pop of his 44 colts. Pete seeing that public sentiment is running too swift for him, complies with the sheriff's request and removes himself to a neighboring city. The young tenderfoot, nephew of a ranchman is requested by his uncle to take a bunch of cattle to market. Disposing of the herd the young fellow is tempted into a gambling dive where he is fleeced out of the roll and is about to leave in despair when Arizona Pete enters, secures the money from the confidence men and volunteers to take the young fellow back to the ranch. Pete realizes his danger, as he has been threatened with instant death if seen by any citizen of Mariposa County. The journey is made in safety, until he is about to leave the ranch house when the sheriff rides by, wipes out his gun and a second later Arizona Pete falls in the dust. The photography and scenic settings in this picture will be found the finest of any of the Essanay Company's late Western productions.

The Guide also describes a dramatic film and two comedies from the Essanay's Chicago studios, "A Victim of Hate," release of Wednesday, June 23, is a picture, the quality of which cannot be too highly recommended. The two comedies "Pat and the 400," and "C-H-I-C-K-E-N Spells Chicken," are fully up to the high quality standard of the famous Essanay comedies. "Pat and the 400," is an exceptionally funny farce, with a tang of satire. Some fashionable folk pay a slumming visit to the shanty of one Patrick Murphy. The next day Pat and other

residents of Carnegie Alley, reciprocate in going slumming to the home of the society leader, who had called on him the previous day, on a little slumming expedition of their own. The picture is good for a laugh in every foot.

### HOW I GOT IN MOVING PICTURES.

#### A Special Interview With an Actorman.

I'm not much on talking about myself, but if you want to write something in the newspapers, I don't mind telling a few things worth knowing that will make mighty fine reading. You needn't use my name, but, if anybody should drive up and ask you just tell 'em I'm the real thing. There are only two in my class, I'm one, and the other feller's a dead one, so he ain't in it.

My first appearance was in private. I was very young, in fact so young I don't remember it. I guess I was the whole show as a member of the infantry in a play called "The First Bow." I was a promising youngster. As a juvenile I made myself famous by taking anything and everything that came my way. One day I was booked to take part in a little drama my father had arranged in the wood shed. I didn't like to part for which I was cast and decided to join the circus. Accordingly I found an opening and crept under the canvas. I no sooner got an insight into things when I was met by a man with a stick who struck me very forcibly and seemed eager to meet me. He asked me what I was doing there, I told him I was looking for something to do. I was introduced to one of the managers who gave me a job as a leading man—leading the horses to drink and a camel in the procession, I stuck to the circus that season, learned a whole lot about camping out and as I wasn't particular where I slept and ate and not very regular in my habits I made up my mind to be an actor.

My first engagement was with a "Kickapoo Indian Show," as a leading "kick" I was there with the feathers and war paint. After a while I could handle the paint and make up so well I got to be an artist. My promotion was rapid and after doubling up in a sketch and other things and as an understudy for "The Doctor," who lectured and did a song and dance I found I could do any act from murder to the hind legs of a heifer, in which "stunt" I believe most famous actors began their careers.

With this broad experience I could get a job in any company that needed me. I was a good talker, and if they listened to me they couldn't get along without me. Although I do say it myself. This is how I got into moving pictures. But you don't have to talk much in them, you just do things. You can talk about what you do but you don't have to say anything. See? That's the reason I like the work.

Some pictures are pretty strenuous. In taking a "tumble" or a "soak" you've got to be a good acrobat and swimmer and I'm right in it when it comes to water or taking a drop. Some of the chase pictures are mighty long and you've got to be a runner and have lots of wind. I feel safe when it comes to wind and I was in a run of one hundred nights on Broadway and know what I can do. I'm used to it. You have to make some big jumps. Pshaw! They don't compare with some I made on the road. I jumped from "Frisco" to Boston once. That's going some. A man that's been through one night "stand" and "fly by night" companies don't mind a little thing like that. It's easy and you always know where you're going to land at the end of the week.

"Don Mack."

#### PROCTOR'S PEOPLE MARRIED.

Miss Romie Giles, a well known pianist at the Proctor's Plainfield theatre, and Harry Rosenthal, a member of the orchestra, have just announced their marriage which took place at Perth Amboy on February 11 last.

The young people were well known to the Proctor patrons both at the Plainfield houses, and when the news of their marriage was made public they received many presents from those connected with the theatres. Mr. and Mrs. Rosenthal will make their home in Plainfield, N. J.

## RICHMOND HOUSE CHANGES HANDS

### R. L. Welch Sells the Theato to D. L. Toney—Pioneer Vaudeville and Picture Theatre

The Theato, a moving picture and vaudeville theatre at Fifth and Broad streets, Richmond, Va., established as a moving picture house several years ago by R. L. Welch, has changed hands, the papers for the deal being signed yesterday afternoon, when David L. Toney, of Manchester, Va., became owner.

The price paid for the business, good will and booking list is said to have been \$10,000. The does not include playhouse or site.

The Theato is the pioneer of 10-cent vaudeville and moving pictures in Richmond, having been in existence a year or more before either of the vaudeville houses further down on Broad street made a bid for this class of theatrical patronage.

Mr. Welch reluctantly retires from the theatrical business, and it is with regret that he relinquishes control of the Theato, which he has made one of the best paying amusement resorts of the kind in the south, if not the entire United States.

He was compelled to sell his holdings on account of the illness of his wife, who at the moment lies precariously ill in her home here. Mr. Welch will shortly remove to his old home in Indianapolis, Ind., from which city he came to Richmond.

Mr. Toney took charge of his new acquisition May 25, and is highly pleased with his latest investment. He is entirely sanguine of the future of the house, and if the record of the past is to be taken as a criterion, Mr. Toney's venture will prove a decided success.

"I shall strive to give the theatre-goers Richmond exactly what they want in the line of the very latest, up-to-date, refined vaudeville and moving pictures. The policy of the house will continue as heretofore for the present. Improvements and betterments will suggest themselves from time to time, and you might say that the new management will ever be alive to the situation."

Gus Sun is the booking agent for the Theato. The bookings of this agent compare favorably with any in the country.

It is understood that Chester Toney, son of D. L. Toney, will shortly take charge of the Theato.

### FREDONIA'S NEW THEATRE READY IN AUGUST.

The new \$15,000 moving picture and vaudeville theatre that is now being constructed by William Cunningham, manager of the Lyceum theatre, Fredonia, Kan., is expected to be completed by August. When the new house is finished it will be looked upon as one of the best and prettiest in the state of Kansas and will be a great improvement in the way of the moving picture business in that State. The seating capacity of the new theatre will be over 500.

In connection with the new theatre Mr. Cunningham will still continue to manage the Lyceum. By running the two houses Mr. Cunningham will continue to give only the best of moving pictures and vaudeville.

### POLI'S THEATRE DOES WELL WITH PICTURES.

Poli's theatre, Waterbury, Conn., which was turned over to moving pictures and vaudeville on May 24, is reported to be doing a great business. The opening was an auspicious one, the theatre being attractively decorated for the occasion.

While the vaudeville bill is an exceptionally strong one, consisting of such artists as Larry Bennett and J. C. Mack & Co., the pictures nevertheless, attracted the most attention and called for much applause. It is the intention of the management to run new pictures every day and give the public only the latest and most important pictures on the market.

### FRED STONE'S PICTURE SHOW.

Fred Stone of the famous comedy team, Montgomery and Stone, has embarked in the picture business. Down at his home at Freeport, Long Island, he has erected an airdome theatre for pictures which was formally opened June 1. It is handsomely fitted up and patrons will be served with ice cream and soft drinks during the performance. Licensed service from the Waters exchange will be used.



# GOTCH-ZBYSZKO

THE WORLD'S CHAMPIONSHIP WRESTLING MATCH PICTURE

Made by the SELIG POLYSCOPE CO.

*IS NOW READY FOR DISTRIBUTION*

Showing both GOTCH and ZBYSZKO in training and every detail of the Match from the time they step into the ring until the last fall.

*About 1,100 feet. Price 15c. per foot.*

State Rights now selling, and believe us, they are going like chaff before the wind. Wire us your proposition QUICK.

## KLANK & HERMAN

Care Selig Polyscope Co., 45 Randolph Street, Chicago, Ill.

### SELIG NOTES

"Our New Minister," a pastoral idyl of the Ozark Hills, and an interesting story. We are shown a scene in the country post office, where the news that the new minister will arrive with the next train causes great commotion and all prepare to meet him. At the same time, Marguerite, a city girl, also arrives, to open a milliner shop in the little village and with her cunning ways, causes a stir in the hearts of the country youths. Cynthia, a sweet country girl was the sweetheart of Reuben Lealand and when he also became a victim of Marguerite, it would seem her heart would break. However, Cynthia found a friend in the new minister, who was a witness of the indifferent treatment poor Cynthia received, and Reuben decided that the simplest way to get out of reach would be in elopement with Marguerite.

This he almost accomplished but for the minister, who not only checked the elopement, but married Reuben and Cynthia and pointed out the road for Marguerite to follow. This accomplished, he did more, he reunited the hearts of Reuben and Cynthia and we see a happy ending.

"The Firechief's Daughter," is one of the most realistic dramas of modern times. The chief of the fire department has a beautiful daughter for whom he has hopes of a wealthy and advantageous marriage. But contrary to pre-arranged plans of this kind, Ellen has given her heart to a young fire laddie, and much against her father's will, marries Jack Lowney. This so enrages the old fire fighter that he turns his back on his daughter and son-in-law and will not be reconciled. Now the unexpected happens. Jack is put to a test and proves his worth. The chief's residence burns and he and his wife are saved from a fearful death by the heroism and self sacrifice of the boy whom they have despised. Reconciliation follows. The situations are thrilling and wonderfully real.

The fire department of the great city was enlisted for the production and the hazardous life of a fireman is vividly portrayed in this wonderful film story.

"The Long Trial," a strong drama of the far north, full of sensationalism, love and sacrifice. The sure and unswerving justice of the frontier is thrillingly told in this story. A renegade Meti, who has killed an old Indian in the attempt to rob his traps, is pursued through summer and winter by two voyagers. Finally, after seemingly unsurmountable obstacles have been overcome, Meti is captured and brought back to the post for punishment. Interwoven with the main incident is the very beautiful and touching story of Nattoosha, daughter of the Indian killed by Meti, whose devotion and gratitude to the avengers of her father, forms a theme of heart interest.

"Caught in the Rain," a rainy day comedy adaptable to all kinds of weather. Judge Cogley has married a charming young wife. The Judge is insanely jealous of his beautiful bride and he falls an easy prey to the machinations of a mischief loving younger brother of his wife; whom from a spirit of revenge, because of the Judge's objection to a love affair, loses no opportunity to fan into a flame the jealousy of his staid brother-in-law.

By a series of clever schemes the young broker is enabled to bring an old suitor of the Judge's wife into the plot and one complication after another leads all of the participants of the story within the clutches of the law. They are brought before the irate judiciary for judgment. Explanations by the guilty party at the last moment save all from one embarrassing predicament, and the perpetrator of the huge joke gains his cherished wish.

The excellent acting and good subject make this film an unusually good comedy.

"The Red Man's Way," tells how an Indian farmer and his wife protect and secrete a gambler who has injured a cowboy in a fight over a game of cards. The gambler repays the Indian by stealing the affections of his wife a beautiful Indian woman of eighteen. Great is the dismay of the Indian on finding his wife in the arms of the white man whom he has befriended. His first thought is to kill the destroyer of his home, but he decides to give the

squaw to the gambler and when she attempts to take her infant the Indian interposes. "You take the squaw, the child stays with me."

Five years later we see the effects of the union between the gambler and the squaw. He has become a confirmed drunkard and the squaw through abuse, neglect and hardship is dying. The Indian learns of this and his manner of vengeance is unique and gives this picture story its name "The Red Man's Way."

The story is one of unusual interest and holds one in suspense throughout.

#### PERSONAL.

J. D. Clarke of the Pittsburg Light and H. E. Aitkin of the Western Film Exchange, called at the office of The Film Index while in New York, Friday, May 27.

Frank J. Howard was in New York, May 27, long enough to sell exchange business to the General Film Co., and to get a copy of the Vitagraph special on King Edward's Funeral. Mr. Howard spent the following Sunday with Mrs. Howard at the home of the latter's mother in North Adams, Mass.

George Kleine returned to Chicago on the 20th Century Limited, May 28, after a strenuous week in New York attending meetings of the Patents Company and the General Film Co. He was accompanied by his father, Mr. C. B. Kleine, the veteran dealer in optical goods, who is taking a brief vacation.

Frank J. Marion of the Kalem Company, returned home last week from a fishing trip to Moosehead Lake, Maine.

William "Billkalem" Wright, according to last reports, was headed this way and going strong. He was expected home last Friday. As a chaser of car wheels he is excelled only by his ability to capture standing orders for Kalem.

H. H. Buckwalter of the Denver Film Exchange and champion pencil pusher of the Rockies, has a good yarn in this issue on the new Denver Picture theatre to be built by S. L. Baxter. Its worth reading.

#### CORBETT PICTURES A WEEK LATE.

The Vitagraph Company announce that the Corbett pictures, "How Championships are Won and Lost," dated for release June 8, has been postponed to June 15.



# CHICAGO LETTER

By James S. McQuade

MY attention has been drawn to a practice, now in vogue in several small licensed theatres in Chicago, which certainly does not tend to raise moving picture entertainment in the eyes of patrons. The managers of these theatres sell tickets to each of which a numbered coupon is attached. As the holder passes in, the coupon is returned to him or her by the ticket taker. At the conclusion of the entertainment a small boy is called to the stage and blindfolded, and is led to a receptacle in which the coupons have been placed. The number on the first coupon drawn by him is announced and entitles the winner to so many trading stamps, the latter being furnished at the box office.

Now all this occurs in a theatre where high class moving pictures are presented and where only 5 cents admission is charged. True, the practice is followed mainly at matinees, in order to induce women and children to attend; but does it not cheapen and degrade the moving picture show? The live, up-to-date manager makes his pictures the magnet and not a cheap little side issue, such as a few trading stamps; and, when he gives anything away to his patrons, he does it gracefully at stated times, in the form of inexpensive, but handsome souvenirs. For the sake of the advancement of moving pictures, let us get rid of the trading stamp plan.

## The New Independent Faction.

Sometime during the week of May 23, in New York, several "independent" film manufacturers met and formed a new organization in opposition to the M. P. D. & S. Co. The new organization is to be known as the Associated Independent Film Manufacturers. The association claims that it is composed of the leading independent American and foreign makers, "all and each of whom are licensees under the Bianchi and Armat-Jenkins patents, the only non-infringing patents in existence." The members are in favor of an "open market," where quality of film will be the only ruling factor. They will have no sales company, and are prepared to license "independent" exchanges and exhibitors under the patents mentioned, without any cost.

The "independent" manufacturers included in the association and whose output is listed for regular releases are: Thanhouser, Octophone, Carson, Capitol, Nester, Eclair, Lux and Great Northern. The twelve regular weekly releases promised by these manufacturers will be augmented weekly by the product of other manufacturers who are desirous of marketing their goods "in their own way." These other manufacturers include the Columbia, Whyte, Art Film, Electragraph and fourteen foreign makers.

With the defection of the foregoing, the M. P. D. & S. Co. has now to do only with the product of the Imp, Bison, Powers, Itala and Ambrosia and will also handle the stock of the defunct I. P. & P. Co. The stock of the latter concern was recently purchased for \$20,000 by several "independents," Wm. H. Swanson owning a one-eighth interest.

Previous to the formation of the association in New York, a meeting had been held in Pittsburgh by seceding "independent" exchange men, among whom were present Eugene Cline, Plough of the Anti-Trust and Bachman of the Western Film, all of Chicago. These men, in combination with Phil Riley of Pittsburgh, it is said, are mainly responsible for the creation of the association.

As nearly as one can sift fact from rumor, the cause of the split lay in the personality and business tactics of Laemmle, who is persona non grata to many "independent" exchange men. As president of the M. P. D. & S. Co., it was believed by many of them that Laemmle would not hesitate to subordinate the general interests to those of the "Imp," when occasion offered, and this lack of confidence quickly ripened into secession.

A meeting is announced to be held June 4 and 5 at the Ponchartrain Hotel, Detroit, which will be attended by the Associated Independent Film Manufacturers and representatives of all

the exchanges that wish to do business with them.

The question now arises: will this secondary nucleus, in its turn, throw off another tail? No wonder that Halley's comet grows pale before the swift, acrobatic stunts of the "independents!"

## Sale of K. O. Co.'s American Rental Offices.

George Kleine was seen early last week on his return from New York and, in a brief conversation, the time for which he generously spared in the midst of exacting business demands, I gleaned information that will be read with interest by licensed people.

As was announced in the issue of The Film Index, of June 4, the four rental offices of the Kleine Optical Co., located at New York, Boston, Chicago and Denver have been sold to the General Film Company. This sale will not affect the Canadian Offices of the Kleine Optical Company, which have been conducted under a different policy from the American offices, and they will be continued by the Kleine Optical Company as heretofore. The general business of the Kleine Optical Company, that is to say, that part which is concerned with the selling of the ordinary merchandise usual in this line of trade, will be continued. This refers to such goods as are catalogued, like stereopticons, moving picture machines, lenses, etc. After the transfer of the rental business is made to the General Film Company, the Kleine Optical Company will close its offices in Denver, New York and Boston, but will continue as usual at Chicago, eliminating film rentals.

It should be understood that, since the formation of the Moving Picture Patents Company, the business of the Kleine Optical Company has been distinct from that of George Kleine as a film importer, licensed by the Motion Picture Patents Company. The business of importing films, under license from the M. P. P. Co., will continue undisturbed, with offices in Chicago and New York, Mr. Kleine, as heretofore, to release the Gaumont and Urban-Eclipse subjects.

On being asked what would be the influence of the General Film Company upon the trade, Mr. Kleine expressed the opinion that it was in line with the upward trend of the business.

Mr. Kleine's activities in the business are many and varied, and the sale of his American rental offices was to some extent influenced by his desire to devote more of his time to those branches of the business that are not concerned with rentals.

Furthermore, the evolution of the business has developed a sharp line of distinction between licensed manufacturers and importers on the one hand, and licensed exchanges on the other, and it seems logical that the former should not conduct film rental businesses in competition with each other and with other exchanges; although, as a matter of fact, those licensed manufacturers and importers who have conducted licensed exchanges have had no real advantage over the other exchanges. It was inevitable, however, that a feeling would exist among the rank and file of licensed exchanges that exhibitors would naturally favor the exchanges owned or controlled by a licensed manufacturer.

## Death of Frank De Leon.

Great regret is expressed by the officials and general staff of the Selig Polyscope Co. over the death of Frank DeLeon, who was connected with the firm for five years. Mr. DeLeon died May 21, at the age of 42, from tuberculosis, and was laid to rest May 24 under the auspices of the Masonic Order, of which he was a member of long standing.

For the last two and a half years, Mr. DeLeon had been engaged at the Selig plant as engagement manager of the people in the stock company and had charge of the pay roll there. He had a wide theatrical acquaintance and was an expert in selecting the right people for the various roles in the production of a film subject.

Mr. DeLeon leaves a widow to mourn his loss. Mrs. DeLeon is the mistress of wardrobes at the Selig plant, a position she has held for several years.

## How Zbyszko was Conquered.

It was an extremely difficult task to arrange the match between Frank Gotch and Zbyszko the result of which will be known days before this article is read in the Film Index. When the most noted of diplomatic sports failed to bring the big fellows together, it fell to the lot of petite, charming and winsome Mrs. George Berger to win over the giant Pole to the acceptance of reasonable terms. How she did it has been racyly told by "Kid" Howard in the Chicago "Sunday Telegram," of May 29, and it well worth production.

A woman, a beautiful, little fascinating bit of femininity, who can use her eyes and melt you with her smiles, was instrumental in making one of the biggest wrestling matches in history. She did it with her own personal charms. "Wanta" hear the story? Well here it is:

Everybody knows how hard it's been to get Gotch and the big Polish man together, and after they were matched and everything had been arranged for the 30th of this month, the big chief stepped in and called everything off. The club, of course, was up in the air; Zbyszko was sore. He wants to go home. I suppose he has a sweetheart waiting and he wants to be on his way.

But that doesn't get the Empire Club anything. Oh no. It was in deep on advertising, and Mr. I. Her couldn't see it to lose that match. No, sir, not I dare. Well, he found Jack Herman, Zbyszko's manager, but Herman was mad; mad from the way Gotch has hogged it with the purse, and mad because the club was not considering him at all.

## FOREIGNER REFUSES.

Well, Mr. Herman and Zbyszko stand pat. Zbyszko tells them "cold turkey," that there's nothing doing says he's going home to see his sweetheart, that he's got his ducklets for the steamer, and that he doesn't care for all the Gotches or Empire clubs in the work. He's going and that's all there is to it. The betting at that stage of the game was a hundred to one they would be no match.

But just when things looked the blackest, when it looked like the Pole was through, when Izzy Her shock his little fat hands in despair, it happened.

This all happened in the lobby of the Morris Hotel. George Berger was on the desk and Mr. Berger "brezed" in. Some says she floated in. Izzy Herk thinks she flew in. At least, before the knew it, they were all bowing and scraping and smiling.

Zbyszko's scowl vanished. He nearly backed into the elevator shaft bowing his respects.

"Why, what's the trouble?" inquired the little woman. "Mr. Herk, you're actually pale. For goodness sake cheer up. Tell me what it is. Perhaps I can help you."

"Help me," replied Herk. "Oh, Mrs. Berger, if you help me I'll make you as nice a present as you ever had." Then Mr. Herk related his troubles and the little woman listened attentively.

## LITTLE GUARDRA COMES IN.

Eagerly she dug into her purse. She extracted a chamois skin and unwrapped something which she placed in Mr. Herk's hand.

"Follow my instructions carefully," she said. "Hold this little Guardra tightly in your hand. Keep saying these words: 'I call upon Guardra, the god of the grapplers, to change the mind of this stubborn Pole. While you are doing this, I'll be talking to M. Zbyszko.'"

Before them all, she advanced smiling to the big Polish wrestler and said: "Now, Mr. Zbyszko, aren't you going to wrestle Mr. Gotch?"

"No, no, I say no," answered the Pole. "I go back to Poland. Me no wrestle more. I gif him every thing. I quit now. I say good-by to alle."

But then the big giant looked into those sparkling eyes. His expression changed. "Listen," she said leaning toward him and whispering. "I've a box of candy bet that you'll beat Gotch. I want one of your pictures and I want to be at the ring side to see it match. I'll be so terribly disappointed if you don't wrestle."

And the big Pole gave in. "Madame," he said, bowing low, "I am a gentleman. I come from good family. For you, I will wrestle and I will be champion."

Izzy Herk leaped up in joy. He offered Mrs. Berger whatever she should ask for Guardra, god of the grapplers. But she refused. "No, no," she said, "That my mascot."

The exclusive right to moving pictures of the great international bout was secured by Wm. Selig, and the film promises to be in great demand from exhibitors throughout the United States and Canada.

## Chicago Film Brevities.

F. C. Aiken, president of the Theatre Film Service, and party, left the city Friday, May 27, on an automobiling trip through Michigan. The party will make headquarters in Detroit and will return in about ten days.

Tom Quill, now with the Goes Litho. Co., Chicago, is getting out attractive feature posters for the Essanay Co. at the present time.

J. F. Bommersheim, owner and manager  
(Continued on page 26.)



# NEW EDISON COMEDIES

Mr. Bumptious Is Clever

Portrayal of the Man Who Knows It All

"GOOD, short clean comedies is what we want here," writes one exhibitor. But "good short comedies" are not the easiest thing the picture man does. 'Tis not the easiest task in the world to grind out from three to five hundred feet of negative and compress to it what is known as good picture comedy. In the old days of "slap stick" stuff most any combination of "rough house," burlesque was considered "good comedy." It made the audience laugh; hence, therefore, it must be "good." Today the "slap stick" comedy is just a bit beneath the dignity of the picture maker; also, picture theatregoers are tired of it and demand something with more reason than mere gross-squiere, which brings us back to the proposition that "good short comedy" is not easy to produce.

Now and then some fertile producer hits upon a line of comedy that is good and clean, and can be made in short pictures.

The latest example of this much desired class of pictures comes from the Edison Studios, and the first picture of what promises to be a series of good laughs is introduced this week under the title "Mr. Bumptious on Birds," released Tuesday, June 7, and is approximately 50 feet long. In length it meets one of the requirements, and when you have seen it you will agree that it is not only "good" and "clean," but clever—a capital "take off" on one phase of human nature.

The title is not illuminating, for "Bumptious" is not a word in common use, but it is the only

In choosing the sort of person to play the part of Mr. Bumptious the Edison producers have selected a well-fed, sporty sort of fellow who is game for anything. Reminds you of the commercial "drummer" fellow who can tell you when, why, and how things happened or will happen, and how he would do almost anything better than any one else. He has a large consignment of nerve and you are bound to admire his show of assurance. Then, too, he is impressive and never acknowledges defeat. The



BUMPTIOUS AS A PAPERHANGER.

character is portrayed by John R. Cumpson, who loses no chance to emphasize the ruling passion of Mr. Bumptious. The supporting members of the cast are equal to their tasks, so that nothing seems missing.

The story of the first of the series, "Mr. Bumptious on Birds" is to this effect:

The wife of Bumptious possesses a canary of which she is immensely fond. The bird dies and Mrs. B. is heart broken. Bumptious, hoping to lighten Mrs. B.'s grief, suggests having the skin stuffed, and proceeds to a taxidermist with that purpose. The taxidermist wants \$5 for the job. Bumptious refuses to be robbed in that manner and declares he will do the job himself, which threat he carries out with wonderful, even startling, results, much to the dismay of Mrs. B.

All swelled up with his achievement Mr. Bumptious goes to a nearby cafe to treat himself. There he finds what seems to him to be a stuffed owl and, having qualified as a naturalist by his work on the canary, he begins to denounce the "nature fake" perched on its roost in the cafe.

In pointing out the several and particular defects in the make up of the owl Bumptious gets a bit too familiar with his finger. The wise



REFUSES TO BE ROBBED.

old owl resents the libels of Bumptious by reaching for that finger—and getting it. The finish is a big laugh even though you know Bumptious may lose a digit.

The second picture of the series shows Bumptious as a paper hanger. He refuses to pay the

union paper hanger his price for the job and proceeds to do it himself. His attempts to flirt with the gum-chewing saleslady at the paper store emphasizes his self-conceit. When it comes to putting the paper on the wall his efforts are ludicrous in the extreme and are concluded by his upsetting a pail of paste over his wife and the cook and himself.

The disaster seems not to phase him for when the regular paper hanger comes in to do the work, he sits up and complacently nods approval



EXPOSES A NATURE FAKE.

as though he were quite familiar with that sort of thing.

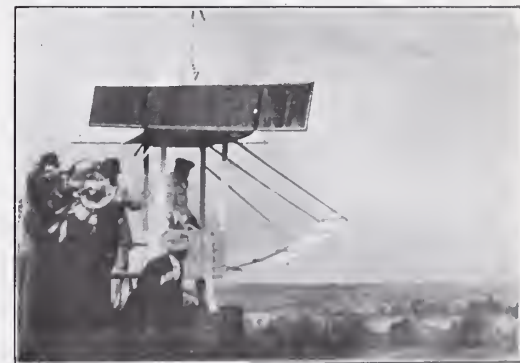
For the third picture of the series Bumptious is shown as an aviator—a promising rival to the Wright Brothers. What he doesn't know about flying machines is not worth while. He builds and prepares to launch one when some balloonists happen along and accidentally hook their



BUILDS AEROPLANE.

anchor to his machine, when he truly does some flying. But what the balloonists do to him later is a shame.

This is as far as the Edison players have got with Mr. Bumptious, but there is almost no limit



LAUNCHING THE PLANE.

to the number of things they can do to him. The three subjects mentioned will be released within the next two months and should prove whether or not their efforts to produce good short comedy is appreciated. We venture to express a belief that it will be.



BUMPTIOUS MAKES A SELECTION.

rm that properly comprehends all the aggressive self-conceit and know-it-all-offensiveness that is sometimes found wrapped up in one package and started out in life in the guise of a mere human being. You know this Mr. Bumptious—this Mr. Wise Guy—few comedians, great or small, are there that are not affected by his presence in greater or less numbers. He is the fellow who knows better how things should be done than does the fellow who happens to be doing them. We could and for him if he would only stop with the mulling of how it should be, and just let the fellow who really does know finish the job. But that would not be Mr. Bumptious; he must do the thing—must show you that he knows what he is talking about—not. And you will remember that he usually does what he sets out to do—not. When he is the victim of his own conceit you will laugh, though he maim his miserable body or even blow his "bloomin' head" off. If you happen to be the victim of his bumptiousness you will surely feel that his head would be better blown off, and you will feel very much in the humor of doing it.

But there's "Mr. Bumptious" for you. It is a happy thought of the Edison producers to attempt a portrayal of this well known, but thoroughly execrated character. We will laugh with glee at his misfortunes and shall have not the least little sympathy for him. "He got what was coming to him" will be the verdict every time.





## NEW DENVER THEATRE

H. H. Buckwalter Tells of Baxter's  
Plans for Up-to-Date Picture House



DENVER will have two strictly moving picture theatres before September 1, each seating in the neighborhood of 2,000 persons. These will be the Isis and Iris theatres, on Curtis street, both owned by S. L. Baxter.

Two years and a half ago Baxter came to Denver with about \$1,500 capital. He opened a little store show on Seventeenth street and for months had indifferent success, mainly on account of trying independent and cheap service. When the crash seemed certain Baxter decided to plunge and he put his last dollar in first run films for a couple of weeks. The change in receipts was instantaneous and the little theatre was packed to the curb every night. Then the old Novelty theatre, a cheap vaudeville house which had been leased to the cameraphone management, went on the rocks. For a week the talking pictures had not had an audience of more than ten to fifteen people and Baxter bought the lease, fixtures and fittings and opened a picture show. He tried cheap service again and it would not draw the crowds. He tried expensive service but was not given exactly proper treatment by the exchange and was compelled to switch. Then came a rush of gold that almost swamped him. The house seated 1,100 and from morning until 7 in the evening was well filled but from 7 until 11 the crowds were massed to the middle of the street trying to get in—and that sort of business is still keeping up.

Baxter believes in getting the best of everything. He paid \$60 a week for illustrated song singers and they caused him more trouble than the rest of the management. So he cut out all songs and put the money into a larger orchestra. He tore out the old veneer seats and put in all leather upholstered opera chairs at an expense of \$5 each. He put in an orchestra of four pieces to play from 10 to 4 and eight pieces from 4 to 11 at night. A \$500 auxetophone ground out canned noise during the intermissions of the orchestras and the latter are so regulated that they are always playing during the changes of reels. When a picture is not on the screen the orchestra is playing.

The next step was to cut out the canned noise and put in a \$5,000 Estey pipe organ with electric control and with sufficient extension of cable so the keyboard can be moved to either orchestra pit or the back of the balcony if desired.

The cutting out of the illustrated songs had a surprising effect. The undesirable portion of the audience refused to come and their places were taken by people who came in autos, in evening clothes; in fact the best people in town. Society at once took up the fad and every night parties and small receptions are adjourned for a visit to the Isis theatre. And the trips are not with the air of a slumming party by any means but rather as a very pleasant and desirable novelty to introduce to vary the monotony of the strictly social functions. It is really an entertaining sight to see fifteen or twenty autos, touring cars and smart electric coupes draw up to the curb and a bunch of swell-gowned society people crowd into the place. They usually stay for one full show and then leave, and their autos are taking them back home and the party resumed there, with the principal topic of conversation the pictures seen.

Since songs were cut out hundreds of persons have assured the management that their pleasure had been greatly augmented by the lack of mush-sentiment and stale melody. And the fact that the cutting down of the show actually increased the receipts as high as \$50 a day, by reason of handling more people, made "illustrated shouting" a thing of the past in the Isis. Besides the lobby is constantly filled from 7 until long after 10 o'clock, the waits for admittance were cut very materially and people were better pleased. It is doubtful if there is another place in the world where parties of from twenty to fifty society people in evening costume will stand on the sidewalk for thirty minutes waiting to get into a picture show. But they must do that or go elsewhere.

Baxter's next move was to get a permit to

raise the roof of the Isis theatre and put in about 1,000 more seats. Work in this will begin early in July and will be completed by September 1. During the alterations, most of the work will be done at night and patrons of the house will not have their pleasure disturbed by sawing and hammering. The preliminary work of jacking up the roof and the building of the walls will be done during the day because a partition can be placed inside and the work carried on from the outside. But all the carpenter work will be done at night.

Another late improvement in the Isis is the machine for sterilizing the air. An electric suction fan draws the air through a liquid that catches all the floating dust and particles. A sterilizing compound is dissolved in the solution and a quantity of perfume also so that when the air comes out it is washed, dried, sterilized and perfumed and the musty smell entirely lacking. After the show at night the house is thoroughly renovated by a vacuum cleaner and then closed for about an hour with the air cleanser running. This actually sterilizes everything in the place. An hour before the show opens in the morning all the fans are started and the windows and doors opened and the place given an additional cleaning with fresh air. The exhaust and ventilating fans are run continuously until the end of the day, summer and winter, so the air cannot become stagnant.

Last week Mr. Baxter started on another big picture house scheme. He bought the Curtis theatre, a pretty little house seating about 950 and recently the home of melodrama—which failed, of course. This house will be thoroughly renovated and a cleansing apparatus like the Isis installed. It will be called the Iris theatre and at the start will be run as a vaudeville house with six acts and two reels of pictures for 10 and 20 cents. Mr. Baxter's idea is that the Iris is about a block from the path of heavy travel and it would not be a good idea to try to build it up as a strictly picture house until September. And until then it is his intention to more than double the seating capacity, there being plenty of room to do this without much trouble or annoyance while the shows are on. After all improvements and alterations are completed the Iris will be the second strictly picture house of large size in Denver, and not even an illustrated song will be added to the films. It is quite likely the same arrangement of two orchestras and pipe organ will be used for high class music.

Mr. Baxter's method of handling his house merits mention. He positively reserves the right to seat every patron where he pleases and if the slightest objection is offered, the money is handed back very politely and very quietly. It might be well to mention that the price is 5 cents to all parts of the house. Under the Baxter system no roughly dressed person is permitted on the lower floor and nobody in shirt sleeves or vest is permitted inside. A coat must be worn. On the lower floor the best dressed people are seated to the right. Well dressed but "business suits" go to the left. Ladies without gentlemen are invariably placed on the right and the younger folks in the center aisle. No hats are permitted in any portion of the house. Practically the same classification is followed on the balcony, ladies and their escorts on the right, gentlemen alone on the left. Negroes, Japs and roughly-dressed persons in the gallery at the back and so strict is this rule that these classes go there now without urging. Mr. Baxter personally looks after the balcony and directs every customer to the place designated. Uniformed ushers assist on both floors but the balcony being the part the owner personally handles.

Another improvement at the Isis will be the building of either a full marble or onyx front. At present the front is not especially attractive in form although at night it shines with 1,500 electric lights.

These are on a flat rate and burn from dusk until midnight. Inside the lighting arrangement is an elaboration of the Patents company

suggestion but more than doubled in volume. At any point in the house the light is bright enough to not only read a paper comfortably but it is easy to distinguish anybody in any part of the house.

In the way of technical information it may be said that the Isis uses 220 volt direct current on the machine and large exhaust fans. The machine used is an Edison Model B. The operating room is separated from the auditorium by a brick wall and the room itself is twelve feet square and eighteen feet high, with a skylight and ventilator almost the full size and so arranged that should a fire start the entire room would open by the burning of a fuse link. At the same time heavy metal doors would drop and cut off the room from the audience. The entire operating room is lined with 16 gauge galvanized iron. The only wood in the room is a chair and, of course, the base board of the machine. With the new film this, of course, is not necessary but it is maintained and regularly inspected just the same. Two reels of first run subjects are put on daily and for Sunday two reels not run during the week are shown.

No advertising of any sort is put out except program announcements on the screen. An also excepting big special features like Roosevelt when newspaper space is liberally used. This is done not for the purpose of increasing the attendance which is impossible, but with the idea of catching the eye of people who are not yet converted to motion pictures. And it is safe to say that once they visit the Isis theatre they will become confirmed victims of motographobia.

### MICRO-CINEMATOGRAPHY.

A most wonderful film and the first of its kind is to be released by Pathe Freres on Monday June 13. The film is entitled "Sleeping Sickness," the dread fatal disease so common in Central Africa which up to the present all eminent doctors have failed in being able to remedy.

In order to obtain this micro-cinematograph film Pathe Freres a year ago placed their laboratories in Paris at the disposal of Dr. Jean Coradon so that he might make his experiments and pursue his researches on their behalf. A number of observations through the microscope of the blood of a rat previously inoculated with sleeping sickness form the subject of the film.

The rapid multiplication of the typanosom and the rapid progress of the disease are clearly shown and serve to inoculate into the lay mind a far better idea of what sleeping sickness is than the most simply worded treatise on the same subject would do.

The whole set of pictures is remarkably clear and vivid and is bound to create a sensation wherever exhibited.



FROM THIS, GOOD LORD, DELIVER US.



# THE BIOGRAPH CLASSICS

Motion Pictures That Interpret Thought

It is quite generally conceded that the motion picture interpretation of classic literature by the Biograph Company marks the height of achievement in picture making in America, if not in the world. To portray narrative is one thing; to interpret symbolics, allegories and didactics is quite another.

We are accustomed to the use of the "still picture" for the illumination of literature of every class. It is a practical and satisfactory method of portraying places, things, persons, and events in history and story; it is not so satisfactory when used to exemplify an abstract thought. An artist may depict "truth," but his picture fails to convey the meaning clearly to a lay mind. Let the same artist illustrate a rescue at sea and we know what he is painting about. Hence, it is a daring thing to attempt to translate symbolic literature by means of pictures, either "still" or "animated."

Yet, with the Biograph producers it has seemed that to dare these things has been to do them, and we have at least two notable examples of the interpretation of classics that have been adequate, notably Browning's "Pippa Passes," and Charles Kingsley's poem "The Three Fishers," the latter picture being entitled "The Unchanging Sea."

Browning is not widely read and is, if anything, less widely understood. He is almost always difficult even to the most learned, and is not at all "popular."

"Pippa Passes" is interpreted as a song of conscience. Pippa, an Italian mill girl is cele-

trated. In this case the poem supplies an idea and a love story of fisher folk is woven about it. The Three Fishers go to sea and are overtaken by the storm and their bodies washed up on the sand of a distant shore. One, the young husband, is still alive, but bereft of memory and it is not until years after that he is bestowed to his family.

Throughout the picture story there is portrayed a depth of pathos not exceeded by that of the lines of Kingsley.

This picture was taken at a fishing village on the coast of Southern California, and the



scenic effects are exceptionally fine. A bit of difficult work was done in the scene showing the bodies washed up on the beach. It is customary to employ dummies in such scenes, but in this instance real live human beings did the difficult stunt of being rolled and tossed in the sand and water. Director Griffith, in directing this scene, stood waist deep in the surf for more than an hour. Neither task was pleasant by any means.

These are the two most notable examples of picture interpretation that have come from the Biograph Studios.

A more recent effort in the interpretation of literature by the Biograph Company is seen in the picture entitled "Ramona," adapted from Helen Hunt Jackson's story of the same title, which was written to show the injustice of the white man's treatment of the Indian. This story is a narrative with a purpose and differs



from the symbolic subjects previously mentioned. The book has been widely read and, no doubt, lent some interest to the picture, but the picture has not the importance as an interpretation of thought as is the case with the subjects "Pippa Passes" and "The Unchanging Sea," yet is highly illustrative and serves to further show to what effort the picture man will exert himself to attain the highest results.

In this instance the picture was taken over the same ground covered by the story. What is believed to be the same house in which Ramona lived is shown in the pictures together with the old chapel, the cross, and the bells of Spain, just as described by Mrs. Jackson. It is wonderfully picturesque in reality and that

beauty suffers no loss through the picture man's handling of the subject. The mountain views are awe inspiring. Clever purposeful acting and excellent photography have produced a beautiful and effective picture.

It is to be hoped that much more of this class of pictures will come from the Biograph studios as opportunity offers. They represent the educational idea in the highest degree and are steadily growing in popularity.

## WRIGHT ENTOUR

Finds Business at Los Angeles, Cal., in Good Condition

Both the exchange business and exhibition business are prosperous in this city with one exception. Talley's Film Exchange and the Clune Film Exchange are both doing a nice business and on the right basis. There are two exceptionally high class moving picture theatres where pictures furnish the entertainment exclusively. One theatre is operated by the Southwest Amusement Company—the Clune Theatre. This is an ideal auditorium, seating about 1,200. It is run on a high-class plane with every modern facility possible. It is scientifically cooled in summer and heated during the chilly nights through the winter. This theatre plays practically to capacity every night, and is located in the heart of the city on one of the main thoroughfares.

T. L. Talley of the Talley Film Exchange has recently completed one of the handsomest picture theatres in America. This house seats in the neighborhood of 900 and is unique in many respects. The fire ordinances in Los Angeles are very strict, indeed, and Mr. Talley has complied with both the letter and the spirit of the law, making his house one of the safest theatres in the country. He has upwards of ten exits and I would judge the house could be emptied inside of a minute or a minute and a half.

Mr. Talley has introduced a novelty in connection with the orchestra stand. When the picture is on, the orchestra stand is dropped below the bottom of the picture as shown on the screen. Between the showing of pictures the orchestra stand is raised by means of an elevator, bringing the bottom of the stand level with the floor of the theatre. This novelty is very much appreciated by the patrons and is quite a source of advertising. Cost \$1,000.

In the decoration of the theatre Mr. Talley has used his personal taste, which is sufficient evidence that the theatre is a thing of beauty. The lobby is of onyx, tile and genuine solid mahogany. The seats are all upholstered with genuine leather and the aisles are covered with carpet that cost at wholesale \$6 per yard. In the ceiling there are large panels of art glass that mask a number of high candle power electric lights. When these lights are turned on the auditorium is illuminated by rich and subdued light. Prices of admission 10, 15 and 20 cents.

The Southwest Amusement Company have leased a very valuable piece of land in the center of the city where they will erect at an expense of about \$40,000, the Broadway Theatre, a very handsome moving picture theatre with a seating capacity of 900. Mr. Clune states this house will excel anything in the west in beauty and for convenience. This land has only been secured for a term of five years. The gross rent involved for five years amounts to \$135,000, and during the course of construction the rent of \$1,700 a month must be paid, and in addition the lessee pays for the surveying of the lot, and the property has to be insured in the owner's name and building turned back to owner at the expiration of the lease. This indicates the amount of faith the Southwest Amusement Company have in the permanency of high class moving picture business. This corporation in each of its theatres gives what we would term a legitimate and exclusive motion picture entertainment, accompanied only by music. They believe that vaudeville drives away the better class of people. The new Broadway Theatre joins the Pantages Theatre, a house that pays \$2,200 a month ground rent. This theatre plays only legitimate dramatic productions.

The Southwest Amusement Company also operate a strictly moving picture house at San Diego, and they are now building a magnificent house at Pasadena at an expense of about \$55,000. This house will have a seating capacity of about 2,200 and will be used occasionally by the Board of Trade as a convention hall.



brating her birthday. As she passes through the village she sings,

"God's in his heaven—  
All's right with the world."

and as her words fall upon the ears of evil doers they desist from their works of shame and crime.

Probably there was no way in which this dramatic poem could have been made so understandable to the masses of unlettered people as by motion pictures. A workingman, who in all likelihood never heard of Browning in their lives, was heard to say, upon seeing this picture, "Well, she never knew how much good she did," which proved that the thought had been made intelligible to him. Unquestionably it conveyed the true meaning to many others, for the highest praise has been given that particular picture in many localities in which it has been shown.

As a picture it is remarkable for its unusual photographic effects some of which are quite startling.

In "The Unchanging Sea," is shown what can be done with a simple idea. Three Fishermen go to sea and are drowned, leaving three wives waiting for that homecoming that never happens. The thought is beautifully but sadly expressed in the picture. The happy husband and wife; the call to sea, the reluctant parting and then the long, long wait for those who may never return.

The lines of Kingsley's poem, "The Three Fishers," could scarcely be more vividly illus-



# DOOLEY, THE PICTURE DOG

## Pathe Freres' New Artist Gives His Views on Motion Pictures

After sending up my card I settled back in my chair and opening up my paper started to read the news, as it has been my experience when seeking an interview with artists to be kept waiting at least a reasonable time—the higher up the artist the longer the wait. I was therefore taken unawares when after the lapse of but a few minutes I felt a soft warm muzzle come in contact with my hand and on looking down beheld two deep hazel eyes gazing into mine. Putting aside my sheet I respectfully patted Mr. Dooley's smooth white head and shaking hands with his master, who had followed him into the room, explained that I wanted only about twenty minutes of their valuable time in which to hear Mr. Dooley's views on motion pictures.

"It was only a fad with me at first this posing for moving pictures," vouchsafed Mr. Dooley. "Having been in vaudeville for a number of years I thought it would be a change—never dreaming of taking it up seriously I cheerfully consented therefore when my master suggested that we work for the big French house, as I've always had a desire to acquire the French language, although from my name one might suspect me of entertaining only a deep antipathy for that race. What was a fad at first has now become a serious undertaking and I'm strongly inclined to believe that I'm in the moving picture business for good. In the first place it not only pays better, but the work is not nearly so hard, for you only have to do your best in a part once and then the play is given over and over again, day after day and night after night, and a fellow's reputation is made without his having to bother much. With vaudeville stunts you have to be at your best (or at least appear to be at your best) at every performance; and take it from me it's hard to skip and scamper and make folks laugh when you'er all in. Another important fact is that it gives a chap a chance to criticise his own work, a thing I was never in a position to do before. I have learnt a lot by this I can tell you and have noticed as I sat watching myself act that I was guilty of several gaucheries which had they not been brought to my notice in this way I would never have taken the pains to correct.

"I was not destined by my parents for the stage; in fact I started out as a blue ribbon dog and although intensely bohemian in all my tastes I never fail to let folks know that there flows in my veins the blue blood of some of England's best known thoroughbreds. Don't think from this that I'm a fop or in fact any thing but an out-and-out democrat—those would-be aristocrats, the bench dogs, make me eternally weary. I've a sort of distant cousin living here in New York who has taken ribbons by the yard (for what I'm at a loss to know for in my estimation he is nothing but a hollow-headed hound). My master and I were walking up the avenue the other day when along comes this very cousin, Adolphus II, by name, looking for all the world like a dancing master with his mincing gait and perky ways. He was sheepishly following at the heels of a freakish-looking half grown girl who whistled and yelled at him if he lagged behind for an instant in a way that made me feel sorry in a contemptuous way for my poor spirited relative. There were several other freakish looking girls along with their unfortunate pets in tow and "Doll" as we always called cousin Adolphus looked first as if he meant to cut me. But one of the dogs with him, a spunky looking little Irish terrier, recognizing me as a vaudeville artist of some repute pointed me out to his companion and the latter stopping short deigned to greet me in a sort of off-hand way explaining to Irish that I was a sort of connection of his, of whom he saw but little we being in totally different sets. Irish just winked at this and gave me a hearty greeting nevertheless. In the course of conversation Adolphus, who always would blow, made some allusion to "Caesar" the late King Edward's pet and faithful friend, affecting to have something more than a passing acquaintance with the latter. It

ticked me to hear that wise Irish guy, Josh old Doll on the subject of his acquaintance with Caesar, asking himself "what he was giving us anyway," as he knew full well that he only saw Caesar once and that was but a hasty glance as the king's coach dashed by on the way to the opening of Parliament. Our attention was then diverted by a fine black woolly French poodle coming up and joining our group and whom the gallant Doll greeted as "Suzanne," saying something to her in French under his breath, which I knew was about me from his tone and manner. What a lot these unfortunate blue ribbon society pets miss in life anyways; what slaves' existence they lead; certain food at certain times—a certain amount of exercise only can they take,—and they are never allowed to have a good-all-round scrap with another dog, a dog who knows how to scrap for instance, a real "yaller dawg." Their masters and mistresses have no true affection for them and how can they? There exists no real bond of sympathy between them as exists between my dear master and me, for we work together, I bring my master in good money and our interests are the same and two better friends you never met." And the warm hearted Dooley placed his paw lovingly on his master's knee. "Master and I are chums, while the poor bench dog is a slave to fashion. When sick the rich man's pet is packed off to a fashionable hospital and is ministered to by unsympathetic strangers who have a hundred just like him to attend to and who have no time to waste on extra attentions to him. I sleep well or ill with my master and when I do happen to be under the weather I know where to go for sympathy.

"Some fool friends of mine whom I worked with in vaudeville stick up their noses at my posing for moving pictures, but this is only the result of their gross ignorance. For those who know a thing or two like myself and others that are in the business realize that the time is not far distant when the moving picture houses will be on a par with the first class theatres and only the very best talent will be in demand for the motion picture plays. Films are also fast becoming a wonderful factor educationally and what a help it will be to those artists that come after us to be able to sit and watch the portraying of certain roles by famous actors who lived before them and who left a lasting reputation. What would it mean to me to-day, for instance, if I could see a film of the great trained dog 'Demetrius' now dead and in his grave for so many years. How many tricks could I learn? For one can grasp things so much better when actually seeing them than when hearing about them—the assuming of certain attitudes for instance little tricks of expression, which when described in ordinary words mean nothing, but when seen and studied by an observer so much interested in his art as myself would mean a big stride forward on the road to fame."

Mr. Dooley in bidding farewell expressed pleasure that the first picture in which he posed "The Flag of Company" had proved such a success for Pathe Freres for he felt now assured of being engaged for many more such pictures. It was with evident regret that Mr. Dooley showed me to the door but he had an engagement to perform that afternoon that could not be postponed.

## PATHE EXPLAINS TROUBLE WITH KING'S FUNERAL PICTURE.

Theatres and exchanges should be very thankful to Pathe Freres for the prompt and considerate action taken last week by that concern in connection with the films of the late King Edward's funeral. A portion of the film was sent by mail from England on the Mauretania, and on Thursday morning, May 27, Pathe Freres had received the film with the exception of two important sections. Two of their employees spent three hours searching in every department of the post office endeavoring to locate this missing package without success. Ultimately on Friday the package was delivered

to them, it having by error of the postoffice been placed among the second class mail, although first class postage had been paid.

Pathe Freres could have worked Friday night and expressed the film on Saturday, but the delay, they considered, would be prejudicial. They were unable to keep their promises as to delivery owing to this unfortunate circumstance, so they handed over their orders to the Vitagraph Company of America whose film had arrived on time.

When you consider that Pathe Freres had four operators specially taking this negative for several days in London, it will be seen that they made a great sacrifice. In addition they had gone to expense in advertising and obtaining orders for the film. It may also be stated that their film was most complete. It showed the scenes at Buckingham Palace at the time of King Edward's death; the proclamation as King of George V, and scenes during the lying in state at Westminster in addition to the scenes in connection with the funeral processions in Westminster, London, and Windsor.

## BOOMING AT TELLURIDE.

Telluride, Colo., May 26, 1910.

Editor The Film Index,

New York.

Dear Sir: I am enclosing one of the "Roosevelt in Africa" pictures, also a newspaper clipping.

This is only a small showing of our advertising, but it will give you a good idea how we do things in a mining camp in the far off West. We have been running about two years and using the best films we could get, and doing a good business.

Several times since we started we knocked the Independent pictures crazy and now we have the only show in town. Our best drawing cards are the Biograph pictures and exciting western pictures such as Selig and the S. & A. puts out.

If you would like some news from this part of the country drop me a line and I will give you something worth printing. We cater to all classes and nationalities. At first had a hard time finding out what suited them best. Now we have them coming every night.

This is the best mining camp in the West today. Yours very truly,

Edward J. Cooper,  
Mgr. Metropole Theatre.



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GREAT.





# MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects



## CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, JUNE 6, 1910.—4 REELS.

BIOGRAPH—A Child of the Ghetto, dramatic, 989.

LUBIN—Grandfather's Gift, dramatic, 710.  
Officer Muldoon's Double, comedy, 275.

SELIG—The Bargeman of Old Holland, dramatic, 1,000.

PATHE—The Flag of Company "H," dramatic, 918.

TUESDAY, JUNE 7, 1910.—3 REELS.

EDISON—Mr. Bumptious on Birds, comedy, 250.

The Shyness of Shorty, comedy, 750.

GAUMONT (Kleine)—A night on the Coast, dramatic, 600.

The Monastery in the Forest, scenic, 400.

VITAGRAPH—A Modern Cinderella, society drama, 977.

WEDNESDAY, JUNE 8, 1910.—4 REELS.

ESSANAY—Burly Bill, comedy, 986.

KALEM—The Price of Jealousy, tragedy, 940.

PATHE—The Empty Cradle, dramatic, 607.

Lucy Consults the Oracle, comedy, 341.

URBAN-ECLIPSE (Kleine)—The Nightmare, drama, 824.

The Mountain Lake, travelogue, 196.

THURSDAY, JUNE 9, 1910.—3 REELS.

BIOGRAPH—A Victim of Jealousy, dramatic, 987.

LUBIN—The New Boss of Bar X Ranch, romance, 950.

MELIES—Love's "C. Q. D.," drama, 950.

SELIG—The Range Riders, comedy, 1,000.

FRIDAY, JUNE 10, 1910.—4 REELS.

EDISON—The Bellringer's Daughter, drama, 1,000.

KALEM—The Exiled Chief, Indian drama, 995.

PATHE—Dimitri Dinskoj, Russian drama, 706.

Twenty-four Hour Automobile Race, topical, 270.

VITAGRAPH—Over the Garden Wall, romantic drama, 196.

SATURDAY, JUNE 11, 1910.—4 REELS.

ESSANAY—The Ranchmen's Feud, dramatic, 980.

GAUMONT (Kleine)—The Marriage of Esther, biblical drama, 695.

Lerin's Abbey, on St. Honorat's Island, travelogue, 285.

PATHE—An Unexpected Friend, drama, 626.

Floating to Wealth, comedy, 361.

VITAGRAPH—The Altar of Love, drama, 995.

### KALEM CO.

"THE PRICE OF JEALOUSY."—Scene I. As the first scene begins, we see Bruce Ellis, a struggling young artist, at work on a large canvas. On the stand is his model, a young girl barefooted and clad in a simple little dress, with her jet black hair waving about her childlike face. At times she forgets her pose and over her face comes a look of utter weariness for Ellis, absorbed in his work, has forgotten time. Now her tired over-strained muscles give way entirely and she staggers from the platform half fainting. Ellis throws aside palette and brush and rushing to her aid, lays her gently on the sofa. Now he brings her a glass of milk and brandy, all the time reproaching himself for his cruelty to her. She, reviving, gently places her hand on his lips for silence. He grasps her hands and imprints a passionate kiss upon them. She is startled and rises to her feet. But his long growing love for her will not be denied utterance, and he pours out his heart to her. Timid and frightened she cries out he must not. "Then you don't love me." But she, forgetting her timidity, cries out: "I

do! I do!" and rushing to him is folded in his happy arms.

Scene II. A month has passed. The picture is nearing completion. The artist is laying out his brushes ready for his day's work when Elsa enters. After an affectionate greeting she retires behind the screen to don her dress for posing. As she and Ellis are making merry a knock is heard and, in response to his summons, Mrs. Lee, a handsome society lady, enters accompanied by her daughter Annette. "So this is Mr. Bruce Ellis. I called to arrange for you to paint my daughter Annette's portrait. Annette advances and engages Ellis in conversation while Mrs. Lee examined the numerous specimens of Ellis's work scattered about the room. Elsa, from behind the screen, sees Ellis and Annette in earnest conversation, and as she sees Annette's glances of admiration towards the handsome young artist her face darkens with anger. Now Mrs. Lee turns and soon the terms and time of sitting are arranged. She calls to Annette, but Annette is loath to leave this fascinating studio with its handsome owner. Ellis bows them through the door with great dignity. The minute they have disappeared all dignity vanishes. He calls Elsa from behind the screen. "Do you hear my first big order?" In delightful abandon he whirls her about. "Come, let us celebrate." Going to the window he calls to his neighboring artist friends. Soon they come tramping in. "Come, let us drink to my good luck." But Elsa does not join in the merriment, as she sits gazing out moodily thinking of the handsome young girl coming to sit for Ellis.

Scene III. Ellis has been working for over a week on Annette's portrait. But she is a poor model, for she cares more for conversation with the artist than for the success of the picture he is painting. Twice Ellis remonstrates with her for losing the pose. But she, laughing, steps down from the dais, saying she is tired for the day and wants him to come over and talk to her for a while. The footman enters and announces her carriage, but she dismisses him and still lingers talking to Ellis and endeavoring to engage him in a flirtation. As they are standing before the unfinished picture the door opens and Elsa enters. She sees the two, and slipping behind the screen, watches them with jealous eyes. Finally Annette starts for the door, then turning holds out her hand, plainly showing she wishes Ellis to kiss it. He does so, and she begs him to see her to her carriage. As they go Elsa comes forward and looks after them in jealous rage. She gazes at Annette's picture in silent hate, picks up a mirror, compares her own face with Annette's, then throwing the mirror to the floor bursts into tears. At this moment Ellis returns. Amazed at sight of her in tears, he attempts to speak, but she flies at him crying: "I hate you! I hate you!" and flees from the room leaving Ellis dumfounded.

Scene IV. The next day it is time for Annette's sitting and Ellis is working touching up the canvas when the footman brings a note saying Annette will be late. He returns to his work. The door opens slowly and Elsa peeps timidly in. She knocks and asks if she may come in. Ellis has forgotten her rage of yesterday, and after greeting her pleasantly, returns to his work. She stands in the middle of the floor, coughs, then, "I say"—stops, no answer—"I say"—stamps her foot angrily. He looks up. She says she is sorry for what she did the day before. He laughs and taking her in his arms kisses her, then returns to his work. She has seated herself. Her eyes fall on the note he has dropped. A woman's handwriting. She reaches for it. As her fingers touch it Ellis turns. Hastily she goes to the window. He laughs softly, picks up the note and is about to give it to her when she turns and angrily demands to know its contents. At the jealous anger in her voice his lips tighten and he pockets the note. As she is reproaching him Annette opens the door and stands smiling. Seeing something is the matter she asks if she intrudes and is about to retire, when Elsa darts forward. "No, it is I that am in the way, and I hope you won't find him as unfaithful as I have." Ellis crosses over and taking Elsa's shoulders, looks into her eyes. She breaks down and sobs. He tells her she had better go, and she does. Ellis turns to Annette and apologizes for Elsa, saying she is but a jealous child whom he loves and intends to make his wife. As she hears this Annette turns away so Ellis may not see the pain his words are causing her. "Now you will take your place so we can go to work." But Annette is in no mood to pose and after a few hurried confused words escapes before Ellis discovers her secret.

Scene V. Back in her little bare room Elsa has fought with her jealousy. As she raises herself from the foot of her bed her eyes fall on the crucifix. A prayer for aid gives her renewed strength. She crosses to the window. As she stands there a vision of Ellis and Annette as they stood that day in the studio floats before her. With a cry she starts forward. The vision fades. Elsa paces up and down. An idea of revenge comes to her. From the drawer of her

washstand she takes out a small knife and hurries away.

Scene VI. At his studio Ellis is preparing his solitary meal. The picture of Annette Lee is completed and is by far the best work he has ever done. He discovers his tea canister is empty and crosses over to his friend Geclio, to borrow some. No sooner has he disappeared when Elsa enters. Her lips are set and angry determination is in her eyes. She takes a hurried glance around, then makes straight for the picture of Annette. Two quick slashes of her knife and Ellis's work is ruined. At this moment Ellis returns and stands transfixed with horror. Slowly their eyes meet. To Elsa comes a realization of what she has done. Down on her knees before Ellis she drops, crying, "I didn't mean to. Won't you say something—speak to me." He only stands gazing at the ruin of his picture. Now Elsa touches his hand. Ellis draws it away and tells her to go. With drooping, downcast head she goes, leaving Ellis still stunned at the sudden wrecking of his hopes for a place in the line for his masterpiece—Annette's portrait.

Scene VII. The old studio is in other hands now. A group of Ellis's old friends are making merry celebrating the completion of a picture. A cry is heard and Geclio enters and tells how Nina, one of his models, found Elsa sick and starving, and how she is bringing her here. A knock. Ah! there she is now. The door is opened. Ellis walks in. Not the poor, struggling artist now, but a successful portrait painter. As Ellis's old friends are quarreling as to who shall tell him the sad news about Elsa, the door opens and Elsa is led on by Nina. What a change. Only the ghost of the Elsa of old. Ellis turns at the sound of her voice and they stand face to face. Their eyes meet for one long look. Ellis gathers her into his arms. But the poor weak frame cannot stand such happiness. Back into the chair she drops. "Quick, some brandy." Slowly she revives for a second. "Ellis, do you forgive me?" The end is here. The wasted form struggles. One long shudder and all is over. Ellis kneels, broken-hearted, beside the lifeless form of his little sweetheart model.

"THE EXILED CHIEF."—That child of misfortune, proud and brilliant as is no other tribe of red men, the Seminole Indian, is the subject of our story. For more than any other Indian did the Seminole love his home, his beloved Florida, with its palms and everglades. More than any other of his brothers did he bear with meekness and humility the trespassing and insults of the white man, and only when his trust had been betrayed three separate times by the United States Government, when all his lands had been confiscated and he was to be exiled to a country for which he, living all his life in the tropics was physically unfit, a country, moreover, inhabited by unfriendly tribes with whom he could not affiliate, only then did he rise in the bloodiest revolt the government had known.

It is after these seven years' war that our action takes place. Some Seminoles still remain in Florida, living by rod, gun and gardening. But they have no right here, and must move on from place to place at the demand of the invading whites.

Scene I. We see a typical Seminole hut in northern Florida. Before it, stirring the big pot which stands always ready for the unexpected guest, is the squaw of Che-e-ho-la, a revered chief of the tribe. He is returning from a morning at fishing, and both his squaw and Til-e-ko, his pretty young daughter, are delighted at the long string of shining mullets. But footsteps now approach and Til-e-ko makes her escape, for appears on the scene Shon-tee, a young brave who has been casting longing glances at her of late, and the object of whose visit she guesses. She is right, for Shon-tee comes at once to the point, and asks for Til-e-ko's hand. The parents consult, for no Seminole maiden is disposed of without her own consent. They agree that Shon-tee will make a suitable husband for their daughter, and grant his request that he may press his suit. His mind would have been at rest had he seen the shy glances the Seminole maiden sends after him as he strides away.

Scene II. 'Tis the custom the Seminole braves, when they would wed, to bring rich presents of skins, beads, baskets and ornaments. These are laid before the fair one's door, and should she accept them, 'tis a sign his suit is granted. So now we see Shon-tee, laden with gifts, placing them before Til-e-ko's door, and draw away to await her answer. Woman instinct is the same the world over, whether she be white or red, and Til-e-ko is no exception. Intuition tells her of the presents, and who has placed them there. She carries them joyfully within, and then, returning to the happy youth, holds out her hands, and gently leads him into the hut. This is the only marriage ceremony, and from henceforth he lives with his bride's people.

Scene III. Father and young husband are leaving for a day's hunt, and Til-e-ko and her mother watch them off and then return to their different occupa-



# THE FILM SERVICE THAT SATISFIES

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tions. Scarcely, however, has Til-e-ko broken the ground in the corn patch with her hoe, when she comes running in terror to her mother. And well she might, for in a few moments there appears an ox team drawing a covered wagon, at whose sides walk several white men, pioneers taking up a new homestead. The Indian women crouch in terror as the men approach, after a survey of the place, which is apparently satisfactory to them, and with rough words the squaws are told to get their belongings together and clear out. But Til-e-ko begs that they may wait for the return of their men, and consent is given.

Scene IV. Several hours pass, in which the women have gathered up their belongings and sit crouched in fear and grief on the bundles. Now the settlers who have proceeded to make themselves at home, see the Seminoles approaching, and coming forward to greet them. The latter cannot understand at first why the white men should be there, but offer the hospitality of the place and a share of the game they have brought back. This causes much merriment among the settlers, and the red men are told they are the ones who are at that moment accepting hospitality, and that they shall take their squaws and clear out. This sinks slowly into the brain of the old chief, but he has learned the white man is to be obeyed, accepts it with bowed head and in silence. Then, picking up their poor little bundles they slowly exit, to find a home further South, where the white man has not yet come.

Scene V. The little family have found a new home in the everglades of Southern Florida. We see the old chief standing before his hut of palm leaves and moss, but his head is bowed in grief, and all the tiny village is silent. For Che-e-ho-la's beloved squaw is dying. Her body convulses in the death struggle, and then falls limp. Til-e-ko tears her hair in grief, but the old chief rises to his feet and steels himself to meet this terrible new grief which has come upon them.

Scene VI. This is the funeral bier of young trees and palms which has been raised to receive the body of the squaw. The funeral train enters. She has been wrapped in a blanket and carried by two friends. Behind comes Che-e-ho-la, divested of turban and neckerchief, his head bowed in grief. On the bier the body is tenderly placed, palms are reverentially laid over it, and then all facing the East, her spirit is commended to the rising sun. Now the bearers kindle fires at head and foot to light her on her way to the Happy Hunting Ground, and then grief stricken and rending their hair, the rest of the procession make their way home, leaving the chief alone with his dead.

Scene VII. Again we see the village, but its peace is again about to be disturbed. For a U. S. officer and orderly approach on horseback, and calling together the Seminoles, read the edict that all must leave Florida for good and all, hereafter to make their home on the reservation allotted to them, with the Creeks, in Arkansas. In vain the old chief pleads for his people. Kind words and promises are held out, and they proving unavailing, threats are offered those who prove disobedient. They depart and Til-e-ko and her husband approach, trying to assuage the grief of the old man, and telling him all must obey. But he does not answer, standing unrelenting and bitter.

Scene VIII. But the edict of the government must be obeyed. A week later, and they are on their way to that other country, escorted by two soldiers. Che-e-ho-la pauses to take one long farewell look at the home he loves so well, but the harsh order, "Move on," again falls upon his ears, and with blinded eyes he staggers out. Now we see them in the last trek out of Florida. Footsore and weary all are, but still come the harsh commands they have heard so often, "Move on," and so they stagger on their way.

Scene IX. Years pass before we again see our chief in the hills of Arkansas. He and his family are encamped with other tribes along the side of a dashing little mountain stream. His grandchildren play about him, but he is oblivious to everything, staring moodily, his thoughts far away to the everglades in the South. Til-e-ko offers him his pipe, but he scarcely sees her—Shon-tee approaches with his gun, wishing the old man to accompany him hunting, but Che-e-ho-la

shakes his head sadly. He has no desire for anything this life can give him. His heart is breaking for Florida and the scenes of his youth.

Scene X. A week later and the old chief lies on his bed, sick unto death. Til-e-ko and Shon-tee stand watching fearfully, while the Medicine Man performs his peculiar rites, and gradually the old chief's eyes droop and he sleeps. His daughter and her husband steal away, fearful lest their presence may awake him. But scarcely have they gone, when fever rouses him again, and he staggers to his feet, for he has been dreaming of Florida. The call is too strong, and he will resist it no longer. He will return, see the old home in the everglades once more and then die on the grave of his squaw. Excitedly he dons his turban and taking the little box of paint, with which to smear his face before he dies, follows the beckoning fingers and thus begins his long, weary pilgrimage back home to die.

Scene XI. Many miles has Che-e-ho-la covered on foot and by dugout. Many times has he fainted from weariness and been unable for days at a time to drag his aching body any further. But never once has the heart of the old chieftain faltered, and the fever which is consuming him is not greater than the fire of his desire. And so, at last, by river and through swamp, he reaches the place where once his palm wigwam stood. His heart almost stops as he draws near to gaze on it again. The scene that meets his eyes quenches the fire that has so far buoyed him up, for he sees a lumber camp and mills, with its white-faced workmen, and the still forest air re-echoes with the sound of the axe, and short sharp commands. With a heart now completely broken, he drags his weary footsteps out, hoping for enough remaining strength to bring him to the last resting place of his squaw.

And so he reaches it and taking from his scarf the paint he has carried through all these weary miles, smears his face, and meets the death so welcome to him now. The shades of night close over and wrap him in encircling darkness and so we leave him, poor victim of the onward march of the white man.

## LUBIN MFG. CO.

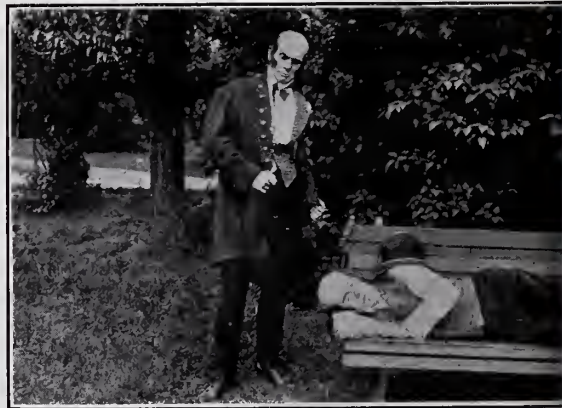
"GRANDFATHER'S GIFT."—Two sisters each has her love affair. The elder loves a man approved by her choleric father and her announcement of her engagement is received with a pleasure marred only by the almost immediate confession of a secret marriage between the younger girl and a man whose poverty is his only demerit. But poverty is a disgrace if not a crime in the eyes of the father, whose own success has led him to become intolerant of others and he refuses to forgive his headstrong daughter and declares that henceforth he has but one child. The young couple do not care about the loss of money that the situation entails, but they do regret the estrangement, though they are happier in their modest little home than the elder sister in the elegant mansion her father's liberality has provided. Time passes and the favored grandchild is to have a birthday. Of course grandpa is invited and there is the pleasant supposition that his birthday gift will be commensurate with his love for the little one. The parents send off the tactfully worded note of invitation and wait expectantly. But the grandfather cannot come and plans a surprise for the birthday gift. He purchases a pair of boots, and in each tiny toe he stuffs a bank note of large denomination, chuckling as he fancies the surprise of the mother when she finds that in spite of their apparent roominess the boots do not fit. The gift he dispatches by his body servant and the selfish mother eagerly opens the package. When she finds that instead of the lavish gift she anticipated there is only a pair of cheap boots she throws them out of the window in disgust, and vents her temper in a rage of tears. The boots, lying upon the sidewalk, attract the attention of a tramp, who sees in them the price of a drink, but before he reaches a saloon he begs food at the back door of a humble home. The housewife gives him a generous meal, and in his gratitude he gives the shoes to the

baby clinging to its mother's skirts. Delighted with the gift the mother seeks to try them on the child, but there is trouble with the fit and investigation discloses the fact that there is money stuffed in the toe. The other shoe also contains a note asking that the child be brought to its grandfather. The mother—who is the younger of the two sisters is delighted. Her father is noted for his eccentricity, and it is not unlike him to test her through the medium of a supposed tramp. Delightedly she prepares the little one



for the visit and with her husband sets forth for the house. To her surprise she finds that she is not welcome; the father does not understand the reason for the visit and permits no explanation. They are about to turn away when the other child enters, and taking her little cousin by the hand leads her again to the old man. Now his reserve breaks down and with a sob he gathers the two children into his arms and reaches forth his hand for the daughter he still loves so dearly. Her sister, too, shares in the reconciliation and the family, once more reunited, gather about the old man as the picture closes.

"OFFICER MULDOON'S DOUBLE."—Officer Muldoon is tired, for there was a hurry call for the reserves the night before, and he lost a lot of sleep. It is dereliction of duty, but tired nature craves repose. Muldoon strips off his coat, removes belt, club



and hat and stretches himself upon a bench in the park for a quiet nap. Reginald Plantagenet, "late with Charles Frohman," but still more lately leading man of the Plantagenet Players, is walking back home after the collapse of the 10-20-30 venture. He almost succeeds in getting a pie but the standkeeper is wise and wants his money first—an apparently uni-

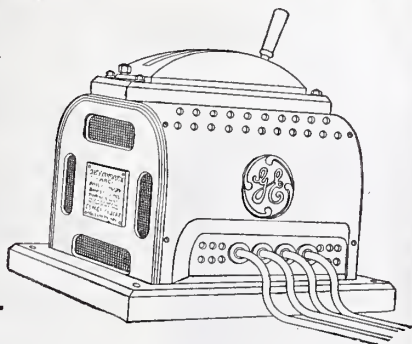


# EDISON KINETOSCOPIES

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versal proposition that has kept Reginald from eating for the past two days. Passing through the park Reginald spies the sleeping beauty on the bench and an idea strikes him. The uniform is more or less a free pass to the courtesies of the corner stands and with the aid of make-up Reginald soon transforms himself into the double of the faithful preserver of the peace. Jauntily swinging the club he starts out on a foraging trip. He would have gotten away with it had it not been that his appetite was stronger than his judgment. He eats the entire stock, despite the protests of the tender and moves on to the next stand while the bankrupt purveyor of food goes in search of a less voracious policeman. He finds the inspector and they go to look for the offender, being joined by others whose stocks have been wiped out. Meanwhile the joyful tragedian has returned to the park. The borrowed regalia is returned and Reginald seeks a more secluded spot for his own nap. Heavy feeding had made him sleepy and without bothering to remove the make-up he falls asleep. The inspector locates Muldoon and all are agreed that he is the offender, but his earnest protestations of innocence carry conviction and further search is made, Reginald is located and—well, the rest can be imagined.

her agitation betraying the real state of her feelings. But the note was a ruse. Pinto, partly for revenge and partly through the evilness of his passion, has plotted with some of his companions to gain possession of Emily and when they are a safe distance from the ranch his fellows seize the little boss and



"THE NEW BOSS OF BAR X RANCH."—The new boss is a woman, but that interesting discovery is not made until Dick Shirley, waiting on the station platform and looking for a man to alight from the Overland, steps in to prevent Ricardo Pinto from insulting a woman passenger. The dainty little woman asks Dick if he can direct her to the Bar X Ranch and Dick is taken aback. The letter merely stated that E. R. Dunn would arrive to take possession of the newly purchased property and no one supposed that the E stood for Emily. Dick helps her into the wagon and they start for the ranch. Out in front of the ranch house the boys are sunning themselves and wondering what the new boss is going to be like. When they see a woman in the wagon with the foreman there is a hurried sprucing up and they do their best to impress the new arrival with the elegance of their manners, with the result that they overdo and become ludicrous. The new boss fits very easily into the new life and the riders fairly worship her. She is pleasant to all, but it is broad shouldered Dick Shirley who seems to be the favored suitor, and this is made more apparent when Pinto comes with a note, presumably from Dick, saying that he has been hurt. She hurries with Pinto to the scene of the accident,

carry her off to their shack in the tangled growths of the foothills. Soon Dick and the other punchers come riding up to the ranch, wondering why there is no cheery word of greeting. One of the men picks up the note the boss has dropped and in an instant they are all astir. An Indian marks the trail, and while the others mount he follows the tell tale tracks across the country leading eventually to the shack where Emily, bound and powerless, has been tortured by the threats and caresses of the roughs. It is but the work of a moment to release her and a second later Pinto is caught unawares and compelled to raise his hands. One by one the others emerge from the shack to be surprised into bloodless surrender, and they are bound with the ever ready lariats and taken off to the ranch to be held until the authorities can be reached. Dick shares his saddle with the little boss, and when home is reached and she slips from the horse's back into his willing arms it is to rest there contentedly until one of the other riders, coming upon them unawares, ropes them with his lariat.

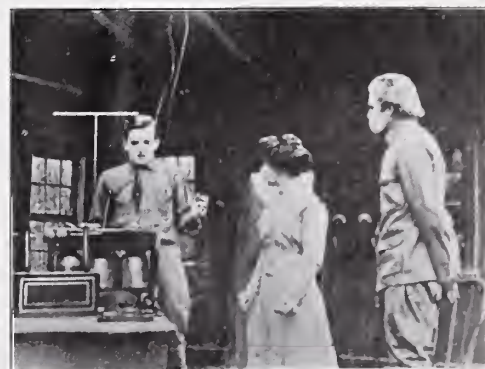
### G. MELIES.

"LOVE'S 'C. Q. D.'"—Cynthia Moore, daughter of Colonel Moore, of the —th Cavalry, who is commander of an army post near the Mexican frontier, is much beloved by two junior officers in her father's command. They are Lieutenant Robert Bright and Lieutenant Arthur Hartley, both graduates of West Point, where they had been rivals during their academy days.

This rivalry, which had been friendly at West Point, became very bitter when they were both assigned to Colonel Moore's post and met his attractive daughter, and the true nature of the two men began to assert itself.

Under the influence of Cynthia's smiles, Hartley worked with a will, mastered the intricacies of frontier strategy, proved himself in several tight places and won the respect and esteem of the Colonel. Bright, on the other hand, became surly and morose, drank a great deal, and placed himself daily farther and farther away from Cynthia and the hope of winning her.

Hartley took up the study of wireless telegraphy, so necessary in manoeuvres in latter-day warfare, and



perfected himself in it. He also taught it to Cynthia, and when they were bending over the sender, with the blue spark hissing and biting as it leaped through the air, with their heads in proximity and their hearts beating time to the mysterious dots and dashes of the





# Essanay Films



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### "BURLY BILL"

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It is another pretty baby picture with an especial appeal to the ladies, the children, and all lovers of children.

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### "THE RANCHMEN'S FEUD"

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Another Western dramatic of exceptional interest.

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Morse code, it was all that Hartley could do to keep from blurting out his deep love.

The agony that Bob Bright would undergo when he would see them thus together can only be understood by one who has suffered from the pangs inflicted by the green-eyed monster, Jealousy.

Hartley has invented a portable wireless instrument which may be carried in one's pocket, and he repairs to a spot away from the fort to test the success of his invention.

Cynthia is at the sender in the wireless room at the post, and receives his call. Distinctly there comes to her the query, "Cynthia, are you there?" and she flashes back the reply, "Yes."

Overjoyed at the success of his invention, Hartley is emboldened and flashes through the sunshine, "Cynthia, I love you." Cynthia receives the message O. K., but the ardent lover, ensconced in a distant tree top, is surprised and chagrined when his receiver spells: "Your instrument must be out of order."

Hartley feels that he is successful in his love affairs, however, and Bright, with the eyes of jealousy, knows that he is. In this extremity, when he can stand it no longer, he resolves to destroy Hartley, and conspires with a band of smugglers and desperados, which infest the frontier, to waylay Hartley, with the intention of killing him.

This is done, but the revengeful Lieutenant cannot forbear a sight of his rival, and so accompanies the party who abduct Hartley.

The latter realizes his fate, particularly as he is kicked and cuffed by Bright, but instead of being killed at once, he is allowed to suffer until sunrise of the following day.

He is placed in the courtyard of an old ruin, from which it is impossible for him to escape, as his captors guard the entrances as well as tie him up. By cutting the ropes on a jagged stone, he succeeds in freeing his hands, and taking the wireless instrument, which has been unmolested by the ignorant bandits, he sends Cynthia the well known distress signal, "C. Q. D." She receives a call, but cannot locate it, but soon through the air comes the words from Hartley, telling of his plight and the place of his incarceration. Bright is present, endeavoring to press his suit, and is annoyed by the call from the wireless machine, which he does not understand. Cynthia, as soon as she can get rid of her undesirable visitor, excuses herself and rushes to her father with the news. The latter immediately despatches a troop of cavalry to the spot, and in a pitched battle the bandits are defeated and Hartley is rescued. Bright is not aware of the miscarriage of his plans, and has sought out Cynthia with the intention of again declaring his love. Cynthia is overcome with horror of the man, and will not

listen to his protestations. Maddened by her actions, Bright takes her in his arms just as Hartley enters the wireless room. Bright is astounded to find his rival unharmed, and when Colonel Moore tears off his shoulder straps in indignation, he leaves the post and the service. The story has a happy ending, and one can almost hear the wedding bells in the air.

### PATHE FRERES.

"THE FLAG OF COMPANY H."—It is during an Indian uprising that Company H, accompanied by its mascot, a fine bulldog, is encamped on a hill. A party of Indians overpower the sentries and attack the camp. Company H, although hopelessly outnumbered, bravely endeavors to repel the onslaught. The captain seeing all is lost, orders the sergeant to take down the flag from its post, and to secretly bury it in order to prevent its being defiled by the Indians. The sergeant does this, watched by the dog, and he has barely time to report back before the captain falls mortally wounded and the rest of the brave company gradually



succumb, the sergeant alone not being killed outright, he being severely wounded and half covered with his comrades' bodies. The Indians having taken possession of the camp, proceed to search for the supply of liquor, and finding it soon become senseless from continual overdoses of the firewater. The sergeant after a great effort succeeds in freeing himself sufficiently to call the dog, who responds to his whistle and he then gives this almost human animal his instructions. Jumping over the prostrate bodies of the Indians the

dog proceeds to the spot where the flag is buried and with his paws removes the earth covering it and taking it in his mouth dashes off. In so doing, however, he arouses some of the Indians, who have now slept off their stupor, and who start off in pursuit on horseback. Across mountain, valley, stream and ravine this four-footed hero dashes, pursued by the blood-thirsty redskins, until finally he reaches the



main camp of the regiment. Suspecting a tragedy, the colonel orders the bugler to sound the alarm, and as soon as the men are assembled the regiment, led by the brave dog, dashes for the scene of the fight. Arriving there it is short work for them to repel the Indian warriors and retake the camp.

The sergeant is discovered and half carried, half walking, is taken to the colonel, to whom he relates the events as they happened. The exertion of telling his story is too much, and he falls dead from his wounds at the colonel's feet. With bared heads, while the faithful animal licks the face of the last of the gallant company, the colonel spreads the flag saved from desecration over the dead body, and then this animal desolate at its loss lies down beside the dead body, determined not to be parted even in death.

This finale is one of the most wonderful scenes ever laid before the picture loving public, and it will be a marvel to all how it was possible to obtain a dog that would perform throughout this film with such wonderful intelligence.

"THE EMPTY CRADLE."—The home of a police sergeant is desolate owing to the loss of his only child, whose cradle is a silent witness of his and his





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# EDISON FILMS FOR JUNE 14 and 17

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## OTHER EDISON FILMS

**THE HOUSE ON THE HILL.** A snappy story of adventure with splendid light and scenic effects throughout. A gang of counterfeiters, whose rendezvous is a supposedly haunted house on a lonely hillside, is accidentally stumbled upon by a young novelist and captured after a thrilling fight. A film replete with mystery and action which will hold your audience enthralled from start to finish. No. 6642. To be released June 14th. Code, Virgular. App. length, 745 feet.

**A CENTRAL AMERICAN ROMANCE.** Produced with the assistance of the officers and sailors of the U. S. Battleship "South Carolina." A melodrama that will quicken the pulse of every American. A young American adventurer, whose chivalrous nature brought him to imprisonment and the death sentence in a Central American town, escapes at dawn through the aid of a black-eyed senorita and leads a band of "Jack Tars" to the rescue of his fellow prisoners. Your audience will watch the escape and rescue scenes with bated breath and, when the Stars and Stripes emerge triumphantly from a bitter fight, will burst into spontaneous applause. No. 6643. To be released June 17. Code, Virgullilla. App. length, 1000 ft.

## SPECIAL

## FOURTH OF JULY FILM

**THE STARS AND STRIPES.** (A story of Paul Jones). A picture that throbs with the glorious spirit of '76 of danger and heroism, liberty, patriotism and love. In it is graphically depicted the terrific battle on the high sea between the "Bon Homme Richard" and "Serapis." Realistic, thrilling, inspiring—an indispensable Independence Day film. No. 6648. To be released July 1st. Code, Vlaggestok. App. length, 1000 feet.

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**EDISON MANUFACTURING CO.** 73 LAKESIDE AVENUE, ORANGE, N. J.  
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wife's grief. Weeks go by and the sergeant, grave and changed, is on his rounds when he finds an old woman worn out with cold fatigue, clasping a baby in her arms, and who is homeless and penniless. She is led to the station house, where the warm-hearted police look after her. The cold and fatigue, however, have been too much, and she falls over dead, leaving the babe bereft of its last friend. When the question of placing the child in safe keeping is brought up, the



sergeant offers to take it to his own home and later he is seen entering his home with the baby under his cape. His wife is dozing, and stealthily approaching the empty cradle he slips the child in. A few minutes later a plaintive cry startles the woman out of her sleep and turning to the cradle she is astonished to find the baby. Her husband exclaims, and his wife compassionate gladly takes the little one to her heart.

**"LUCY CONSULTS THE ORACLE."**—To lift the veil that shrouds the future, and know the mysteries of her destiny is the desire of Lucy as she hesitates to accept her lover's proposals. As if in answer to her thoughts a peddler offers her through the window a



book by means of which a speedy answer to any question affecting the future can be easily obtained.

So Lucy takes the book, and alone with her maid the questions are put and answered until having satisfied herself as to what the future will bring she at last makes her decision.

**"DIMITRI DONSKOJ."**—The Trepoff family consists of four members, father and son, both woodcutters, and mother and daughter, who are happy, although extremely poor. There comes a day, however, when father and son are seized by Tartar soldiers and carried before the Khan, who calls upon them to abjure their faith. The son, striking the proffered Koran to the ground, emphatically refuses, and is killed on the

spot by the tyrant. Trepoff escapes and regains his home. The Tartars follow him and carry off the daughter before the despairing eyes of her parents,



both too old and helpless to offer resistance. Trepoff then appeals to Dimitri Donskoj, the valiant defender of the oppressed Russians, and at the head of a few followers Dimitri invades the Tartar camp, rescues the girl and restores her to her father.

**"TWENTY-FOUR HOUR AUTOMOBILE RACE."**—A topical event of great interest, recently held at Brighton Beach Course, Coney Island, New York.

**"FLOATING TO WEALTH."**—Bothered by his creditors whom he is unable to pay, Mr. Moneyless retires to his wretched bed. In the night the Paris floods reach his room, and flooding it the bed floats out through the streets, and it is seen floating for many



miles, an unusual and amusing spectacle. Ultimately it floats into the parlor of the house of a wealthy woman, where he awakes and saves the owner and her money. In return for this she agrees to marry him, thus freeing him of all his cares.

**"AN UNEXPECTED FRIEND."**—A neighbor calls on a working man and borrows one of his hardy earned dollars. Some weeks after, owing to a strike, he is himself in want, with his child sick and unable to purchase the necessary medicine. He tries to obtain the return of his loan, and ultimately to get rid of him she knowingly gives him a counterfeit dollar piece. Overjoyed, he rushes to the drug store, and tenders it in payment for the medicine. The druggist sees that it is false and has him arrested. The policeman on his way to the lockup allows him to go in and kiss

his sick child. At the station house the policeman, overcome by the sad sight, substitutes a good piece for the bad one, and the charge falls to the ground.



A few months after we see the working man, restored to prosperity, and his child well again, welcoming the policeman to supper at their home.

## SELIG POLYSCOPE CO.

**"THE BARGE MAN OF OLD HOLLAND."**—Almost every country has been photographed threadbare, but strange to say, dear old Holland, with its great romantic beauty, has so far escaped, and it remained for the great Selig firm to add the new field to its pictures of the world. The theme of this great subject has its origin in the town of Bergen-Op-Zoom. Holland is as historical as it is romantic, and one needs only to read the great books of fiction stories built in and around the Netherlands to appreciate the fascinating atmosphere possible as a background for this picture.

Johan Detlefsen was poor, but of high moral traits. Reared in the country town of Bergen-Op-Zoom, with only his trade (that of bargeman) as a livelihood. The seasons being short, he finds the winters long and tiresome. Johan's wife had died and left with the father the baby boy to care for and bring to manhood. Misfortunes came upon him and he pleads for work for the sake of the motherless babe—is refused. In desperation he cast the boy adrift in an open boat, hoping heaven would reward him by some kind person chancing to find the baby and adopt him. He finds a purse of money, but too late—the bargeman had found and cherished the little wanderer. Four years later the stork visits the bargeman's home, and Johan has drifted out into the cruel world. Fifteen years roll by; the children are grown up when one day the father chances to meet the boy—his son—and recognizes him; buys a share in the barge to be near him. In time the boy and girl show plainly their love for one another. The father of the girl, while drunk abuses her, and she in turn is defended by the boy Johan, in defense of the children, throws the bargeman into the river. The adopted boy plunges in to save him and the struggle is too much and the father dives into the water and saves both—makes known his identity and the boy and girl, no longer brother and sister, pledge their love and are happy in the thought of the bright world that has just opened before them. Without doubt one of the most beautiful pictures ever turned out by the Selig Polyscope Company.

**"THE RANGE RIDERS."**—There has been and always will be a demand for the Selig Wild West pictures. Others have attempted, and some have given fairly good pictures of the plains, but for real detail and great ensemble pictures, none have approached the great subjects by Selig.

In presenting his latest, "The Range Riders," w



# ★ MELIES RELEASES ★

## June 9, 1910 LOVE'S "C. Q. D."

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feel confident that it will only tend to farther enhance her past reputation of this firm. Each year the unique surroundings and novel characters of this great and typical American custom is becoming more and more obsolete in a few short years will be entirely extinct. Can you imagine a more exciting or sensational picture than a great cattle stampede—curbed by fearless cowboys and dauntless riders of the Western range horse? The roping and throwing of the long-horns, the invasion of the camp by the notable redskins—an ensemble picture of unusual merit, carrying with it a theme of love, hatred and revenge—making a picture so true to nature, simple in plot and construction, that its advent will be a feature on any program.

Two sisters own a large Western ranch. Mary, the elder, is in love with Tom Mix, the county sheriff, and the foreman of the ranch is displeased with her attention to him and his actions make it necessary to discharge him. He then becomes a cattle rustler and arch enemy of the sheriff. A raid is made on the ranch one night and a number are wounded. The sheriff swears vengeance and organizes a posse to rid the county of the outlaw element.

### VITAGRAPH COMPANY.

"A MODERN CINDERELLA."—History repeats itself, and each succeeding generation enacts the same comedies and dramas, only in a different guise. This Cinderella is up-to-date. She and her sister Jane receive an invitation to a reception. Jane, selfish and arrogant, is carried away with her own vanity and anticipation of making a "hit" and being the belle of the evening.

Cinderella, her sister, looks at her simple and ordinary dress, which is the best of her limited wardrobe, and says she will have to wear it or stay at home;



Jane says she will look like a "frump," and be out of place, anyway. Poor Cinderella decides to remain at home. Mrs. Marvin, an elderly visitor, happens into the room and Cinderella, always kind and thoughtful, makes the old lady comfortable. She is attracted to the display of Jane's finery and asks the reason. Cinderella tells her all about the reception. Mrs. Marvin asks her if she is going, and Cinderella tells her she has nothing to wear, and that Jane has advised her to stay at home. The kind old lady comforts her and, assisted by the sweet young girl, leaves the room, mentally resolved to have Cinderella go to the reception. She purchases a complete outfit for the girl and sends her to the festivities with the understanding that Cinderella will leave promptly at midnight. At the dance she is the center of attraction and the envy of her sister Jane, who recognizes her charm and grace.

In the midst of the dance Cinderella loses her slipper, and a handsome young fellow picks it up, looks for the owner and finds Cinderella, who denies ownership. He is charmed by her natural girlishness and sweetness. The clock is tolling the hour of midnight,

and hastily she runs out of the room, displaying a pair of pretty ankles and an unshod foot, which the young man mentally notes.

Looking more closely at the slipper, the young man discovers the name of the shoe dealer stamped inside it. He goes to the dealer, finds out the purchaser, who proves to be Mrs. Marvin, his grandmother. He traces the ownership to Cinderella, to whom he restores the slipper, proposes and whom he weds.

"OVER THE GARDEN WALL."—Making the best of her genteel poverty, our heroine prepares to attend the dance to which she has been invited, and, after surveying the general effect of her plain and somewhat passe attire, goes on her way with a painful self-consciousness to the home of her friend.

She is looking at the dancers, feeling that she is shunned and forgotten when a young military officer, noticing the sweet, refined girl sitting alone and pensive, speaks to her and pays considerable court to her. While they are enjoying each other's company he is handed a telegram, calling him to the Philippines for two years and commanding him to report at



once for duty. He bids her good-bye and hurriedly leaves the house.

Ten years later the young girl of the romance with the young army officer is a poor widow with a child, a fine little fellow of nine years. She is living in a nice neighborhood, and the young officer, who is a wealthy widower with a sweet little daughter of eight, moves into the house next door. While we are acquainted with the hero and heroine, they themselves are not as yet aware of who the other is until the children become acquainted over the garden wall, and through them the romance of the chance acquaintance at the dance is brought to their minds, renewed and brought to a very pretty and sweet finish by their betrothal, which is unanimously seconded by their children, who, in fond embrace in imitation of their parents (like father, like son; like mother, like daughter), look approvingly over the garden wall.

"THE ALTAR OF LOVE."—Parental love is often called upon to make sacrifices upon the altar of love which rend the heartstrings and which test to the snapping point the tie that binds. Any one who has had this experience can appreciate the position of the poor immigrant in the scene before us, who has come to this country with his little child and is stricken with a debilitating sickness, and, unable to take care of his little one, is advised by the doctor to give the child for adoption to a wealthy family who have advertised for a little girl of her age.

The poor father is rent with a thought of his child's welfare and his own love for her. At length he consents, and the doctor brings the family who have advertised to the man's home, papers are signed and the little girl is taken to a home of luxury and wealth and given every advantage possible. Taken to the

hospital, the poor immigrant recovers his health, secures employment, and fifteen years later is a partner in a business, and a very successful man. The wealthy man who adopted the immigrant's child is in financial trouble and calls on the business partner of the immigrant for relief. The immigrant overhears the conversation, recognizes the man as his daughter's adoptive father, gets his address and as soon as possible calls at his home.

He offers his assistance, loans him the money he needs, makes himself known to the man of wealth, who tells his daughter that his friend in time of need

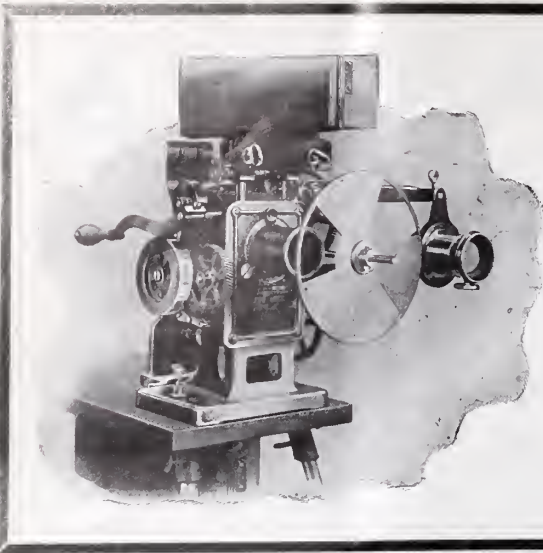


is her own father, who sacrificed her on the altar of love to his care and protection when she was a little child. The daughter puts her arms about the men's necks, kisses one, then the other, and says: "I have two fathers, and I love them both."

### BIOGRAPH COMPANY.

"A CHILD OF THE GHETTO."—The hand of Providence is ever ready to aid the helpless and afflicted; to stay the incitant of injustice—though conditions may appear contradictory. The longest way around is sometimes the surest, and as the sting of the whip urges the beast of burden, so the slings and arrows of fortune urge us to greater endeavor. At the visitation of the Angel of Death in the little home taking off the poor widowed mother of little Ruth, the poor orphan realizes she must henceforth fight life's battle alone. From her squalid room in Rivington street, New York, she goes through the Ghetto looking for work. After a time she secures a bundle of work at a shirt factory to take home and finish. She completes the lot and starts back to receive the pittance with which her labor is to be rewarded. As she enters the office, the scapegrace son of the proprietor is imploring money of his father, who positively refuses to accede. The youth is desperate, and while the father is examining Ruth's work, he extracts several bills from his father's wallet, which lays on the desk. The loss is discovered and the boy fearing detection, contrives to have Ruth blamed by slyly placing the notes in her work bundle, where they are found in the search. Officer Quinn is sent for, but before he arrives Ruth seizes upon a chance to escape, realizing her inability to prove her innocence in face of the convincing evidence, and makes her way to her room, but as her name and address are on the books and her face has been seen by the officer, he finds little difficulty in trailing her. She eluded him, however, by going down the fire escape and boarding a trolley car bound for the suburbs. All trace of her is lost by the officer in the congestion of Rivington street, and when the car makes its last stop she is well out of reach of her pursuers. On she trudges until she faints from exhaustion and is found later by a young farmer, who brings her to the house and puts her in the care of his mother. Here she is treated as one of the family, and her hitherto sorrow clouded existence changes to sunshine. Here she learns to





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smile. As time goes a strong attachment grows between the young farmer and herself until a betrothal is imminent. At this time Officer Quinn is accorded a vacation, and with a friend goes for a day's fishing at the brook that borders the farm. Desiring some milk, he goes to the house to procure it. The young farmer and Ruth are standing at the well, he on the point of proposing, when Quinn appears. The farmer offers to get him some milk, and while awaiting his return the officer is struck by the seemingly familiar face of Ruth. After he returns to the water's edge he still puzzles, until at last it dawns on him who she is, and he goes back with the intention of doing what he deems his duty, but the couple are now betrothed, and a glance in her honest face convinces him of her innocence, and instead of arresting her he wishes them luck. The subject is of a most interesting nature, while the scenes in the Ghetto are the most realistic ever attempted.

"A VICTIM OF JEALOUSY."—"All other passions have their hour of thinking, and hear the voice of reason, but jealousy breaks at the first suspicion into frenzy and sweeps the soul in tempest." These lines of Francis were never more clearly demonstrated than in this Biograph story. It shows the extreme unreasonableness of a person obsessed with this, what might be termed disease. The young husband's irrational jealousy makes him suspicious of every attention bestowed upon his wife. Even the minister, who performed their marriage ceremony, making a pastoral call, annoys him. They attend a social gathering, and his ill-concealed perturbation at his young wife's affability with all present spoils her evening's pleasure, and finally induces her to ask to be taken home. Arriving home, a stormy scene ensues, and there might have been a separation but for the wife's subtleness in placing within his range delicate reminders of her own gentleness. He is awakened from his present dementia and promises never to act so foolishly again. The next morning as he is about to leave for his office, he is sincere in his protestation of faith, but upon returning to his library to secure some business papers, he hears a man's voice issuing from the reception room, and upon entering finds his wife's milliner, who has come with her hat. He orders the man out and unjustly upbraids his wife. Not only that, he instructs his valet to watch. This, of course, is fine for the valet, as he sees gain in it. During the afternoon lady friends of the wife call and beg her to accompany them to the art studio to look over some paintings they think of purchasing. While at the studio, her friends are called away for a few moments and ask her to wait until they return. Meanwhile, the valet has learned of the wife's visiting the studio and so informs the husband. The intelligence throws him into a frenzy, and rushing home, secures a revolver and loads to avenge his fancied wrong. The wife's sister sees this and hastens to apprise her of her danger. Up to now the friends have not returned and the wife is placed in a very embarrassing position, but the sister hurries her into an adjoining room from which she escapes by another door for home. Unfortunately, the wife in her haste dropped her scarf which the husband recognizes, and dashing into the adjoining room, just as the other door closes behind his wife, finds his sister-in-law, who claims the scarf. Returning home he finds his wife, who confesses that she really was at the studio, and relates the details, which are corroborated by her friends, who now appear. The wife's patience is tried to the limit and she determines to leave him at once, so it is only upon his solemn promise never again to mistrust her that she remains.

### EDISON MFG. CO.

"THE SHYNESS OF SHORTY."—Shorty of the Bar X was evidently a favorite character of Mr. Beach, for he has given us several stirring stories in which Shorty is the grotesque hero. In the one which is the

subject of this film we see Shorty arriving at the roadhouse of which one Bailey is the proprietor. The place is like many Western hotels far removed from any other habitation, and is a stopping point for cattle men crossing through that section of country. Shorty is a peculiar character. His legs are bowed beyond the usual limit and are out of proportion with the rest of his anatomy. His shoulders are broad and his arms are long and brawny. Facially Shorty is far from being a beauty. His predominant traits are sensitiveness as to his personal appearance and bashfulness in the presence of women, for whom he has a most chivalrous regard.

As he arrives at Bailey's place, Hot Joy, the celestial who presides over the culinary department, sees fit to laugh at Shorty's make-up. Shorty fails to appreciate the joke and literally mops the floor with the said Hot Joy, whereat Bailey shows amusement. Shorty, seeing Bailey laughing, inquires if he is laugh-



ing at him. Bailey is quick with his apology, which he seconds with an invitation to the bar. Shorty accepts and, as he is about to take a drink, sees a reward notice offering \$5,000 for the capture of the Tremper gang of cattle thieves, signed by Ross Turney, the sheriff of the county. He and Bailey have some conversation about this. Finally Shorty leaves the bar to unhitch his team.

While he is in the barn with the horses Ross Turney and his young bride arrive and register at Bailey's. After Shorty has unhitched his team he leaves the stable to go into the hotel when Hot Joy, who is passing with a bucket of fresh water, mutters some Chinese imprecation which falls upon the ears of Shorty. Hot Joy makes a quick exit, but not altogether a voluntary one, for he is tightly grasped in the powerful hands of the little teamster of the Bar X.

Bailey and the young sheriff, Turney, are conversing over the exploits of the Tremper gang and Turney's confidence in being able to capture them, when they hear some startling noises in the region of the kitchen. Shorty rushes into the room violently gesticulating and complaining to Bailey about the action of Hot Joy and telling him what he would like to do to the celestial. The sheriff chuckles, whereat Shorty turns abruptly upon him and asks him if he is laugh-

ing at him. The sheriff tries to pacify Shorty, but is no avail, for he is mad all the way through. He grips Turney in his powerful hands and something startling is apparently going to take place when Mrs. Turney comes into the room. The sound of her voice stops Shorty, who bows gallantly to the sheriff's wife and is introduced to her by the sheriff. Bashfully Shorty backs away and shows that he wishes the floor would swallow him up.

Shorty again meets the sheriff and his wife at the dinner table. He is seated opposite Mrs. Turney and several little courtesies of the dinner table are mutually extended. While they are dining there a rive in the outer room a party of rough looking characters, none other than the famous Tremper gang, Bailey meets them and is evidently in their confidence, for he immediately apprises them of the presence of the sheriff and his wife. He tells them to wait until all is quiet, when he will signal them from the window of the hotel bar. They sneak away, a quiescing with Bailey's instructions.

Night comes on—all have retired. We see Shorty coming into the darkened barroom in a despondent frame of mind. He is evidently meditating upon the fact that he will never know a woman's love. The proximity of the bar suggests to him that he drive his moroseness by imbibing spirituous liquor. To this he proceeds to do. Half an hour later we see Shorty still busy with the bottles and in a state of deplorable inebriety. While he is in this condition Bailey comes down the stairway with a lighted candle and wigwags at the large window. Shorty can't quite make it out and from his crouching position behind the bar awaits developments.

The Tremper gang enters the room and is conducted by Bailey up the stairs. They enter the room of the sheriff, and before he can help himself, pounce upon him. Shorty in the bar below hears the shriek. Turney's wife as she is struck down by one of the roughs. He shakes himself violently, draws his forty-fours and prepares for action. His mind is befuddled, but he manages to get a hazy idea of what is going on. As the gang enters the room with the captured sheriff and jeers him, something which the sheriff says starts Shorty to action. In a drunk way he covers the gang with his guns. One of the thinking Shorty too drunk to shoot straight, takes chance at drawing his weapon, but Shorty is the with his trigger finger, and the outlaw suddenly comes a wiser man and throws his hands skyward. Shorty backs the crowd up against the wall, at which juncture Mrs. Turney comes down the stairway with her husband's revolver. She quickly releases Turney and at this point the startled guests of the hotel enter and come to the aid of the sheriff.

Shorty, of course, is made the hero of the occasion. Mrs. Turney showering him with expressions of gratitude. Turney tells him that he will get a \$5,000 reward. Shorty declines it and offers it to his bride as a wedding gift. This is refused. Shorty, in a semi-sober condition, suggests that they divide the reward, half to Mrs. Turney and half to himself. The arrangement is finally made.

The end of the picture is a surprise to Shorty and will be to the observer. All have left the room. Shorty is gradually gathering together his benumbed senses, when Mrs. Turney, in a spirit of mingled gratitude and good humor, darts into the room, places a kiss on Shorty's lips and as quickly darts out again.

Altogether a film which is out of the ordinary, and which blends humor and pathos in a fascinating way. The Edison players do complete justice to the part assigned them, and the scenic and photographic qualities are entirely adequate.

"MR. BUMPTIOUS ON BIRDS."—This clever film introduces the lovers of the silent drama to a character whose name, "Bumptious," expresses exactly what he is—a stout little man who considers that he is a little smarter and a little wiser than the rest.



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the world and who constantly fulfills the adage that  
"Angels rush in where angels fear to tread."  
The first evidence of his character becomes apparent  
in the film when, his wife's pet canary having  
been killed, we find him at a taxidermist's arranging  
to have the pet stuffed. He considers the price ex-  
orbitant and nonchalantly intimates that he can do  
the work himself equally as skillfully and at a con-  
siderably lower figure. The old taxidermist smiles,  
Bumptious, wagging his head, takes himself off  
and consults numerless books until he feels that he is



"THE BELLRINGER'S DAUGHTER."—The sweet  
music of Tom Moore's song often greets our ears, but  
rarely does the sound of the evening curfew bell ring  
out its knell of parting day, or ever send its sweet  
melodies across the Western sky at the twilight hour  
as it was wont to do in old England when the famous  
Irish poet wrote his immortal lines.

It was in those days and times that the story of the  
"Bellringer's Daughter" is told. Embellished with  
beautiful scenery and dramatic atmosphere, there is  
a charm and a fascination to this picture which can-  
not be found in this age of skyscrapers and roaring  
underground railways that throw forth their mass of  
rushing humanity from out of holes in the street to be  
scattered to the four corners of the great city.

It is with a feeling of pleasure that the Edison  
Company sends forth this picture, which shows the  
old bellringer tolling the evening curfew at the open-  
ing of the story. At sunset he is greeted by his  
daughter, who is greatly beloved by a young farmer.  
The latter, having more heart than forethought, aids  
a condemned political prisoner to escape from justice.  
This crime is discovered by soldiers, who are pur-  
suing the guilty man, and who, being unable to prove  
positively whether the old bellringer himself is guilty  
or the young lover, decide that both shall suffer the  
penalty of death.

The young lover succeeds in escaping, but the father  
is arrested; and the officers of the law, feeling as-  
sured that the "Bellringer's Daughter" is aware of  
her lover's hiding place, contrive to send her a decoy  
note, which is presumed to be from her lover, asking  
her to come to him at once. She unsuspectingly  
does so, and is followed by the hiding officers. Chance  
favors the young man and he succeeds in making his  
escape, but not before being badly wounded. He  
eventually reaches his father's home, only to find him



dead and his sweetheart in tears beside him. In the  
midst of his anguish he is surprised by the arrival of  
the searching party. His sweetheart hides him in a  
closet and only reveals his hiding place to the sol-  
diers to save his life.

With father and lover prisoners, they are still un-  
able to prove the guilt conclusively, so, fully realizing

that the daughter has accurate knowledge as to who  
directly aided the condemned political prisoner's es-  
cape, they put her to the awful test of choosing be-  
tween her father and her lover by the ringing of the  
curfew bells. If the bells fail to ring out at sunset  
the father dies; if the bells do ring out her lover dies.  
The daughter, knowing that her lover is guilty, has no  
alternative but to save her father's life, and ring  
the knell of her lover's doom.

Heartrending as the story is, it still has a bright  
side which breaks through the dark clouds at the  
close. The escaped prisoner hears of his benefactor's  
doom and, knowing that only his own surrender into  
the hands of justice will save the lover's life, he gives  
himself up and by so doing unites two fond hearts  
that were wrung with anguish but a few short hours  
before.

## ESSANAY FILM MFG. CO.

"BURLY BILL."—This picture comedy is something  
very much out of the ordinary and contains a very  
strong moral, a preachment to neglectful parents. It  
is another of the pretty Essanay baby pictures, of  
especial appeal to the ladies and to all lovers of  
children. "Burly Bill" is a representative of the



"bug-a-boo man" in the children's world, a great big,  
generous hobo and second-story man who is blessed  
with somewhat finer instincts than the majority of  
his kind. Burly Bill will make you laugh and will  
also make a lump come in your throat.

The De Polsters, one evening, arrange to go to the  
theatre, leaving their two children with the maid.  
There is a pretty scene in the nursery when they bid  
the children good night, and after cautioning the maid  
to watch the babies closely, they leave for the  
theatre.

We are next shown the interior of the Newlyweds  
domicile. Mr. Newlywed is a traveling man and has  
just telegraphed his wife he will be home that even-  
ing on the nine o'clock train, requesting her to meet  
him at the station and to bring the baby. Baby, how-  
ever, has just retired for the night, and rather than  
awaken the child she concludes that he can come to  
no harm during her short absence when she will meet  
her husband. Ah, the fatal mistake.

We return to the De Polsters. The maid receives  
a note from her beau, Jimmy, to come to Foley's  
Hall immediately, that a dance is in progress and he  
needs a partner. The maid knows if she disappoints  
Jimmy she may lose her one chance of "getting off,"  
so she resolves to leave her babies for a short time  
until she can see Jimmy and explain to him.

ed to the brim with wisdom on the subject of bird  
stuffing. An then we see him provided with full  
 paraphernalia—in fact, with enough to prepare for ex-  
position a whole menagerie—and finally we see the  
finished product of his work. But here his trouble  
begins. The wife fails to recognize her darling pet  
the terrible monstrosity which his workmanship has  
provided. The stuffed bird looks like anything but a  
canary, and his wife and daughter tell him so;  
Bumptious feels that his talents are not appre-  
ciated, and, indignant over what he considers unjusti-  
fied criticism, hies him to a neighboring "drinking  
house" to drown his sorrows.

Now the cafe is known as the "Owl's Retreat," and  
Bumptious' eye immediately lights on a stuffed owl  
which occupies a prominent position near the bar.  
Armed with his acquired wisdom, he points out to the  
keeper how foolish it is to keep such a bad piece  
of workmanship in the public view, and criticises the  
shape of the head, the artificial beak and eyes and the  
unnatural position of the legs. Then all of a sudden  
the bird turns and looks at him, flaps its wings and  
begins to resent the criticism. The shock is discon-  
founding even to a man of Bumptious' character, and  
he has to admit his defeat in this case and acknowl-  
edge that the drinks are on him.

The story is taken from a very popular poem which  
has given many a laugh in the years gone by, and  
with its up-to-date settings and delightful comic  
business" ought to prove a very welcome addition to  
the list of Edison short comedies.



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She is gone but a few minutes when Burly Bill and his pal slip up to the house and with the deft use of a jimmy break the window latch. Burly Bill slips into the house and finds it deserted save for the sleeping infants. The sight touches his heart and he finds he cannot commit robbery where the Guardian Angels are hovering near.

By a strange coincidence they next try the home of the Newlyweds. Bill enters and to his surprise finds another deserted infant. The baby awakens and Bill, of the generous soul, finds the infant's bottle and ministers to its other wants. He is about to leave when a happy thought comes to him. Why not remove this little one to the others of the next house. The baby seems to regard the scheme as quite satisfactory and crows approvingly.

So Bill, to the infinite disgust of his pal, leaves this house untouched, save for the worthless kid, which he deposits tenderly into the arms of his bewildered pal. Bill explains his scheme, but the crooked partner, thinking Bill has gone crazy, returns the baby to Bill and makes a hurried get-away.

The Newlyweds return and find their baby has vanished. After a fruitless search the terror-stricken couple call the police.

The De Poisters are next shown returning home and discovering the maid gone and the family circle in-

as the tree is planted upon his ground he is owner of the fruit on the branches which overlap the two properties. The other man disagrees and threatens to



shoot Matthews if he dare trespass. Matthews summons the sheriff, who advises him to go to law.

Matthews' son now returns from an Eastern college, and unaware of the enmity between his father and Forsyth, meets the latter's daughter. It is a case of love at first sight, but Forsyth coming on the scene of the tete a tete, orders his enemy's son from the premises and drags the girl into the house.

Young Jack Matthews goes home and persuades his father to call on Forsyth and endeavor to patch up the old misunderstanding. Matthews agrees and goes to the Forsyth homestead and offers to forget old misunderstandings and to be friends, but Forsyth is obstinate, refuses to shake hands and seizing a gun orders his neighbors away.

The next day young Jack dispatches a boy with a note to Nellie, Forsyth's daughter. The note is delivered, but the girl's father, slipping quietly upon her, suspects that the note is from Jack, and as she walks away toward the trysting place he follows stealthily after.

Jack meets the girl and they are again at their lovemaking when Forsyth, enraged at young Matthews' persistency, breaks up the scene and again



orders Jack away. The latter argues with the old man and follows him away as he drags Nellie toward the house. There is another argument when Forsyth draws his revolver and shoots the young lover.

Jack makes his way home and is carried into the house by his father's sympathetic cowboys. The old Matthews then organizes a little party of his own and rides away to get the sheriff, after which the ride to the Forsyths.

The old man is expecting them, and when they slip quietly upon the house they find the grim-looking muzzle of the old man's Winchester thrust out the open window and pointed threateningly at them. Nellie comes on the scene and offers to talk with her father. In the end he is pacified and offers to accompany the sheriff to the Matthews home.

He is taken before Jack who, realizing that Nellie will suffer if he incriminates the old man, refuses to identify Forsyth as his assailant. Forsyth, much to the regret of the boys and the older Matthews, is allowed to go.

The next day Jack suffers a relapse and is taken with a violent fever, raging in his delirium and calling for his sweetheart, Nellie. The doctor thinks the only hope for the boy is to see Forsyth's daughter and upon his advice Mrs. Matthews, accompanied by a cowboy, calls on Forsyth. She pleads for him to let Nellie accompany her, that her boy's life may be saved, which, after some argument, he agrees to. Nellie even persuades him to join them.

In the end Jack is apparently well on the road to recovery when Nellie slips tenderly into his arm and the two old men are brought together by the girl who makes them promise that in the future they will be nothing but the best of pals and partners.

#### GAUMONT. (George Kleine.)

"A NIGHT ON THE COAST."—Seldom have as many wonderful out-of-door backgrounds been used in a subject by any maker, while the technical quality is perfect.

The coast guard's house, introducing Michael, hero, and Dick, his pet dog. Michael and companion leave to keep a night watch on the shore. The dog left chained at the cottage.

At the mountain station.—A band of contraband arrange their pack animals for a hurried trip across the borders.

Ambush—Michael and his fellow watchers. Note the progress of the party of lawbreakers.

Attack—The guards take the smugglers by surprise and after a brief struggle put them to flight.

Pursuit—Michael is especially percipitous in his haste to overtake the culprits, and becomes separated from his companions.

Wounded—The fleeing men hastily hide and as the pursuing officer comes abreast of them, both attack and are able to overcome him.

The wave-beaten cliffs—They bind Michael with ropes, carry him to the rocky shore and hurl him into the ocean.

Saved—Meanwhile, the dog Dick has managed to loosen himself from his chain and is seen following his owner's path. He arrives at the scene of the tragedy in time to rescue his master.

On the beach—He now follows the steps of the guilty man and coming upon one, alone, forthwith bounds to the man's chest and fastens his teeth in the rascal's throat.

The canine hero acts his part with a finesse worthy of a superior being.

"THE MONASTERY IN THE FOREST."—A trip to the home of Chartreuse Liqueur. On the road from St. Laurant Dupont to the Grand Chartreuse. A richly toned progression of scenes along a remarkably interesting mountain road. We look down in deep gulches upon one hand and up perpendicular cliffs on the other.



creased by one. They call the police and inform them of the unaccountable phenomenon, suggesting the possibility of some Evil Genii having visited their home and turned the maid into a baby. But the maid enters, with fear and trembling, unable to give an explanation, which is not necessary, as she is followed in by the Newlyweds, who have been informed by the police that their baby might be possibly found in the house next door.

There is a happy reunion when their baby is returned to them. Then Mrs. De Poister finds a note explaining it all. It reads: "Don't leave yer kids in the house alone. You never can tell what will happen. Burly Bill."

"THE RANCHMEN'S FEUD."—Here is another Western film of exceptional interest.

Hiram Matthews, a Western ranchman, owns an apple orchard which borders on the property of Jesse Forsyth. The former and his wife are picking apples in the orchard from a tree, the branches of which droop over the fence on the Forsyth property. Forsyth and Matthews have never been on good terms, and when the former, who has brooded long over supposed ills done him by Matthews, finds this latter and his wife trespassing on his property, he orders them off at the point of a shot-gun. Matthews argues that



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Over 75 per cent. of the finest theatres in the United States and Canada are furnished with them. They are used in 318 of the 405 moving picture theatres in Chicago.

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we have originated a number of styles which, though inexpensive, are characteristic of

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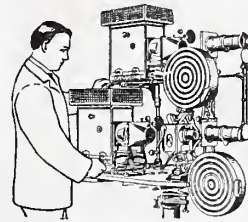
A picture thrown on a curtain covered with "CURTAINLINE," by absorbing the light and giving the picture depth, scenes are reproduced as reflected in a mirror; without the detraction of reflected light rays, and you can get a better focus on the whole scene. Thousands testify to the merits of "CURTAINLINE." Try it.

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It projects FLICKERLESS, STEADY and WONDERFULLY BRILLIANT pictures, has patented 1 1/4 minute Rewind from main crank, revolving Magazines, Automatic Fireproof Shutter, etc., not found in other machines. WILL WEAR TWICE AS LONG. C. H. D., of Keokuk, Ia., writes: "Motiograph MAKING A BIG HIT and BUSINESS INCREASED WONDERFULLY." F. L. F., of Chicago, Ill., writes: "Used every day for seven months and NOT ONE PENNY FOR REPAIRS." F. J. K., of Kansas City, writes: "Operating Motiograph nearly two years. Have operated all makes, but NONE TO COMPARE with Motiograph." PRICES \$150.00 AND UP. The Enterprise Calcium Gas Outfit is the only satisfactory substitute for electric light. Write for catalog to-day.

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**85 DEARBORN STREET - - CHICAGO, U. S. A.**

Convent entrance and principal court—Taking us back years in the history of architecture and impressing us with the quiet of monastery life.

The Priory and the reproduction of the Lourdes Grotto—Giving some beautiful views of the gardens of tropical trees and flowers.

The cloister and the cemetery—Augmenting the spirit of calm and of aloofness from the world which the film forces upon us.

The Convent of the Grand Chartreuse—Taken from a distance and giving a comprehensive picture of all the buildings, the grounds and the walls.

The manufactory of the famous liqueur—Of all liqueurs, the most famous is Chartreuse, made here among the hills of Grenoble by the Carthusian monks.

The forest road is in a class by itself among purely artistic views.

"THE MARRIAGE OF ESTHER."—This picture marks an epoch in the field of religious drama—a marvelous reproduction of this most interesting Bible record. Picture is historically correct in every detail; a true portrayal of the victory of those Israelites who did not return from the captivity. No expense has been spared in presenting this beautiful work, as is

tunities for the display of taste in art and strength in dramatic production. Both have been exhibited to a marked degree in this magnificent film, which presents fourteen wonderfully staged scenes in rich colors. There is a notable absence of gaudiness in the colored work which comes as a surprise to critics. All the work is in tones of the finest blending.

The make ups and type of feature is quite Oriental

Jewish girl. This one is Esther, who was adopted by her uncle, Mordecai, and by him brought to the palace of the king. Esther's beauty surpasses that of all the others and she is crowned Queen of Ahasuerus. Mordecai is appointed to sit at the king's gateway.

"LERIN'S ABBEY, OR ST. HONORAT'S ISLAND."—A remarkably delightful trip by water to this famous



and they act with a restraint that gives dignity to each scene. The properties and scenery are carefully chosen—such minor details as the use of the Oriental comb when the maidens are adorning themselves previous to entering the king's presence show that neither expense nor thought has been spared to make the production perfect. Life, too, is evident throughout; there is no dead scene, and the groupings of the numerous characters show clever manipulation for effect. Horses, asses and camels figure in several of the scenes, and certainly add to their attractiveness. The early incidents are carefully and unobtrusively colored.

King Ahasuerus, who is now generally understood to have been Xerxes, and who ruled over India and its provinces about B. C. 521, is recorded to have cast aside his wife and directs that it be heralded throughout his domain that he is in search of a new spouse. He issues instructions to have brought before him for his approval the most beautiful young girls of all his lands. Accordingly, the maidens are led to the palace, and we see them being sumptuously gowned and bejeweled before being brought into the presence of his Majesty. Among the number, the king is greatly impressed by the beauty and grace of a handsome

island monastery. To students of religious history, this spot has a particularly poignant interest, for as early as the year 410 A. D. St. Honoratus built this monastic home and from it sent forth laborers to Western and Southern Gaul to become the leading missionaries of their day among the masses of heathendom in the neighborhood of Lyons and Nice.

The film is rich in scenic views, which are beautifully toned.

### URBAN-ECLIPSE. (George Kleine.)

"THE NIGHTMARE."—A thrilling drama, effectively staged and realistically enacted, which deals with the troubles of an impecunious innkeeper and a trusting guest.

The last day of the month—Rent collector calls at the inn, but departs, unpaid and threatening. Innkeeper desponds, but is cheered by his wife.

Night scene—Traveler seeks a room for the night. Before retiring, he gives a wallet of notes into the innkeeper's charge for safety.

Temptation—Almost overpowering, but resisted. The money would make the innkeeper rich, but he puts the thought away, sinks into a chair, sleeps and dreams.



evidenced by the names of the artists who took the leading parts—names well known to every Paris theatregoer. Mlle. Gravier, of the Theatre de la Renaissance, as Esther; M. Leonce Perret, of the Odeon Theatre, as Ahasuerus; Mr. Legrand, of the Odeon Theatre, as Mordecai.

The story of Esther is particularly filled with incidents of romance and is particularly rich in oppor-



The nightmare—Materialization of the dream. The innkeeper procures a hatchet and the murder of the guest is soon accomplished. His wife, suspecting, witnesses the deed and falls unconscious.

The innkeeper carries the body of his victim to the brink of a precipice and hurls it over. On his return his wife recovers and denounces her husband to the police.

The awakening—His struggles with his dream captors not only arouses the innkeeper, but also his wife



and guest. He relates his dream and is not pacified until he has actually felt both guest and money, when the family again retires.

The first of the month—Rent collector serves writ. Sorrowing family. Guest appears, and is told the trouble. He cheerfully pays out the man and saves the home.

The story is pathetic, while the ending leaves no sordid memories.

"THE MOUNTAIN LAKE."—A trip by boat across one of Switzerland's most beautiful bodies of water.

Lake of Brienz is situated just about in the centre of the Confederation of Switzerland and is surrounded on all sides by high mountains covered with snow.

The lake is eighteen hundred and fifty feet above sea level, has a maximum depth of eight hundred and fifty-six feet and the surface measures only eleven and one-half miles.

The lake is really only a broadened section of the Aar River, about ten miles in length. We cover the length of the lake from Brienz to Interlaken in a steamer, enjoying a picturesque panorama.

We seriously recommend the film as a valuable part of any program.

#### THE COMET.

George Kleine is making good use of the popularity of this roving star in his release of June 14th. The film which introduces this timely piece of advertising is called "At the Dawning," and of which the Biograph of London says:

"This is a truly magnificent film, remarkable for its brilliant acting and superb photography. The story is clearly told, and we have no hesitation in commending the film to any exhibitor desirous of acquiring a headliner. The subject deals with a belief that was once universally held, that the world would come to an end at the dawn of Good Friday in the year 1000. We are first shown a nobleman and his beautiful daughter entering a church, and as the girl stoops to give a beggar alms, a crowd of horsemen ride up, knock the father down, bind him, and carry his daughter off.

They ride up to the castle of a rich baron, at whose instigation they have brought the girl there. Seated among his dissolute companions, the girl is brought before him, and there she pleads to his knightly honor and chivalry to let her go. The baron is touched, but the jeers of his favorite arouse him, and, taking the girl aside, he beaps jewels upon her, saying that all are hers if she will become his bride. But the maiden's heart yearns for home, and she repulses him, and at length he commands the guard to take her away, which they do, and thrust her in a prison cell.

Meantime the father has been carried to his home, and his anger and grief at the loss of his beloved child are evident, and all the wise and soothing words of his chaplain cannot soothe him. The old monk at length comforts him, and then sets out for the baron's castle. He arrives there as the baron has again commanded the girl to be brought before him. Shrieking with maidenly modesty from the rude glances of the men, the girl is brought thither; but at that moment the monk makes his way through the crowd, and, facing the baron, warns him of what he has done, and then, amid the terror of his hearers, he tells them of the approaching end of the world.

Terror-stricken, the baron permits the girl to go, and in a touching scene we see the father and daughter reunited. But the horror of the approaching end thrills everyone, and anxious groups gather in the early morn and watch for the end. But dawn breaks, the sun rises, and all the world is joyous. The glad news is brought to the baron, sitting sorrowfully alone.

He springs up and rides off, and, as the father and daughter appear, flings himself at their feet. In his rage, the father would have killed him, but the daughter's heart is touched with pity and the new-found dawn of love, and in a final scene we see the father and daughter, accompanied by the baron, enter the church—at peace."

#### A BOOST FOR THE MAGNETIC FILM SERVICE.

When you know you are trying hard to give your customers the best of it and there is never a response or word of appreciation to encourage you, the work gets on your nerves and you are tempted to say "what's the use." When your spirits are at the lowest ebb some thoughtful fellow wakes up and hands you a real good word—well, you know how it makes you feel?

The manager of the Magnetic Film Service Company has been getting some of those "good" words recently and he wants everybody to know about it, so he up and sends them on to The Index. We know just what they mean to the manager of that exchange and don't blame him for wanting to see them in print. Bet he reads them again himself. Here they are:

Magnetic Film Service Co., Cincinnati, Ohio.

Gentlemen: Please find check for \$32.00, which place to my account. The fine service you send me is helping my business greatly. Very truly yours,

C. D. MELOY, Lebanon, Ohio.

Magnetic Film Service Co., Cincinnati, Ohio.

Gentlemen: We desire to thank you for the interest and trouble that you have put yourself to in getting us advertising for the Columbus picture. We certainly appreciate this very much. Send in your bill. With regards to all connected with the Magnetic. We remain, Yours very respectfully,

COLONIAL AMUSEMENT CO., Charleston, W. Va.

#### VITAGRAPH NOTES.

You have heard told all about "The Majesty of the Law" which is published today. It is majestic in its portrayal and its lesson of man's dominion of self. It's a powerful picture that will bring people from far and near and preach a sermon more eloquent and impressive than words can express. There are other things to tell about but seeing is believing. These can be seen this week: "A Modern Cinderella;" "The Altar of Love" and the Special Extra on June 8th. "How Championships are Won—and Lost," by James J. Corbett, a timely subject of universal interest appertaining to and touching upon the approaching contest between Jeffries and Johnson. In these films you will get the creme de la creme of service and furnish a new menu that will tickle the tastes of your patrons and tax the capacity of your theatres.

"Davy Jones' Landlady" is a laugh from beginning to end. She's a housekeeper that will keep your houses crowded and happy. Get "Davy Jones' Landlady" on the job and she will fill every bit of room in your house, drive away dull care and remove the cobwebs from the "upper stories" of the "sober sides" and produce the smiles that won't come off.

"The Love of Chrysanthemum," has been acknowledged the acme of Oriental splendor in the portrayal of Japanese life; a dramatic jewel in the diadem of emotion and love, free from "slush" or "sap." Another Japanese drama just as good, if not better, different in story, will ornament the screen and delight the people of your theatres on June 18. This will be another sparkler in the crowning triumphs of the Vitagraph "Life Portrayals" to which will be added at a little later date "Old Glory," the story of our flag, resplendent in patriotic and historic grandeur.

"The Funeral of King Edward VII," a special grand extra release on Saturday, May 28, is history in the annals of moving picture enterprise and supremacy established by the Vitagraph Company who alone gave to the people of this country a view of the magnificent and impressive funeral pageant of the great monarch of the English empire. This coup de tat by the Vitagraph was secured at great expense and brought here by a special messenger on a fast steamer arriving Friday, May 27, and on exhibition, Saturday the 28th. We want what we want when we want it and we can depend upon the Vitagraph to get it for us.

Words aptly spoken are fitly spoken and these are to the point. The Vitagraph Life Portrayals speak for themselves but in confirmation of this we reproduce the words of a few of those for whom they have spoken.

Johannesburg, So. Africa, May 1.

We are showing your picture "Cupid and the Motor Boat." We have used several of your pictures including "Betty's Choice;" "For Her Sake;" "The Evil That Men Do" and "He Tried on Handcuffs." We consider your pictures the best in the market at the present day. We use every makers and know what we are about. We are the largest circuit in South Africa. Manuel M. Voster, Vandette Theatre.

Wheeling, W. Va., May 22, '10.

We are users of all licensed films made and as a committee of one, representing twelve different houses, wish to compliment you on doing work that is soaring above the best pictures on the market. E. A. Young.

Anderson, Ill., May 15, '10.

Our patrons are loud in their praise of Vitagraph Films. "Elektra" was the finest film of this nature we have ever seen. Are always glad to get a Vitagraph and we have them often.

Princess Theatre.

Wilt, Ill., May 20, '10.

The people here all look for Vitagraph Films for they are fine. Wm. Folkerts.

Atlanta, Ga., May 25, '10.

Our "first run film" today is your picture "Convict No. 796," and you deserve unlimited praise for the picture. The story is intensely interesting, could not be beaten. It is the kind of picture that everyone will tell their friends about.

A. C. Evans, Vaudette Amusement Co.

Archbald, Pa., May 21, '10.

Just a hand grasp and a word of commendation for the splendid pictures you are making. While all of the Licensed producers have shown a marked improvement in their product since the beginning of the year, you seem to have struck a stride which promises to distance them all. Last night we showed three Vitagraphs, among them "Thro' the Darkness." This picture induced more favorable comment than any we have ever shown. One of our patrons on his way out declared emphatically: "By God, Foote, that's the best acting I ever saw on or off the stage!" Keep up the good work. Richard F. Foote, Lyric Amus't Co.

#### FAMOUS MURRAY HILL THEATRE FOR PICTURES.

Joe Shea, the manager of the famous old Murray Hill theatre on Forty-second street has now made that theatre a moving picture and vaudeville house. The Murray Hill theatre needs no introduction to theatre goers in New York. For years the famous old house was the scene of some of the best productions that ever graced the Metropolitan stage and by putting in moving pictures will greatly add to the interest to those who so long spent many a pleasant hour there.

The house made its change last Monday and ever since has been doing a tremendous business. Mr. Shea is putting on the best of pictures, as it is his intention of giving his old patrons the best that can be had. There will be a complete change every day and those who continue to go there will never have to be afraid of not being thoroughly entertained with something new.

Besides having new pictures there will also be a complete change of vaudeville every week. Last week the Empire City Quartette were the headliners.

#### PATHE FRERES AGAIN SCORES.

When Hammerstein opened his roof garden on the Victoria Theatre last Monday he discarded his old moving picture machine and installed a Pathe Professional Model. He some months ago installed one of these machines in his Victoria Theatre, but had intended using his old machine for the evening summer show on the roof, but the Pathe Professional Model gave such a far superior picture in his theatre that he decided to install a second one in the roof garden, for we all know Hammerstein always wants the best. He has already secured as his headliner Mlle. Polaire, the French artiste so famous for having the smallest waist in the world, and has billed her far and wide, but she has already, probably unknown to Hammerstein appeared in many a less famous house in this country, for Pathe Freres have already used her in several of their pictures. Pathe and Hammerstein are on the same track—always searching for the best obtainable.





# GEORGE KLEINE



## IMPORTATIONS

### WEEK BEGINNING JUNE 5, 1910

Each Subject is Described at Length on Another Page of this Issue

Tuesday, June 7, 1910. Gaumont

## "A NIGHT ON THE COAST"

Drama. About 600 feet



"The Monastery in the Forest"

A Scenic

Length about 400 Feet

ON THE ROAD TO THE MONASTERY

Wednesday, June 8, 1910. Urban-Eclipse

## "THE NIGHTMARE"

Drama. About 824 feet



"The Mountain Lake"

Scenic

About 196 Feet

LOOKING ACROSS THE LAKE

Saturday, June 11, 1910. Gaumont

The Film you have been waiting for

## "THE MARRIAGE OF ESTHER"

Approx. 695 feet.

A Travelogue.

Approx. 285 feet.

LENIN'S ABBEY

There is a standard size poster, in colors, for each reel released

Are you on our mailing list? If not, send your name and address today.

# George Kleine

52 State St., CHICAGO

19 E. 21st St., NEW YORK

# KALEM FILMS

## MISTAKEN IDENTITY

Issue of June 15

Length 885 Ft.

This is a puzzle picture—mystifying, thrilling, enchanting. Shows how a fugitive crook took the place, and nearly wrecked the life of a reputable young man.

## THE WHITE CAPTIVE OF THE SIOUX

Issue of June 17

Length 880 Ft.

A Wonderful Indian Picture, based on a well-authenticated historic incident—one of the most remarkable episodes of warfare with the Redskins in the early days.

Exceptionally fine four-color posters for both these headliners by the A. B. C. Co., of Cleveland, Ohio



## KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23d Street

New York City



**WE prefer to be known as THE BEST  
Rather than THE LARGEST.  
OUR AIM is to do Many Things For The Few  
Rather than A Few Things For The Many.**

## **AMERICAN FILM SERVICE**

**"BEST SERVICE IN AMERICA"**

**"THE HOUSE OF SPECIALS."**

**77 South Clark Street, CHICAGO**

### **CHICAGO LETTER**

(Continued from page 8.)

the Lyric theatre, Streator, Ill., called at The Film Index office last week. He is well pleased with his business at present and will run his theatre all through the summer. The Lyric is booked by the Calumet exchange. Mr. Bombersheim advised me that the Dreamland theatre, another licensed house in Streator, is showing to fine attendance.

J. L. Dwyer, manager of the Wentworth theatre, 4654 Wentworth avenue, this city, called at the office last week and informed me that he will remodel his house and build an addition this fall. The addition will increase its capacity largely. Manager Dwyer's service is furnished by the Geo. K. Spoor exchange and he reports crowded houses every night.

C. S. Sullivan, manager of the Royal theatre, Calumet, Mich., has purchased the Bijou theatre of Hancock, Mich. The new house will be run in connection with the Royal. The service of both houses will be furnished by the American Film Service. The Bijou, which has a capacity of 475, was formerly independent. Manager Sullivan states that he will build an extension to the Royal this summer, which will give that house a capacity of 520. Business is very encouraging at the Royal.

F. W. Sweet has been appointed special demonstrator by the Enterprise Optical Co. for their Motigraph machine. Mr. Sweet is a well known and experienced demonstrator, and was in London, England, at the Earl's Court Exposition from May until October, 1909, as projecting electrician for the Southern Pacific Railway. Mr. Sweet will be on the road most of the time and will travel from coast to coast in this country, and throughout Canada, the Northwest and British Columbia.

E. W. Lavezzi is the discoverer of an invention for the repairing of old sprockets with steel teeth. These teeth, Mr. Lavezzi states, will last as long as any ordinary steel sprocket. The same old sprocket can be repaired many times. One of Lavezzi's repaired intermittent sprockets can be seen at the Park theatre, 2051 Milwaukee avenue, where it is in constant use.

The Bijou theatre at 6312 South Ashland avenue, has been purchased by Cornelius McNerney. Mr. A. D. Frambers, formerly owner, decided to sell, as he leaves for Iowa in a short time to spend the summer at his resort on the Mississippi River, and also because his son Clarence, who has been acting as manager, has accepted a position as pianist in another theatre. Mr. Frambers is making plans to open a theatre in the vicinity of 40th avenue and Harrison street next fall, which will have a larger seating capacity than that of the Bijou.

The Standard Film Exchange, beginning the week of Monday, May 30, had the largest number of exhibitors on its books that the firm has ever had. So says Joe Hopp, president of the concern.

John Kruger has purchased the Crystal theatre in Portage, Wis. After making extensive improvements, he opened up Monday, May 23 to capacity business. Mr. Kruger was fortunate enough to secure an experienced and capable moving picture man for his manager; namely,

B. H. Louthan. The American Film Service attends to the booking.

Mrs. Emma Weed, who recently opened a fine new theatre, the Pictureland, in Indiana Harbor, Ind., was in the city last Monday. The Pictureland has all the modern equipments and Mrs. Weed is an experienced and successful manager. She expresses great satisfaction over the service furnished her by the American Film Service, as the pictures attract full houses nightly.

The Standard Film Exchange has secured the booking of the following moving picture theatres on the circuit of the Colonial Theatre Company, of Joliet, Ill.; the Colonial and Colonnade at Decatur; two theatres with the same names at Galesburg; also a Colonial theatre each in Springfield, Rockford, Joliet and Clinton, Iowa, the other towns being all situated in Illinois. Four of the houses listed were formerly independent, but since acquired by the Colonial Theatre Company, they have run licensed film. The Colonial Theatre Co. has begun work on a new theatre at Racine, Wis. The Company has also leased property in Milwaukee and Ft. Wayne, on which new houses will be built in the fall.

W. F. Kelly, owner and manager of a circuit of houses, in Ironwood and Bessemer, Mich., and Hurley, Wis., each bearing the name of Temple, was in the city last week. Manager Kelley is an up-to-date, live moving picture man and instead of vaudeville uses a high class, seven-piece orchestra to support his pictures. He also believes in good singers and gets his talent from the Redpath Lyceum Bureau, Chicago. Mr. Kelly also makes a special feature of educational film, as that type of picture is in high demand by his patrons. Many of the latter are of foreign birth, but most of them are highly educated. Mr. Kelly speaks pleasingly of the success of all his houses, and gives strong praise to the bookings furnished him by the Western Film Exchange of Milwaukee.

Manager George Daubach, of the Lyric theatre, Rock Island, Ill., wired Joe Hopp of the Standard, on decoration day, as follows: "Eight pound baby girl; mother doing nicely."

A. E. Long, proprietor and manager of the Dreamland theatre, Galena, Ill., reports most successful business. He is an old time friend of Joe Hopp's, when they were both sparking their present wives, about twenty years ago. They lost sight of each other about that time, and it was only recently that they were brought together again by being engaged in the film business.

### **BIRMINGHAM HOUSE TO OPEN JUNE 1.**

Announcement was made today by H. M. Newsome, owner of the Amuse-U Theatre and president of the newly formed Newsome Amusement Company, of Birmingham, Ala., that a new and modern model moving picture theatre would be installed on Twentieth street, between Second and Third avenues. The theatre is being constructed now, and will be ready for the formal opening about June 1. Only moving pictures will be shown, two complete inspected films constituting the performance, and an orchestra of the first quality will be engaged to furnish melody throughout the performances.



### **AMONG THE EXHIBITORS**

J. P. Garretson, of Glens Falls, N. Y., opened a new theatre recently called the Star. Mr. Garretson is associated with Peter G. Holbrook, formerly proprietor of the Kingsbury Inn.

Wagner & Kort, the popular manager of the Comique Theatre, Ashland, Pa., are having their theatre rebuilt. When completed the house will be one of the most up-to-date moving picture theatres in that section of the State.

Charles Harrington, of Watkins, N. Y., opened his new Lyric moving picture theatre recently. The house is reported to be doing a good business.

Mrs. Leah Littlefield, of Dunkirk, N. Y., is having her moving picture theatre rebuilt. The theatre will be ready for its new opening some time next week.

J. F. Moch, of Columbus, Miss., is in Jackson making arrangements to open a moving picture theatre in that city.

Thomas D. Smith, of 378-382 Sixth avenue, Newark, N. J., is having his new picture theatre altered. The cost will be \$500.

Another Nicket was opened at Scranton, Pa., on May 24. Meredith Jones is the proprietor.

A new moving picture theatre costing \$1,200 will be erected by John H. Hutchins at 36 Wyoming street, Baltimore, Md. The theatre will be ready for occupancy sometime within the next two months.

The Star theatre of Waverly, N. Y., opened May 24 under the management of Mr. Peters, of Corning.

George McAnich and Robert Edwards have taken charge of the Miller nickelodeon, on South Fourth street, Wheeling, W. Va. They will make their residence at Wheeling Park during the summer months.

The big pork warehouse on McLean avenue, near Harrison, Cincinnati, O., is now being made into moving picture theatre.

Moving pictures have been installed at Waldmann Theatre, Newark, N. J., and will continue during the summer months.

The Casino, at Bar Harbor, Me., opened with moving pictures last Monday. The Casino will be under the management of F. H. Higgins.

The Grand, Lake Linden's new picture theatre, Lal Linden, Mich., opened last Wednesday night. The building has been remodeled and furnished with open chairs on an elevated floor and has a regulation orchestra pit.

Keith & Proctor, of New York, are thinking of building a big theatre at Asbury Park, N. J. The site under consideration is on Cookman avenue.

Albert Beach and George Weir, of Morristown, N. J., who purchased the Majestic moving picture theatre of that city, opened to crowded houses last Monday.

Charles Loomis, who for the past year has been proprietor of the Electrodome, in Belleville, Kan., has sold out to Charles Miller, of Lebanon, Kan. Mr. Loomis expects to leave in a short time for Los Angeles.



THE MASTER MARK

(TRADE

MARK)

OF PICTUREDOM

Release Date, June 16

**SELIG****Opening an Oyster**An interesting picture of  
more than passing beautyOn the same reel is typical comedy  
of the Selig type

Length, about 1000 feet

Code Word, OYSTER

**Coming: OUR NEW MINISTER****ROMEO and JULIET In Our Town**A comedy satire on the immortal  
Shakespeare tragedy

Length, about 1000 feet

RELEASE DATE, JUNE 13

Code Word, JULIET

**CAUGHT in the RAIN**

A rainy day comedy, adaptable to all kinds of weather

RELEASE JUNE 16

Length about 1000 feet

Code Word RAIN

THE MASTER MARK

(TRADE

MARK)

OF PICTUREDOM

cles, Cal., where he and Sherman Benson will open in air dome.

On Saturday, May 28, Walter Rosenburg, manager of the Savoy, New York City, opened another moving picture theatre, the Criterion, at Asbury Park, N. J. Mr. Rosenburg is also manager of the Casino along the famous boardwalk, Asbury Park.

Dan Holt, of Macon, Ga., has purchased the interest of F. A. Guttenger in the Lyric Theatorium, of that city.

Frank S. Markwell, of Manchester, N. H., the owner of the Dreamland moving picture house, of White River, Vt., opened that house last Tuesday, May 31.

The Orpheum Theatre, New London, Conn., is doing a great business these days. The Biograph pictures are drawing great crowds and everybody is praising the management for his selection of such good subjects.

The Carlson theatre building, Gilbert, Minn., has been named the Grand. It was opened last Saturday night.

Manager B. M. Taylor, of the Richmond theatre, North Adams, Mass., which for the past year was devoted to moving pictures with an occasional Schubert attraction, has secured a renewal lease of the house for five more years. He will continue the same policy with the house.

On account of the spreading of German measles, all the schools and moving picture theatres of Morgan City, La., have been ordered closed.

Howard Stryker, of Red Bank, N. J., is building an open-air moving picture place in First avenue. The place will be enclosed with a high fence and seats for 600 persons will be placed inside the enclosure.

Following additional repairs, Goldstone Brothers, lessees and managers, reopen the Grand Opera House, St. Pleasant, Pa., May 19. The house is now equipped with the latest model machines and only the best pictures will be used.

The Wagner & Woodruff Amusement Company, of Joliet, Ill., has secured a lease to build a moving picture theatre on Calhoun and Washington streets, that city.

James H. Moser, of Pittsburg, Pa., has purchased of Byler & Messick their north side moving picture house in Clinton, Pa.

J. A. Speaker, who conducts the Majestic Theatre, Green Bay, Wis., is planning to erect a new moving picture theatre in the near future.

Benjamin Woods, who resides at Birch Mountain, a suburb of Hartford, Conn., will open a motion picture theatre in the North End, some time within the next few weeks.

Moore's motion pictures were produced in the new opera house, of Utica, N. Y., Friday night. The pictures attracted large crowds.

The Broadway theatre, of Lincoln, Ill., is undergoing new repairs. The new lessee, Guy M. Strickle, will soon be ready to show the public the best of motion pictures and vaudeville.

A. H. Sawyer has leased the Empire theatre, of Springfield, Mass., and will run motion pictures during the summer. His term of lease expires September 3.

T. J. McNulty and Jerry McCarthy, of Massena, N. Y., have purchased a large building lot on Main street, and will erect a new motion picture theatre. The building will be 90x23 feet and will be ready for operation within the next three weeks.

A. J. Arnold, formerly of Edgerton, O., opened a motion picture theatre, The Marvel, at Port Clinton, O., last Saturday.

Daniel F. Conlon, of Lawrence, Mass., is having a new brick theatre put up. The theatre will be used for motion pictures.

Frank Koch, of Arlington, New Jersey, is having a new one-story frame motion picture theatre erected at 794 and 796 Summer avenue to cost \$5,000. It will cover a plot of ground 38x108 feet, and will provide a seating capacity of three hundred.

The O'Hara theatre, Shenandoah, Pa., is now running three reels of pictures at each performance.

West New Rochelle, N. Y., is to have a new motion picture theatre devoted to American and Italian motion pictures.

F. F. Peters has purchased the Star picture theatre at Waverly, N. Y. Samuel Hoss and Ford Schutt have been engaged as operators.

The pleasure seeking public of Jackson, Tenn., will soon have another picture theatre in their midst. The location of the house will be on Market street.

Paul A. Herman, proprietor of the Kutztown, Pa., picture theatre, has just installed a new stationary fireproof booth.

The spectacular features of the big Pythian conclave to be held in Milwaukee, Wis., August 1, is expected to be used to advantage by a number of motion picture concerns.

Work on the erection of a new vaudeville and picture theatre, which is to be put up by the business men of Lynn, Mass., was started June 1.

Miss Margaret Pitt and Marc MacDermott, of the Avenue Theatre, Wilmington, Del., left last week for New York, where they will act for the production of motion pictures.

The Red Feather picture parlor, 35 Lexington avenue, Baltimore, Md., has been purchased by Thomas H. Hopper, Jr., and Walter Hooper from W. E. Hill, W. E. Cummings and G. Herbert Rice. The purchase price was \$1,500.

The Colonial theatre of Indianapolis, Ind., opened for a sixteen weeks' summer engagement of pictures on May 30. The house, this summer, is under the management of John P. Fitzgerald.

J. Thomas Ward, president of the Grand Theatre Company, Hamilton, O., will leave to-morrow for Louisville, Ky., where he will manage the company's Walnut street \$200,000 theatre of that city. Mr. Ward will remain in that city for a year.

The Grand theatre on West street, Rutland, Vt., which has been in the course of construction for the past four months, was opened last Wednesday night, May 31, before one of the largest audiences that ever crowded a picture house in that city. The house is under the management of Charles S. Fuller, who formerly conducted the Dreamland.



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WM. BAL, Inc., 210 West 42d Street, New York City

## RECENT SLIDE RELEASES

### Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

#### DE WITT C. WHEELER.

"I WON'T BE BACK TILL AUGUST."—Words by Alfred Bryan; music by Albert Gumble; published by J. H. Remick & Co. The story of how Willie Brown takes a vacation in New York City, falls in love at the seashore, and, when his father comes to take him home, he, too, falls victim to the lure of the beauties at the seashore. Set to a capital melody, with illustrations that are corking from start to finish. They show in highly humorous fashion how the old man is roped in and contain feature slides that will make the most pessimistic of audiences sit up and hold their sides.

"I LIKE YOU."—Words by Wm. J. McKenna; music by Henriette Markstein; published by J. H. Remick & Co. A plaintive love ballad of the higher class, set to a melody, which, while simple in construction, has a swing which will surely make it popular. Illustrations embodying beautiful landscape, excellent posing and handsome models, produced with the usual skill of the Wheeler Co., make this song a striking one.

"I MET MY LOVE MID THE ROSES."—Catchy love waltz written by Herbert Spencer with clever lyrics by Fleta B. Spencer. The song is published by Jerome H. Remick—is one of his latest successes. Slides produced by Mr. Wheeler portray in charming pictures the infatuation of a youth for a maid which, when nursed amid the beauteous flowers of spring, ripens into love. A beautiful set containing ample touches of nature.

"WHEN THE BELLS ARE RINGING MARY."—March song by Albert Von Tilzer; words by Junie McCree; published by the York Music Co., New York. The lyrics treat of the youthful George, who, not possessing the necessary nerve to propose to his loved one, asks of the old man a proper method to pop the question. Dad proceeds to tell how he, in days gone by, proposed to his wife. Then George did it—and won. The artistic posing and many feature slides in this set make it well worth one's while to see.

"SUMMERTIME IS THE TIME FOR ME."—Words and music by Sheppard Edmonds; published by F. A. Mills. The story tells of the many complaints of Lem Bixby about the cold weather up North, so he goes South, where it is summer all the time and thereby gains his happiness. The melody has the earmarks of a hit and Wheeler has produced an exceedingly clever set of slides, posed by an actor who portrays the character of Lem Bixby to perfection. The set contains many striking feature slides, cleverly conceived and superbly executed, which can always be found in Wheeler's product.

"MOVING DAY IN JUNGLETOWN."—Words by A. Seymour Brown; music by Nat D. Ayer; published by Jerome H. Remick & Co. This song was the hit of The Follies of 1909, played at the Jardin de Paris atop the New York Theatre, and has just been released from all restrictions. The story tells how Our Teddy made the beasts in the African Jungle sit up and take notice. Wheeler's illustrations consist of sixteen extremely clever pictures drawn by a prominent cartoonist, and will call for many encores when sung with the slides. One of the many novelties this house is always introducing is their output, and is bound to please.

"WHEN A COLLEGE BOY MEETS A COLLEGE GIRL."—Words by Jack Mahoney; music by Theodore Morse; published by Theo. Morse Music Co. The name of Theodore Morse, the man who wrote "Blue Bells" and a hundred other melodies never to be forgotten, on a sheet of music is guarantee

enough of its merit. The slides have for their background the campus and buildings of a great university near New York, lending to the set a truly college aspect. The coloring is superb, which, together with the beautiful buildings and scenery, make this set a very desirable one.

"HANG YOUR HAT IN DETROIT."—Published by Jerome H. Remick & Co.; dedicated to B. P. O. Elks and commemorative of their conclave in Detroit next July. Bound to please, as there is always an Elk, his wife or daughter in every audience gathered in a theatre. If you're got a grouch you want to get rid of see this set of slides. It is not like the ordinary run of song illustrations, but an original scheme of Mr. Wheeler's used effectively once before in the song "Tie Your Little Bull Outside"—a silhouette effect. The concoctions of an imaginative artist make this set a scream.

"MY HEART HAS LEARNED TO LOVE YOU; NOW, DO NOT SAY GOOD-BYE."—A beautiful ballad by the writers of "Love Me and the World is Mine," Dave Reed and Ernest R. Ball. Criticisms of this song are superfluous, as neither these writers nor the publishers, M. Witmark & Sons, ever turn out anything below the standard they have set. A splendid set of illustrations posed for in Baronial costume.

"YOU CAN'T MAKE ME STOP LOVING YOU."—Words by Edgar Leslie; music by Kerry Mills; published by F. A. Mills. It is seldom that Kerry Mills puts his musical genius to work on a love ballad, but when he does, something beyond the ordinary is forthcoming. This song is it, in every sense of the word. For illustrations Mr. Wheeler has produced a set of slides second to none for their clever posing, good photography and exquisite coloring. They were taken at a beautiful country estate abounding in beauty, nature and art. Fully one-third of the slides are novelty effects originated at the Wheeler establishment, which are bound to please.

#### SCOTT & VAN ALTONA.

"IN THE GARDEN OF GOLDEN DREAMS."—A love ballad with words by Wm. E. Browning; music by Alfred J. Doyle; published by Harry Von Tilzer. The scenes in this beautiful set of slides lie in and about gardens filled with wonderfully colored flowers, with all the rich hues of nature which the firm of Scott & Van Altona can render so well. Color is a delight to young and old, so this artistic set with the tuneful music should please all. The usual number of novel ideas and effects are contained in this set.

"WHEN YOUR HAIR WAS IN A CURL."—March Song.—Words by Arthur Longbrake; music by Tom Sherman; published by Jos. Morris. The story of a young, but poor boy and a girl of wealthy parentage who are playmates. When grown up, the young lady marries for money and later repents. The music is very catchy. The slides depict the young couple in the early days and also in later life in picturesque surroundings. The models are exceptionally good and the set contains several novel slides. Coloring a la Scott & Van Altona.

"CALL ME UP SOME RAINY AFTERNOON."—Words and music by Irving Berlin, writer of "Oh! That Mesmerizing Mendelssohn Tune," "My Wife's Gone to the Country," etc. Published by Ted Snyder. A catchy song that's bound to make a hit. The slides for this set are truly great, containing a great variety of subjects and some photographic stunts that will open wide one's eyes. The coloring is unusually effective, as well as charming.

"DOES THE GIRL YOU LEFT BEHIND EVER WISH YOU BACK AGAIN."—Words by Robert F. Roden; music by Theodore Morse; published by Theodore Morse Music Co. A waltz song of exceptional merit. The author's name is a guarantee for that. The pictures for this set are exceptionally pretty and the models irreproachable. The colors are carefully

chosen and applied, making each slide a charming thing to look at.

"TEXAS."—Words by Arthur Longbrake. Music by Ed. Edwards; published by Jos. Morris Co. A very pretty cowgirl and cowboy song. This kind of song and pictures always appeal to the people, being out of the ordinary and at the same time picturesque. This set, like all of those turned out by this firm has some novelties. New ones, mind you, no repetitions.

"YOU'RE A BAD, BAD BOY."—A child's song, with words by Jack Harwood; music by Joe Dalton, and published by Daly, of Boston, Mass. In going home from school the little boy tries to kiss the little girl, which action brings from her the exclamation, "You're a Bad Boy." The slides show cute and childish poses in pretty rural scenes suggestive of the Spring. As usual, the coloring is beautiful and the set contains many novel and striking effects.

"GIVE MY REGARDS TO MABEL."—A novelty song with words by Vincent Bryan and music by the ever popular Harry Von Tilzer; published by Von Tilzer. Scott & Van Altona have made a strong set of slides for this song, with fine characteristic settings which illustrate the song perfectly. In the story a country lad lands in New York with two dollars in his jeans when, as usual, a blond lady meets him and suggests champagne in a restaurant. But this lad is wise and sneaks out the back door; returns home and tells the hayseeds in Oshkosh he still has the two-dollar bill. In every way this set is up to their usual high standard.

"SWEET DREAMS, MY LOVE, SWEET DREAMS."—Words by Arthur Longbrake; music by Ed. Edwards; published by Jos. Morris Co. A high-class sentimental ballad with an exceptionally sweet tune. The set contains a variety of beautiful pictures, artistically posed and wonderfully colored. It contains some very novel slides, which are always to be found in Scott & Van Altona's sets. The last slide especially is extremely beautiful as well as novel.

"THE OLD MAN IS BASEBALL MAD."—Words and music by Edward Clark; published by Harry Von Tilzer. A song of an entirely new type; treats of a woman telling a friend of the mad doings of her husband, who is crazy about baseball. He dream of it at night, etc. The pictures portray his crazy actions in wonderfully realistic style, and abound in the "striking" effects which are looked for in set turned out by this company. They are certainly of the very highest class.

"PHOEBE JANE."—A Southern serenade by Thomas Morse, with an unusually tuneful melody. In the beautiful illustrations the youth is portrayed serenading his sweetheart to the romantic strains of guitar. The slides have a real Southern atmosphere, and show an abundance of rich coloring and novel effects.

#### THE HENRY B. INGRAM CO., INC., KINGSTON, N. Y.

"THE LOST CHORD."—Famous song by Adelaid Proctor and Sir Arthur Sullivan, composer of the opera of "Pinafore." Many have been asking for this song for years, but the Ingram Co. is the first song slide maker to essay these old ballads. The pictures were posed with the \$150,000 organ of the beautiful St. James Church at Kingston as background.

"THE RAILROAD BROTHERHOOD SONG."—By J. I. Sullivan and W. H. Nelson. Slides for this great Union Labor song now ready for delivery. The pictures are phases in the life of the great Brotherhood of Railway Workers.

"I'VE A WORD OF LOVE IN MY HEART FOR YOU." New waltz song by Phil Burt. Pretty and sweet. Tale of love spoken in accents ardent and strong Handsomely illustrated. Published by Will Wood.



"THAT OLD HOME OF LONG AGO."—This sweet Home, Sweet Home song by Burdick and Washbon is beautifully illustrated and is a "go." It is a homecoming song and the writers have certainly struck a strain that moves the heart. This class of songs always appeal to Americans and never fails to move an audience both to tears and tumultuous applause.

"GOOD-BYE, SWEETHEART, GOOD-BYE."—J. L. Hatton is one of the best song writers who has delighted lovers of music with his grand compositions. Born with the gift of song, he has delighted world-wide audiences. This song must not be conflicted with a song of similar title written by Albert Von Tilzer. There is no prettier set of pictures on the market.

"WHEN THE LIGHTS ARE LOW."—Where among good singers has not this sad sweet song of Gerald Lane held sway. It has been sung by Patti, Myron Whitney, Charles Thatcher, Hamilton Hill and all the great ballad singers for half a century. Mr. Ingram has produced a set of pictures for it that delight the audience, fit the lines and cause a storm of the greatest applause.

"WHEN YOU AND I WERE YOUNG, MAGGIE."—Song by Geo. W. Johnson and J. A. Butterfield which moves the heart to the most delightful and generous impulses. It takes us back to the days of youth and sweetens old age. Although written many years ago it is one of the greatest ballad hits of to-day.

"I'M A KNIGHT OF THE ROAD."—Funny tramp song, by Burdick and Washbon, sung by all the hobo comedians on the stage. Tramp life depicted not in its repulsive aspects, but in all the joy of a happy-go-lucky way that Weary Willie can command. Attractively illustrated.

"IN THE SHADOW OF THE PINES."—This ballad by Hattie Lummis and C. O. Lang has long been a favorite with the singing public. It is published in high, medium and low voice and becomes a favorite at once wherever sung.

"BYE BYE SWEETHEART."—March ballad by Will Wood; published by same, New York; illustrated by Mr. Ingram.

"TWILIGHT REMINDS ME OF YOU."—Ballad by Edgar Farren in his best style. A love song of great merit and well illustrated.

"WHERE ARE THE SCENES OF YESTERDAY."—A reminiscent song by Thos. S. Allen, composer of the "Watermelon Vine" and "You Can't Stop Me from Loving You." Published by Daly, Boston.

#### NOVELTY PUZZLETES.

CITIES OF THE UNITED STATES.—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

STATES OF THE UNITED STATES.—Representing in puzzle form the states of the United States. Second set of a series of puzzle slides designed to increase box-office receipts.

POPULAR FLOWERS.—Puzzlettes of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and explanatory slides and answer slides.

GIRLS' NAMES.—Here's a chance for those who have a large acquaintance with the weaker sex to show how much they know.

LETTERS OF THE ALPHABET.—Sounds dry, but is really one of the most interesting of the series.

#### EDISON NOTES.

The daily routine of duty of Uncle Sam's coast guardians, the life savers, is shown in a short film on the reel of the 14th. Drilling with the breeches-buoy, life boats and resuscitation practice, and the other details of their daily life are shown in a series of scenes excellently photographed. For a short subject this film cannot be surpassed.

The exciting adventures of a young novelist in search of a change of air and thought are the dramatic story embodied in the film which completes the reel of the 14th—"The House on the Hill." The young hero clears the air of mystery which surrounds a supposedly haunted house by running down and capturing the gang of counterfeiters who occupy it, and shares the government reward for the deed with the plucky farmer's daughter who helped him turn the tables on the gang at a critical moment. Plenty of action, mystery and good light and scenic effects in this film.

"A Central American Romance," will be released on June 17. The scenes of this film, which was produced with the assistance of the officers and sailors of the United States Battleship, South Carolina, were all photographed in Southern climes and Central American surroundings; so that the entire picture is atmospherically correct. It is a melodrama of the better order, and the part played by the United States "Jackies" is the rescue of a party of political prisoners as they are about to be shot at sunrise. The rescue is accomplished after the prison gates are battered down and the native soldiery overpowered and dispersed. There is a spirit of patriotism in the picture, particularly at this point, which will make any audience burst into tears.

"Bootles Baby," "The Judgment of the Mighty Deep" and "The Little Fiddler" are dramatic releases of the 21st, 24th and 28th respectively. Each is a full reel and a notable story of its kind. "The Judgment of the Mighty Deep," is perhaps one of the most powerful sea pictures ever produced. The Edison Company is certain that it surpasses in every particular their "Keeper of the Light," which will be remembered as a splendid work from the standpoint of dramatic detail and beautiful photography.

The "Cigarette Girl of Seville" continues to be the subject of complimentary letters received at the Edison Studio from moving picture lovers in all parts of the country. Pilar-Morin's work in this film has proven to be the best of her characterizations thus far shown. The Edison people are to be congratulated on the acquisition of the exclusive services of this wonderful French woman, whose work stands out so distinct from other pantomimic artists.

The following Edison films were exhibited at the National Convention of Charities and Correction, held at St. Louis, May 23 to 28 inclusive, which was attended by representatives of every state in the Union: "The Prince and the Pauper;" "Annual Celebration of Children at Newark, N. J.;" "King Cotton;" "It Pays to Advertise;" "Fishing Industry at Gloucester, Mass.;" "Cocoa Industry;" "Suffer Little Children to Come Unto Me for Theirs is the Kingdom of Labor, and "St. George and the Dragon."

#### LUBIN NOTES.

After the vexatious delays due to strikes, the failure of contractors to live up to their agreements and the other annoyances of building the new Lubin studio is an accomplished fact. The costume and property rooms are in order and a new fifty foot paint frame will be in place by the middle of June. A few scenes were made in the new place as early as the middle of May but complete occupancy was not had until the 25th. The plant is on the Norristown line of the Reading and about a quarter of a mile from the main line. It lies to the west of the tracks and the afternoon sun shining upon and through the crystal walls and roofs causes it to gleam like some huge jewel. It attracts no little attention.

A real camera oddity is to be the Lubin release for June 23d. The Mottou Picture Man shows some of the troubles of the picture operator, in an amusing fashion and then, to the surprise of the spectator, the picture which has been made but which has appeared to be a disjointed series of exposures is run off the scenes, fitted together, make a second interesting subject.

The Lubin Manufacturing Company is planning a series of pictures that will be record makers if it is possible to perfect the details. The occupancy of the new studio enables the presentation of many effects not possible in the former limited quarters and now the interior scenes will have all of the fine photographic qualities of the present exterior scenes.

Already the Lubin company is in receipt of enthusiastic endorsements of the Decoration Day release, A Veteran of the G. A. R., which appears to have scored a hit wherever it was shown. Every holiday in 1910 falls upon a Lubin release day and these timely releases have proven most valuable, particularly as the pictures are planned to be useful apart from their timeliness. A veteran of the G. A. R. would have made an acceptable release any month in the year.

The Lubin stock company is to be still further enlarged and a fourth company formed to get as reserve for the other three divisions. This will permit the directions to vary their casts without interfering with the players engaged in other pictures.

The latest Lubin Bulletin offers an unusually generous share of comedy subjects and fastly funny little comedies they are. The Wild Man of Borneo, released June 13, Poetical Jane, issued on the 20th, and the Motion Picture Man, due the 23d, are lively comedies with real reasons for their happenings. That is one of the charms of the Lubin comedy issues. There is sense as well as nonsense.

We have received many sample copies of Film Index, and find them so valuable we are compelled to subscribe, as we can't afford to miss an issue. Thanking you in advance, we remain, respectfully, Williams & Neff, Crescent Electric & Amusement Co., Neodesha, Kan.

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#### AT A CORONER'S INQUEST.

A. F. Mayer, connected with the Princess Theatrical Exchange, Louisville, Ky., recently attended a Coroner's inquest and, after listening to the proceedings formulated these questions and answers:

Who died? The Angel of Dawsons Claim.  
Who killed her? Lo, the poor Indian.  
Who was she? A child of the sea.  
Where did she die? In the dark valley.  
When did she die? At the stroke of twelve.  
How did she die? While fighting the Iroquois in Canada.

Who found her? Two gentlemen of the road.

Did she have any children? Yes, Judith and Holofernes.

Who spread the news? The kid.  
Were any well known people there? The Duchess DeLangeais.

What did she die for? The flag of Company H.

Who furnished the music? The old fiddler.  
Who paid the undertaker? The two brothers.  
What was she paid from? The money bag.  
Where was she buried? On Bradfords claim.  
What was put on her grave? The wreath.  
What did the people call her? The bravest girl in the south.

What did her death show? The stuff that Americans are made of.

#### NO PASSION PLAY PICTURES THIS YEAR.

In a recent letter by Henry Ellsworth, the well known traveler and magazine writer, he sends word that no moving pictures of the Passion Play at Oberammergau, Bavaria, will be taken this year. According to what Mr. Ellsworth has to say, the villagers of the little Bavarian town are much against the outside world knowing anything about the production of the Passion Play, otherwise than coming to see it played. He also states that only recently a French moving picture concern offered the management 1,000,000 francs, \$200,000, for the right to take scenes from the play but was refused.





## "LIFE PORTRAYALS"

### SPECIALS KING EDWARD'S FUNERAL SPECIALS

NOW READY. Exhibit this film early while the interest is warm. (Price, 9 cents per foot.)

### JAMES J. CORBETT SPECIAL REEL

Will be released WEDNESDAY, JUNE 15. Brilliant Pugilistic and Physical Culture Demonstration, with Laughing and Instructive Comedy Scenes, assisted by the celebrated VITAGRAPH GIRL. This "Special" should have immense drawing power owing to the universal interest in the coming Championship Contest and the fact that Corbett is to train Jeffries. Order early. (Special price, 13 cents per foot.)



FOR RELEASE TUESDAY, JUNE 7

### A Modern Cinderella

Deeply interesting society drama, telling an appealing love story in the best Vitagraph way. Approximate length, 977 feet.



FOR RELEASE FRIDAY, JUNE 10

### OVER THE GARDEN WALL

A Double Love Tale sweetly told. Charming in its human interest. Approximate length, 973 ft.



FOR RELEASE SATURDAY, JUNE 11

### ON THE ALTAR OF LOVE

Emotional Drama, powerfully portrayed. A typical Vitagraph Life Portrayal. Approximate length, 995 feet.

**POSTERS**—Portraits of Vitagraph Stock Company for Lobby Display, now ready for distribution through exchanges. Also Special Posters for all Vitagraph Productions. If your exchange does not fill your order send to us.

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CHICAGO, 109 Randolph Street  
LONDON, 25 Cecil Court  
PARIS, 15 Rue Sainte-Cecile





Trade Mark.

# BIOGRAPH FILMS



Trade Mark.



A CHILD OF THE GHETTO

This subject shows the unreasonableness of a person possessed with this, what might be termed disease. The young husband's irrational jealousy makes him suspicious of every attention bestowed upon his young wife, making her life as well as his own almost unendurable. There are many incidents shown to impress him what a fool he is until finally when his wife's patience has been tried to the extreme, and she threatens to leave him, he is awakened and realizes his weakness. Approx. Length, 987 Feet

Released  
June 6th, 1910

## A CHILD OF THE GHETTO

An Innocent Victim of  
Fate's Cunning

Life in the New York East Side is most vividly portrayed in this Biograph production. It tells the story of a young Jewish orphan girl who is falsely accused of theft, but is finally cleared of the injustice by a kindhearted and reasoning policeman, who reads her innocence in her honest face. In new environs she is made to forget her persecutions and her life becomes brighter. The scenes in the congested East Side are the most realistic ever attempted.

Approx. Length 989 Feet

Released June 9th, 1910

## A Victim of Jealousy

Showing it to be the Worst of Human  
Weaknesses

A VICTIM OF JEALOUSY

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

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11 East 14th Street

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

# Licensees of the MOTION PICTURE PATENTS CO. New York City

## Last 4 Weeks' Productions of Licensed Film Makers—June 11

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
May 16	Over the Silent Path.....	Dramatic	980
May 19	An Affair of Hearts.....	Comedy	967
May 23	Ramona .....	Dramatic	995
May 26	A Knot in the Plot.....	Comedy	980
May 30	The Impalement .....	Dramatic	987
June 2	In the Season of Buds.....	Comedy	990
June 6	A Child of the Ghetto.....	Dramatic	989
June 9	A Victim of Jealousy.....	Dramatic	987

### EDISON CO.

May 17	The Princess and the Peasant....	Dramatic	1,000
May 20	Sisters .....	Dramatic	995
May 24	All on Account of a Laundry Mark....	Farce	450
May 24	Fortunes Fool .....	Comedy	530
May 27	Mid the Cannon's Roar.....	Dramatic	1,000
May 31	The Mule Driver and the Garrulous Mute, .....	Dramatic	980
June 3	The Piece of Lace.....	Dramatic	995
June 7	Mr. Bumptious on Birds.....	Comedy	250
June 7	The Shyness of Shorty.....	Comedy	750
June 10	The Bellringer's Daughter.....	Drama	1,000

### ESSANAY CO.

May 18	The Danger Line.....	Dramatic	1,000
May 21	The Little Doctor of the Foothills....	Comedy	935
May 25	Tin Wedding Presents.....	Comedy	560
May 25	Where Is Mulcahy.....	Comedy	400
May 28	The Brother, the Sister and the Cow-puncher .....	Comedy	989
June 1	Levi's Dilemma.....	Comedy	768
June 1	Henry's Package .....	Comedy	205
June 4	Away Out West.....	Dramatic	1,000
June 8	Burly Bill .....	Comedy	986
June 11	The Ranchmen's Feud.....	Western Drama	980

### GAUMONT

May 17	Racing for a Bride.....	Dramatic	584
May 17	The Marvelous Water.....	Comedy	378
May 21	The Centenarian .....	Comedy	633
May 21	The Hasher's Delirium.....	Mystery Comedy	368
May 24	Over the Cliffs.....	Dramatic	675
May 24	Floral Studies.....	Educational	240
May 28	The Messenger's Dog.....	Dramatic	506
May 28	Pete Has Nine Lives.....	Comedy	446
May 31	The Little German Band.....	Comedy	375
May 31	Won and Lost.....	Farce	300
May 31	Jarnac's Treacherous Blow.....	Dramatic	340
June 4	The Office Seeker.....	Comedy Drama	525
June 4	Beneath the Walls of Notre Dame, .....	Educational	380

Date.	Subject.	Class.	Length, Feet.
June 7	A Night on the Coast.....	Drama	600
June 7	The Monastery in the Forest.....	Scenic	400
June 11	The Marriage of Esther.....	Biblical Drama	695
June 11	Lerin's Abbey, on St. Honorat's Island, .....	Travelogue	285

### KALEM CO.

May 11	In the Dark Valley.....	Indian Drama	945
May 13	Between Love and Duty.....	Dramatic	910
May 18	The Aztec Sacrifice .....	Dramatic	950
May 20	The Seminole Halfbreeds .....	Indian Drama	980
May 25	The Cliff Dwellers.....	Indian Drama	940
May 27	Friends .....	Dramatic	930
June 1	The Navajo's Bride.....	Dramatic	930
June 3	The Castaways .....	Dramatic	975
June 8	The Price of Jealousy.....	Tragedy	940
June 10	The Exiled Chief.....	Drama	995

### LUBIN MFG. CO.

May 16	The Rejuvenation of Father.....	Comedy	1,000
May 19	The Indian Girl's Romance.....	Dramatic	950
May 23	The Messenger Boy Magician.....	Trick Comedy	715
May 23	Winter Bathing in the West Indies, .....	Educational	235
May 26	The Brave Deserve the Fair.....	Dramatic	700
May 26	The Sisal Industry in the Bahamas, .....	Industrial	300
May 30	A Veteran of the G. A. R.....	Dramatic	1,000
June 2	Percy, the Cowboy .....	Farce	925
June 6	Grandfather's Gift .....	Dramatic	710
June 6	Officer Muldoon's Double.....	Comedy	275

### MELIES.

May 12	Speed versus Death .....	Dramatic	940
May 19	A Race for a Bride.....	Comedy	725
May 19	A Rough Night on the Bridge.....	Comedy	225
May 26	The Paleface Princess.....	Dramatic	920
June 2	The Padre's Secret.....	Dramatic	950
June 9	Love's "C. Q. D." .....	Drama	950

### PATHE FRERES.

May 16	The Girl from Arizona....	Western Drama	935
May 18	Who Will Win My Heart.....	Comedy	295
May 18	The Gold Spider.....	Dramatic	643
May 20	Gee, I am Late.....	Comedy	351
May 20	A Brave Little Girl.....	Dramatic	544
May 21	Tempestuous Adventure .....	Comedy	446
May 21	Milk Industry in the Alps.....	Industrial	479
May 23	Romeo Turns Bandit.....	Comedy	528
May 23	Little Mary and Her Dolly.....	Dramatic	436
May 25	Max Leads Them a Novel Chase....	Comedy	489
May 25	Capturing Cub Bears.....	Educational	390

Date.	Subject.	Class.	Length, Feet.
May 27	Mirror of the Future.....	Comedy	311
May 27	A Prince of Worth.....	Dramatic	590
May 28	A Sailor's Friendship.....	Dramatic	987
May 30	Down with Women.....	Comedy	604
May 30	Russia, Caucasian Mountains.....	Scenic	374
June 1	One Can't Believe One's Eyes.....	Comedy	440
June 1	Ines De Castro.....	Historic Drama	551
June 3	The Two Portraits.....	Dramatic	804
June 3	Lillian and Aurette.....	Acrobatic	144
June 4	Macbeth .....	Drama	997
June 6	The Flag of Company "H" .....	Drama	918
June 8	The Empty Cradle.....	Dramatic	607
June 8	Lucey Consults the Oracle.....	Comedy	341
June 10	Dimitri Donskoj .....	Russian Drama	706
June 10	24-Hour Automobile Race.....	Topical	270
June 11	An Unexpected Friend.....	Drama	626
June 11	Floating To Wealth.....	Comedy	361

### SELIG POLYSCOPE CO.

May 16	The Heart of a Heathen Chinee....	Dramatic	1,000
May 19	The Land of Oz.....	Fairy Story	1,000
May 23	The Unmated Letter.....	Comedy	1,000
May 26	In the Great Northwest.....	Dramatic	1,000
May 30	After Many Years.....	Dramatic	1,000
June 2	The Trimming of Paradise Gulch, .....	Western Drama	1,000
June 6	The Bargeman of Old Holland.....	Dramatic	1,000
June 9	The Range Riders.....	Comedy	1,000

### URBAN ECLIPSE.

May 18	The Girl Conscript .....	War Drama	741
May 18	Modern Railway Construction.....	Industrial	210
May 25	His Wife's Testimony.....	Dramatic	1,007
June 1	Her Life for Her Love.....	Dramatic	720
June 1	Making Salt .....	Industrial	230
June 8	The Nightmare .....	Drama	824
June 8	The Mountain Lake.....	Travelogue	196

### VITAGRAPH CO.

May 17	Music Hath Charms.....	Comedy	563
May 17	The Funny Story.....	Comedy	356
May 20	Out of the Past.....	Dramatic	990
May 21	The Wings of Love.....	Comedy-Drama	880
May 24	Convict No. 796.....	Dramatic	977
May 27	Auntie at the Boat Race.....	Comedy	977
May 28	Love of Chrysanthemum.....	Dramatic	960
May 31	The Peacemaker.....	Comedy Drama	960
June 3	Davey Jones' Parrot.....	Comedy	925
June 4	The Majesty of the Law.....	Drama	972
June 7	A Modern Cinderella.....	Society Drama	977
June 10	Over the Garden Wall.....	Romantic Drama	973
June 11	The Altar of Love.....	Drama	886



# LUBIN FILMS



*Released Thursday, June 9th—Approximate Length, 950 Feet*



## THE NEW BOSS OF BAR X RANCH

The New Boss was a woman, but the punchers didn't know this and there was a hustle to improve their personal appearance when she was seen in the buggy with the foreman. In a jiffy she became the idol of the Bar X riders and when a Mexican gang abducted her there was an immediate pursuit that terminated

with very unpleasant results for the desperadoes. If you like fine scenery well photographed, good horsemanship, a stirring love story told in good acting and the dash and go of Western life don't fail to get this on your list. The photography is unusually good—even for a Lubin.

**GET THE A B C POSTERS—TRUE TO FILM—FOR THESE RELEASES**

*Approximate Length, 390 Feet—Released Monday, June 13th—Approximate Length, 600 Feet*



## THE WILD MAN OF BORNEO

Even the circus proprietor declared that he never had seen a wilder wild man, but you'd be wild yourself if you had been running through the streets with a huge gorilla at your heels and found out that the circus man on whom you were playing a joke was having fun with you instead. The laughs come in such quick succession that you can't laugh—you just gasp and laugh afterward.



## ON PANTHER CREEK

A stirring Western story condensed into a half reel with all the meat of a thousand feet in little more than half that length. It's the story of a rough mining camp where property rights are respected only when backed up by strength and watchfulness. There is an abundance of striking scenery and plenty of action, while the story presents many novelties of production to enhance its strong narrative value.

See Description Inside

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H. F. Hoffman

# The Film Index



Scene from Eclipse Production (George Kleine) "St. Paul and the Centurion"

Vol. V. No. 25.

NEW YORK, JUNE 18, 1910.

Whole No. 217

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# The FILM INDEX

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Copy and instructions for advertising must reach the publication office not later than Wednesday, to insure insertion the same week.

REMITTANCES should be made by express or postal order, check, or registered letter. Cash sent otherwise is at the risk of the sender.

JUNE 18, 1910

## “INDEPENDENTS” IN CONFUSION

**W**HAT with “sales companies,” “insurgents,” broken contracts, injunction suits, constant fear of punishment for infringement of patents and lack of faith in one another, the “independent” camp is in a state of dire confusion.

Meetings are being held in various parts of the country by exchange men and manufacturers in a vain effort to arrive at some understanding that will permit them to do business with some degree of confidence, but there seems to be little chance that confidence will soon be restored.

It is freely stated by the Sales Company contingent that the Thanhauser Company, which headed the faction of insurgent manufacturers, is now about ready to return to the fold and leave its fellow conspirators high and dry. This report is not calculated to give heart to the “Associated Independents,” or encourage them in their fight.

The split in the “independent” ranks has started a campaign of rate cutting between the exchanges which are opposed to each other, and financial ruin stares both factions squarely in the face.

It is a situation that is unusually inspiring.

## STRAIGHT PICTURE SHOWS

**T**HERE is a growing demand for the “straight” picture show as against the mixed program composed of two or more so-called acts of alleged vaudeville, with pictures as a bait to the picture-loving public.

In some sections of the country this demand has been recognized by the theatre managers, and has been met by the abandonment of the alleged vaudeville and the adoption of the straight picture program. In another column is printed a letter from one of these progressive managers, who damns the “cheap, vulgar vaudeville” plainly, and will have no more of it. In last week's Index we published a description of a Denver theatre which runs no vaudeville and still makes money for its owner.

It is a difficult matter to move some people out of a rut. Many motion picture theatre managers were first managers of cheap vaudeville houses. As the picture shows began to cut into their original business they put on a few reels of pictures and labeled their entertainment “motion pictures,” hoping thus to hold their patrons, in reality doing business under false pretenses.

Vaudeville is all right in its place, which is a theatre devoted to that class of entertainment, and where the best acts and performers may be seen. There is also a demand for a lower class of vaudeville, to cater to the “popular-price” patrons. But it is a libel on the motion picture theatre to label these cheap vaudeville houses “picture theatres” and an imposition on the picture-loving public to ask it to endure the “cheap vaudeville” in order to see an occasional picture.

The best people of any community will never become enthusiastic of “picture theatres” that insist in offering “cheap vaudeville.”

## MAN WANTED

**T**HIS is not an “ad.,” and The Film Index is not offering a job to anyone; yet there is a condition or a situation in the motion picture industry that calls for the right man.

Possibly it would be better to say that there is a problem to be solved, and it is fairly safe to add that there is something doing, for the man who can bring forward the practical solution.

The difficulty, or problem, is this: How can 100 more or less theatres be served with from 1 to 6 reels of pictures daily, twice a week or every other day, without repeaters from a stock of 1,000 reels, more or less, and at the same time be advised of what subjects they will get a week in advance of the date of change.

Theatre managers who are not getting first, second and third run subjects complain that they never know what to-morrow's program will be till they get the pictures. Frequently they get the pictures barely in time to open the show at the appointed hour, which means that they have no chance to make an adequate advance announcement of their program.

What is earnestly desired is a man who can figure out a system of booking pictures whereby it will be possible for the exchange to advise each of its several hundred patrons, more or less, what pictures they will get one week from the date of the letter of advice.

Such a system must be sufficiently flexible to provide against delays in shipment and transit, loss of film from any cause, and the gain or loss of theatres from day to day. Also comprehend the daily receipt of new subjects and the retirement of old stock at the expiration of the lease.

We think we hear you, indulgent reader, remark: “The fellow's dreamin’.” Yet the necessity is there, and “Necessity is the Mother of Invention.”

This is the age of invention, and it ought to be possible for some bright picture booking clerk to cook up the right “dope” on this puzzle. Has anybody here seen—beg pardon—has anyone a suggestion to offer?

## DAMNS “CHEAP VAUDEVILLE”

Watsonville, Cal., May 30, 1910.

Editor Film Index:

I have dropped vaudeville from my show and am running straight moving pictures at ten cents. I find I am doing much better than formerly with vaudeville. Enclose marked copy of paper and several dodgers to show you how we bill our show. We also run an ad in the paper daily.

Florence Pertent was big hit; had choir, quartette, orchestra chimes and lecturer, played to

\$120 in three shows. Was offered \$300 to take show to a city near San Francisco for a week just to show our “Dubs” of picture men how run moving pictures.

When we get “The Cigarettemaker of Seville” we propose to enlarge our orchestra from twelve to twelve pieces and play selections from “Carmen” and to have two fine singers to give selections from the opera. That is the way to make moving pictures go. D—mn the cheap vulgar vaudeville. Respectfully,

James E. Piratsky, Manager.

The sentiment against “cheap vaudeville” picture shows is growing rapidly among the theatre managers. As a matter of fact vaudeville has no place in a picture show and the manager who insists upon running it is driving away and keeping away his best business.

## THIS LOOKS LIKE BUSINESS

Mr. William T. Rock, President of the Vitaphone Company of America was seen in transit to the coast carrying a large bag on which he held a tight grip. It might be a “dough” bag, judging from its bulging sides, peculiar shape and its weight, it certainly had suspicious appearance. Just at this time suggested an especially prepared mixture the Motion Picture Patents Company in anticipation of a certain meeting with two gentlemen by the name of Jeffries and Johnson upon Mr. Rock's arrival in San Francisco. The writer cannot swear that the bag contained “dough” but whatever it envelopes it is of a convincing and reliable nature and looks like business.



## PICTURE PERSONALITIES

Do you remember Lord Herbert Fitznoo? Neither do we, but it is certain that debonair and exquisite was uppermost in the mind of the artist when he pulled the above cartoon of our friend from St. Louis—Herbert Elegante Aitken. It would have done you good to have seen the way he did it. You see, Aitken and Clarke were paying their respects to the editor when the artist fellow waltzed right into the sanctum sanctorum and remarked, “I've got you fellows where I want you,” and pulled a pencil out of his pocket. Both began at once to reach for the ceiling, and while he had them in a comatose condition he took it away from them. Funny thing, too, they actually smiled during the operation. If you think this is a good one, Aitken, wait till next week and see what he has to say to Clarke; that is, if Clarke doesn't slap him in the face.



## Fourth of July Pictures

WITH the approach of the "Glorious Fourth" the picture men are busy with subjects appropriate to the day and there will be several good patriotic releases during the week of July 4th. Thus far two have been reported. One is by the Edison Manufacturing Company, entitled "The Stars and Stripes"; the other is from the Vitagraph studios and is called "Old Glory."

Both subjects are, to a certain degree, historical and deal with the story told of the



EDISON SUBJECT—"THE STARS AND STRIPES"—THE BIRTH OF THE FLAG.

of the flag of our country. The Vitagraph picture is mainly allegorical and contains a number of examples of "double exposure" that are very effective. Notable among the scenes portrayed is that of the signing of the Declaration of Independence after the famous painting on that subject. This scene is reproduced in half-tone in this issue of The Film Index.

The Edison version of the flag story introduces a bit of love story supposed to be that of John Mayrant, who lived during revolutionary times. According to the picture story Mayrant is disgraced for some act of military subordination and is rejected by his sweetheart until such time as he shall have redeemed himself. Just as he is finally dismissed by



EDISON SUBJECT—"THE STARS AND STRIPES"—JOHN MAYRANT HONORED.

girl a messenger, mortally wounded, staggers into the room. He lives to tell the nature of this mission, which is to carry dispatches to Paul Jones announcing the defeat of the British General Bourgoyne with orders to carry the dispatches to France.

Seizing the dispatches Mayrant succeeds in recovering them and begs a place on board Paul

Jones' ship, Bon Homme Richard. His request is granted and the man of war sails on its mission. On the way the British man-of-war Serapis appears, and the famous naval battle ensues.

The ships approach each other firing their broadsides and finally engage in hand-to-hand contest. The pictures show the scene on board the Bon Homme Richard with the fight raging fast and furious, and dead and wounded sailors lying in heaps near the guns. The bow of the Serapis crashes into the Bon Homme Richard and there is a wild melee between the opposing crews and their commanders which results in the surrender of the Serapis.

As a picture scene this is about as realistic as the actual combat and fairly lifts the observer out of his seat. When it is known that this scene was produced in the Edison studios one is



EDISON SUBJECT—"THE STARS AND STRIPES."—THRILLING HAND-TO-HAND ENCOUNTER BETWEEN CREWS OF "BON HOMME RICHARD" AND "SERAPIS."

bound to admire the art that produced it. We present an engraving in this issue of The Index which shows the fight scene and another which shows the manner in which the deck of the "studio" ship was built and equipped with every little accessory of the old time man-of-war.

In this fight John Mayrant regains his prestige and is highly commended by the commander, who proposes to recommend him to Congress for bravery. The hero rejects this proposal and requests that the letter be sent to a certain young lady back home. This is done and the reception the hero gets when he returns closes the picture.

There is said to be a special patriotic picture coming from the new Lubin studios for the Fourth of July, but the facts concerning it have not yet reached us.

## EDISON NOTES

The Edison Company is receiving many compliments on the splendid work done by the portion of their Stock Company and photographic staff engaged in pictures recently produced in Cuba. The first of these, "The Princess and the Peasant," released May 17th, is generally conceded to be an extraordinary film in both dramatic and photographic excellence, while "Sisters," released three days later, although less sensational, is equally as good from a photographic standpoint. Another of these, "A Central American Romance," was released on the 17th inst., and several more are promised for the near future. An occasional change of locale always lends to the success of pictures, and the Edison Company certainly chose wisely when they selected the wonderful scenery of the West Indies as the natural setting for some of their dramas.

The child actress whose work attracted such favorable attention in Richard Harding Davis' "Her First Appearance" will again be seen in "Bootles' Baby," the dramatic subject to be released on June 21st. This film, which has a strong military flavor, is interpreted by a spe-

cial cast headed by Robert Conness, in the title role of "Bootles," the good-natured officer of the "Scarlet Lancers," an English regiment. The title of the picture suggests but little of the dramatic strength of the story it tells.

In "The Judgment of the Mighty Deep," to be released on the 24th, the Edison people claim to have one of the most superb sea pictures ever produced. The theme is the world's old story of man's fight for his mate, and the story is worked out to an intensely dramatic climax beside the breakers that beat upon the shores of a little fishing hamlet. The strongest of human passions—love, hate, revenge and remorse—have full sway in its unravelling, with virtue triumphant at the end and retribution swift and sure, meted out to him who violated God's own laws. The principal scenes of the picture were

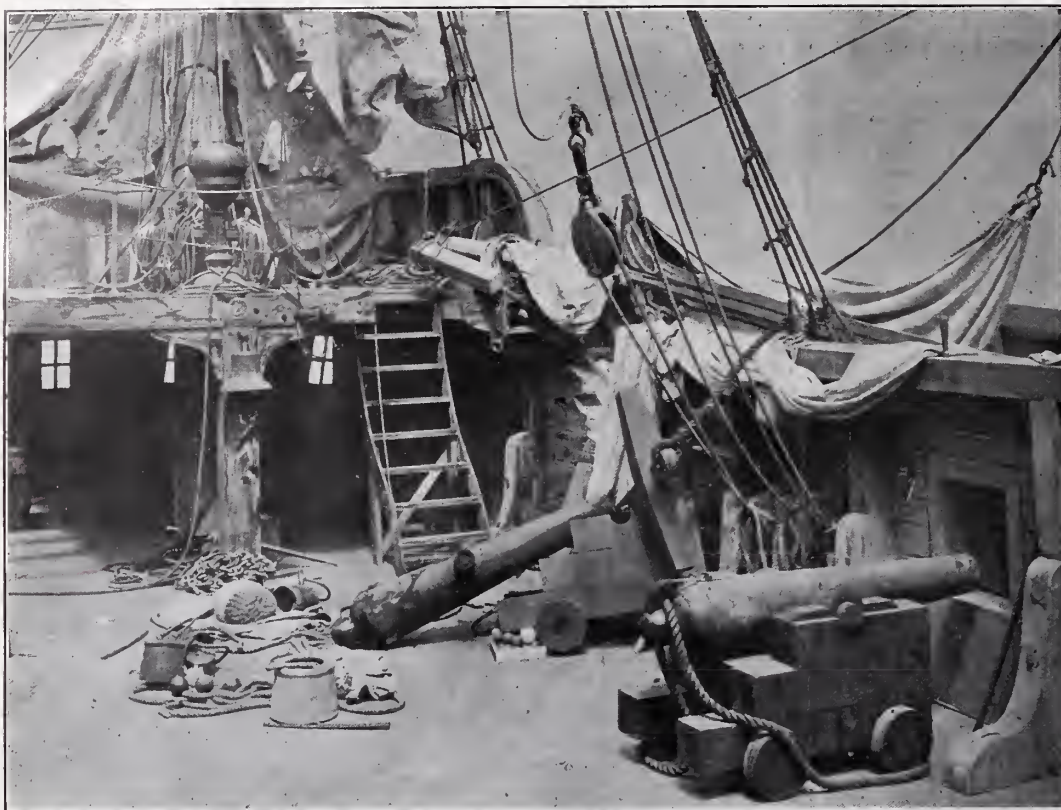


supposed to take place during a storm off shore, and fortunately for the general effect they were enacted during a violent storm that swept the Cuban coast. All the grandeur and sublimity of the mighty, restless ocean contribute a terrible realism to this tragic story, which will live long in the minds of an audience as one of the most powerful sea pictures ever thrown upon canvas.

"The Little Fiddler," the dramatic release of

## CINEMATOGRAPHY HAND IN HAND WITH SCIENCE

Public attention has of late been increasingly directed towards the great possibilities of the Cinematograph as an educational factor. Whereas some few years back there occasionally filtered into the press a bare mention of a suggestion made by some competent authority that



EDISON SUBJECT—"THE STARS AND STRIPES."—SHOWING THE DETAIL OF SETTING FOR DECK OF "BON HOMME RICHARD."

June 28th, is a pathetic story in which a man of wealth and fashion, lost to a sense of right and wrong through evil associations, deserts his wife and child and plies the trade of a common thief among the higher set. His restoration to a better life and reconciliation to his family are effected through the arrest of a little street fiddler whom the guest at a fashionable musicale had brought in to play for them and who was later accused of the theft of a purse which in reality the father had purloined. It is a picture that will strike the sympathetic cord in any audience.

The Edison people attempted a pretty big undertaking in the reproduction of the historic fight between the "Bon Homme Richard" and the "Serapis," about which their "Stars and Stripes," to be released on July 1st, is built. A wonderful piece of stage setting was constructed for this film, which, because of its elaborate effects and the great number of persons employed in its presentation, is said to be one of the costliest films ever put out. With Paul Jones as the centre figure, the "Stars and Stripes" ought to be an ideal 4th of July film.

"Out of the Night," by Rex Beach, and "A Wireless Romance," both dramatic subjects, will be released in the immediate future. In the latter film an exciting and novel feature is a chase between two yachts, under full speed. This is another of the pictures produced in Cuba, and for that reason it can be expected to be rich in photographic qualities.

### SITUATION WANTED

By an operator, with picture machine, as operator or manager; married and strictly sober; best of references. E. F. R., 150 Lyndal st., New Castle, Pa.

such and such a use might be made of this most wonderful of modern inventions, now it is no uncommon thing to find this question of education by the Cinematograph, largely and often very ably touched upon in the newspapers, journals and popular magazines. Not only has the press recognized the educational value of the Cinematograph, but so also has the public, in fact it would be nearer the truth to say that it is because the public has evinced its strong wish for educational pictures, that the press has seen fit to devote some portion of its columns to the subject from time to time. Without much clamor, in that undefinable manner which defies analysis, the voice of the people in this respect has made itself quietly but insistently heard, and pictures of a decidedly instructive character are daily becoming more and more common.

As yet, however, there is in this country little demand for living pictures of a purely scientific nature, and why? Because so far it is not generally known that such pictures are in existence, and the desire for or the need of them is consequently not felt. In France and the continent of Europe generally it is a far different matter. There the scientific film is eagerly sought after and called for. Such pictures are currently shown in all the moving picture shows and the knowledge they impart is absorbed with avidity.

An eminent French journalist speaks of the general lack of knowledge of the machinery of the human body and of its many microscopic foes. He says: "We are insufficiently informed as to what takes place within us, and in particular, we are ignorant of the terrible combats of which our bodies are the theatres, whilst we are

contentedly going about our trivial affairs. It is true that our forefathers were ignorant at this point, that they knew less than we, and lived in peace; but since some have seen fit to draw us from our state of quietude, is it not wise to seek further into these things, and to see them with a clear vision.

It occurs to the writer that this ably pressed question on the part of the French journalist is in itself a plea for the scientific film, and more particularly for the film dealing with the microbes of diseases, to combat which and to know more of, men are freely giving their lives. Such films are now being made and are primarily intended for the dissemination of knowledge among the people.

One of the first of the films "Sleeping Sickness" has been exhibited all over Europe; it has also been largely shown in tropical countries. Yet, people here are deeply interested in that dire disease, and we are of opinion, that given the opportunity of viewing this film, they will snatch at it eagerly, more especially as even a bit of intelligence regarding this disease is received by them with interest. Of the merits of the film there is little doubt; members of the medical profession have proclaimed it as little short of marvelous, and are most enthusiastic regarding it. Why then should the ordinary man not find it of interest.

This film and others of this series were made by Pathe Freres who, in addition to executing the necessary photographic work, were instrumental in having this wonderful series of films made by placing at the disposal of the famous Doctor Jean Camandon their well equipped laboratories and the means to make the experiments. The film dealing with "Sleeping Sickness" will be released by them on Monday, June 13. Another film which they have recently made deals with the microbes of Recurrent Fever and also should be much appreciated. We do suggest that such films as these should be exhibited without some discrimination as to time and place and audience. On the other hand, given a theatre crowded with average intellectual workers, ever ready to learn, we can see no reason why these films should not be received with keen interest. We understand that Pathe Freres will be most happy to furnish all details that may be useful regarding the scientific films they release.

## COLLIER'S WORK COUNTED

Now that the National Convention of Chautauques and Corrections, which was held in St. Louis a few weeks ago, is over, the many delegates from all parts of the United States have rested up and are now ready to express their views on the motion picture question that they have spent so much of their time. It is evident that many of the most severe critics of motion pictures have changed their views and are ready to aid the motion picture manufacturers in their efforts to produce pictures that will be of benefit to the public at large.

The first person to express any views since the convention closed, is Mrs. Harriet Heller of Omaha, Neb. Mrs. Heller is superintendent of the Detention home of that city and has for a long time been much interested in motion pictures. She is a firm believer that they are much good and not only add to the entertainment of the public but are a great educational well.

What interested Mrs. Heller at the convention was the fact that the film manufacturers were only too anxious to work with the juvenile committee to make all pictures clean and moral in every way.



## VITAGRAPH STUDIO NOTES

in the cold, dingy dampness of the water works the camp was pitched by the Vitagraph boys for the taking of the scene of camping out "The Men Haters' Club." Night crept on wares and the scene had to be retained until following day. Two of the "boys" were in charge, sleeping in one of the tents. During the wee hours of the next morning they were startled by sounds of approaching footsteps. Of course they were sleeping soundly and fearlessly without sword or weapon. "Sam, who do you think that is prowling round camp?" "I don't know," said Sam in commanding tone, "I'll just take a shot at 'em and let 'em know there's something doin'," then in a side whisper, "I guess I'll scare 'em." Then Ed and Sam got under their blankets and when they got up the next morning the whole camp outfit had been carried off and they were the only things left.

On July 12th "Nellie's Farm," the most perfect "Life Portrayal" of love and sentiment in the shadows of a great city. The waifs of poverty and adversity, affecting and impressive in extreme. A master stroke of eloquence from the slums that will show the world how the other half lives. A voice from the waste of the wilderness crying to those in the green pastures and beside the still waters.

Preceding the Great and Glorious release of "Old Glory" on the day we celebrate, "Saved by the Flag" will be published on Friday, July 10th. A drama of the power of the stars and stripes in commanding the respect of other nations. There is no stronger appeal to the people than the flag of our birth, and its presence in the circus or theatre will get the crowd and snap and enthusiasm into them at the same time. It beats the band what the flag will do. You don't need fireworks for a send-off or



VITAGRAPH SUBJECT—"OLD GLORY."—Saluting the Flag.

display on the Fourth of July. "Old Glory," the patriotic release announced for July 2d, will keep your houses packed and the audience keyed up to the "spirit of '76," the vigor of 1812, the cry of the Alamo, the Union Forever and "Remember the Maine." When "Old Glory" bursts upon the screen there will be a burst of applause, the men will take off their hats and the ladies will too. They will want to wave them anyway and everybody will cheer from the Declaration of Independence to the closing wave of the flag as it floats majestically in the breeze. The whole

blessed family of Uncle Sam and his adopted children will want to see this picture and rally round the emblem of freedom, as it is displayed from its birth to the present time.

"Becket," an historical dramatic picture of the eleventh century during the reign of King Henry II. of England. "Saint Thomas" as Thomas a' Becket, Bishop of Canterbury was called, is one of the most wonderful characters in history and its dramatization will be heralded as a classic novelty and specialty well worth securing by the placing of an order in advance.

The more immediate Vitagraph issues are: "The Altar of Love" on June 11; "The Russian Lion" on the 14th. and "Davy Jones' Landladies" on the 17th. You have been told about these and they are all and more too. Everyone of them will serve you right. "Ito, the Beggar Boy" is one of the beautiful Japanese series with a story that enraptures and enthralls. This is announced for June 18.

Just before the battle of the great giants Jeffries and Johnson, the special extra release by James J. Corbett, "How Championships are Won—and Lost," will be given to the public on June 15th, next Wednesday. No better idea could possibly be gained of what champions do and how they do it. In the sparring exhibitions between "The Vitagraph Girl," and Mr. Corbett we have some lively tilts of comedy and produces relaxations of pleasantry. This is the film that takes us into the secret chamber of the training camp, where Corbett is giving Jeffries the advantage of his science and skill.

### PLENTY OF EXCITEMENT TAKING PICTURES.

In producing realistic pictures, frequently incidents occur that are not on the regular program. While working on an elaborate railway picture soon to be released, four or five of the Kalem actors passed through a genuine thrilling experience. The producer in charge, Mr. Keenan Buel, looking over the scenario after just completing a scene stated to his company of



VITAGRAPH SUBJECT—"OLD GLORY."—Signing the Declaration of Independence.



actors "We will now do the runaway engine scene."

Mounting the tender of the engine with his camera operator, Mr. Buel instructed the engineer to start the engine going and then get out of the way. It seems that they all overlooked the fact that they were at the top of a very steep grade which ran for about eight miles and the track was by no means straight, five or six sharp curves occurring within the above distance.

On instructions from Mr. Buel the engineer did his work well. He opened the throttle and after the engine was under good headway, disappeared. The camera operator started to grind as the engine sped on down the steep grade, the velocity becoming greater and greater. The producer and the camera operator as the engine rushed on began to experience great difficulty in maintaining their equilibrium. Finally it dawned upon them that it was rather a dangerous proceeding negotiating these sharp curves at such a high rate of speed but true to their vocation they stuck to Mr. Engine and the operator continued to grind. Finally when Mr. Buel and the operator were nearly thrown from the tender when making an especially sharp curve they realized that the speed of the engine was rapidly increasing and that they were passengers upon a really runaway engine. They then began to speculate as to how they could stop the engine. Finally, Mr. Buel crawled to the engineer's cab and after experimenting by pulling all kinds of levers he noticed a gradual slackening of the speed. As Friend Buel is no engineer the powers that rule over industrious motion picture operators must have guided his hands aright as he eventually brought the engine to a stop permitting a nerve racked producer and a scared camera operator to alight on terra firma in safety.

As it never rains but it pours it seems that there had to be another unforeseen incident occur during the same week. This latter one happened with the company directed by Mr. Sidney Olcott who was at work on an elaborate war picture. In a charge past the camera at high speed when directly in front of the camera one of the horses stumbled throwing the rider up in the air and directly over his head. For a few minutes it was thought the rider had been killed but restoratives being applied he was brought back to consciousness and careful examination developed that the only injury was to his nerves which certainly received a most severe shock.

By the way this war picture is to be a special feature. The exhibitors and exchange men are all familiar with the elaborate war pictures turned out by Kalem Co. The coming one will rank among the best war subjects ever produced by a licensed manufacturer and exhibitors can promise their patrons a great treat in the very near future.

#### LUBIN NOTES.

In the making of The Motion Picture Man, which is to be released June 23, the spectators were permitted to crowd into the picture instead of being held back by the police. Since its making more than 150 letters have been received by the Lubin Manufacturing Co., asking where the picture may be seen.

The scenario department of the Lubin Manufacturing Co. is enjoying a laugh over a rather pompous letter recently received which runs in part: "The writer is not a person to whom this work is mere exercise or excitement, nor could the fame of having written a moving picture play partly compensate him; but, having been engaged in an occupation requiring mental

## PATHE'S AMERICAN PRODUCTIONS

Pathe Freres having at the commencement of this month taken possession of their temporary studio, announce that they will now release an American feature every week. They have during the past two months made several films that merely required a few interior scenes to complete them; these are being rapidly finished and they will have therefore a sufficient stock of completed films on hand to make this announcement a certainty. Their next American



PATHE AMERICAN SUBJECT—Scene from "White Fawn's Devotion."

production will be "White Fawn's Devotion," to be released on June 18. This is a thrilling western picture of the Dakotas. The film was produced under the direction of an Indian chief, who was most careful to comply with all the little details. The story is that of a squawman who is left a fortune in New York. His wife, rather than leave her native plains, stabs herself, and thinking he has killed her the squaw-

man is pursued, captured and sentenced to die by her kinsmen. At the nick of time she awakes from what was only a swoon to explain that he is innocent, and the result is that he decides to continue his happy life with his native wife in preference to going east to the possession of his inheritance. There is a wonderful acting by the child who takes part of their daughter in this film, and the photography is as good as any Pathe Freres ever shown.

The following week their American production will be "The Great Train Hold-Up," showing in a vivid manner how a body of bad men flag and hold up the limited, taking the money from the baggage van and their personal effects and valuables from the passengers. Finally they are captured through the clever

of the agent's little son, who, finding his father wounded, tracks the robbers to the scene of the crime and hiding in one of the mailbags is carried to their cabin in the heart of the woods. He escapes during a fight as to the division of the spoils and leads the sheriff and his posse up in time to capture the gang and recover the booty. This film should surely be a success.

work, this matter is produced at a cost." A Thankful Cat was the title of one of the stories, and yet the writer took himself seriously.

The Philadelphians have been a little skittish since the car strike, and the other day when a heavy auto loaded down with police flashed up the street the crowd raced after to see what happened at the raid. Those whose autos or cycles enabled them to be in at the finish were a sheepish lot when it was found that the police were actors employed in one of the Lubin stories soon to be released.

One of the pending Lubin releases is the work of a western author who stands in the first rank and who marketed his story under a name other than his well known pen name. For the present he elects not to be known in connection with his pictures, which have all of the tenseness and virility of his magazine contributions. Authors of standing are commencing to perceive

the value of the picture play as an adjunct to their more extended writings.

The Lubin bulletin for the ensuing two weeks gives three strong comedies out of six subjects on four reels. One of these is a full reel, and the others share a reel with a short dramatic subject. The Wild Man of Borneo, on June 30, Poetical Jane a week later and The Motion Picture Man on the 23d are going to be snapped up by the exhibitor whose audiences like comedies—and all audiences do.

A Canadian exhibitor wrote the other day regarding to a business matter, and added: "The release of the G. A. R. is a great story. I think I could recognize the Lubin players in any disguise, but these men had me guessing; are they the regulars or some real veterans you are putting for this picture?" The make-ups in the G. A. R. scene were remarkable, but were all worn by regular members of the company.



## MARION VISITS NEW ENGLAND

### Catches Fish in Moosehead Lake and Learns of Exhibitors' Troubles

A few weeks ago Frank J. Marion, of the Kalem Company, started on a motor tour of New England. He got up in the Berkshire Hills, where an accident to his machine put it out of commission; so he decided to go fishing. He tried his luck at Moosehead Lake, up in Maine, and caught a lot of fine fish; but when he attempted to eat some of them they made him so sick that he speedily lost interest in the sport.

Returning, Mr. Marion visited a number of picture houses, and noted, among other things, that the New England managers were gradually dispensing with vaudeville and sticking to the straight picture programme. The result was a better class of patrons and an increase in business.

Another thing Mr. Marion learned was that the present system of handling pictures placed the exhibitor at a great disadvantage in that he seldom knew what pictures he would have until the day he got them.

"This," he said, "prevents the exhibitor from making advance announcements or from featuring any picture in an adequate manner." Exhibitors tell me that they never know when they can get a certain picture, and that, in the case of subjects that are run in series, as our 'Girly' pictures, they frequently get the last of the series first.

"It seems to me," continued Mr. Marion, "that there should be some way of remedying this defect in our rental system. It is a serious problem, and affects the exhibitor's opportunities for promoting his business very materially. What is needed is a system of booking that will enable the exhibitors to know at least a week in advance. This will enable them to prepare advertising matter, and in various ways feature the pictures."

Mr. Marion expressed himself as well satisfied with the reception Kalem pictures were being received in New England; also that, barring the disturbance in his internal anatomy by the Moosehead Lake fish, he had had a pleasant trip.

### THIS IS PROGRESSIVE.

Here is the text of a circular issued recently by the Progressive Motion Picture Company of Ogden, Utah, to its patrons:

In order to insure each and every one of our customers the best service that it is possible to give, we have added a new feature to our business which cannot fail to aid each and every one.

We have added to our force of employees a machine inspector and traveling representative who will call on each customer at frequent intervals. At all times he will have with him a full supply of machine parts and supplies and will carefully inspect each customer's machine and operating room equipment and, in case anything is wrong or the machines need repairing, he will do same on the spot, with no loss of time to you and no charges except for the parts used and our experts work at the rate of \$1.00 per hour while employed on the machines needing repairs. This is the same rate we have always charged heretofore when machines were sent to us for repairs. Our purpose in keeping a machine expert on the road at all times is to obviate or do away with damage done to films through machines being out of repair and through improper handling by inexperienced operators.

Our expert will explain thoroughly without any charge, anything any of our customers may wish to know about machines, rheostats, stereopticons or their working and adjustment. He will also be kept fully posted in regard to all the latest improvements, novelties and innovations bearing on the motion picture business.

The new non-inflammable films, while a great

## Another Essanay Western Masterpiece

THE accompanying illustration is a scene from the Essanay's latest Western producer "The Bandit's Wife" released this Saturday, June 18.

This story is, without a doubt, the most powerful Western dramatic ever released by the Essanay Company. The story contains numerous legitimate thrills and the climax is one, it is claimed, that will bring the people from their seats.

This picture tells the story of two Western bandits, one of which loves the other's wife. Nolan and Harding, the two bandits, are each wanted by the sheriffs of several Arizona counties and particularly by the one in which the

husband follows her, finds the note and a mode of revenge occurs to him. In a postscript he adds "he will be dressed in my clothes." At five minutes to eight that evening, Harding, secreted behind the tree near Nolan's shanty, his Winchester ready for instant use waits breathlessly for his victim. In the twilight he sees the door of Nolan's shanty open and a figure appear in the doorway. The figure is that of a woman who turns hesitating, half afraid, and walks down the path toward him. Convinced it is Nolan he raises his Winchester and fires, then turns forward to bend over the body of the bandit's wife.

This film is a scenic masterpiece in itself, made in the very heart of the Rockies, and a fitting environment for the nature of the theme and the acting is convincing and enthralling. The photography, like in all of Essanay's Western product, is of a superior variety. The film will undoubtedly prove a feature and be in much demand by the exhibitors.

Mr. Anderson's western studio is now one of



ESSANAY SUBJECT—THE BANDIT'S WIFE.

two are carrying on their latest depredations. A price has been set upon their heads and every citizen of the locality is on the lookout for them. Unbeknownst to Nolan, the latter's wife and his confederate plan to turn him over to the sheriff. Harding hoping to gain his liberty by turning state's evidence, and at the same time making an open road to the heart of the bandit's wife. Martha, Nolan's wife, learns that her husband is to cross the boundary line at eight that night and communicates the news to Harding through a note which she leaves under a tree stump, as previously arranged. Her

the most complete of any branch studio in the country. Besides a stock company of eight or ten people the company includes a scenic artist, regularly employed, location scouts, property men and photographers. They are located in Morrison, Colorado, an hour's ride from Denver, in one of the most beautiful parts of this state.

Mr. Anderson announces other big features, which will be released at an early date, including "The Unknown Claim" and "Trailed to the Hills." The pictures will be described in the next Essanay Guide.

advantage over the old style in regard to safety are not as flexible and durable as the old style films, but if used only on machines that are in first class condition, they are just as long lived. We are willing to go to the expense of keeping an expert machine man on the road for your benefit and this will insure all of our customers machines being in good condition. This will mean first class films in good condition for all customers, even including those who use our cheapest service.

We trust that you will understand the motive we have in doing this, which is to give our cus-

tomers the best film service it is possible to obtain, and we feel satisfied that the heavy expense we are incurring will more than be equalled by the satisfaction of our customers,

Yours very truly,

Progressive Motion Picture Co.,  
2349 Washington avenue, Ogden, Utah.

That is what we call Progress with a big "P." The move will not only save money for the exhibitors but will benefit their patrons by enabling them to give better service. It will also save the wear and tear on films.



# CHICAGO LETTER

By James S. McQuade

THE meeting at Detroit, June 4 and 5, of members of the Associated Independent Film Manufacturers and the exchange members of the Alliance, was not productive, from all reliable accounts, of any important results, when viewed from the standpoint of the real object of the convention. Several conclusions and agreements, beside the original purpose, were reached, however, among them being the following: That the Associated Manufacturers and the members of the Alliance present were willing to make concessions that the seceding exchanges who object to buying films from the Sales Co., as a Sales Co., could purchase from manufacturers, who are members of the Sales Co., as individual manufacturers, but not as members of the Sales Co.; also that no manufacturers, of whatever affiliations, will be permitted henceforth to be a member of the Alliance unless he owns an exchange, and that then he will be entitled to become a member only when representing an exchange; also that no "independent" manufacturer will be allowed to sell his product to any exchange that is not a member of the Alliance and in good standing.

It was announced by the Associated Manufacturers, before these agreements were formulated and considered, that the M. P. D. & S. Co. was disposed to make such concessions, and a meeting between the manufacturers of the contending factions was fixed for Monday, June 6, in New York. The agreements referred to were to be considered and signed by the opposing interests on that date, when it was expected that harmony would be restored. No such meeting has been held, however, up to the time of writing.

According to Chicago reports, nearly all the members of the Alliance were present at the Detroit meeting, and those who were absent were notified to attend, without fail, another meeting to be held by the Associated Manufacturers and the Alliance in Cincinnati, June 18 and 19.

The solution of the difficulty, aimed at by the opponents of the Sales Co., is to preserve the integrity of the Alliance, as an organization, and to retain an open market, thus subordinating the power of the Sales Co. to that of the Alliance, and preventing the possibility of autocratic rule on the part of manufacturers.

The injunction proceedings brought by the M. P. D. & S. Co., since the writing of my last letter, against the Thanhauser Co. were thrown out of court, I am told. This, of course, will also apply to the Actophone Co., so that the present alignment of Associated Manufacturers is exactly where it was when I wrote last. I have learned, however, on reliable authority, that Thanhauser is again lined up with the Sales Co., whether from compulsion, or otherwise, is not known to me.

While writing the closing sentence of the foregoing article I received a letter from Phil Gleichman, of the National Vaudette Exchange, Detroit, enclosing clippings from newspapers in that city covering the meeting under consideration. These clippings are subjoined, and show that nothing was accomplished at the meeting, notwithstanding contrary Chicago reports in "independent" circles.

Twenty film exchange men and 11 representatives of film manufacturers, members of the recently formed National Independent Moving Picture Alliance, met at the Hotel Pontchartrain yesterday to devise ways

and means for fighting a combine of film supply men which is said to have been formed in New York recently under the name of the "Sales & Distributing Company."

The independents call this latter organization "Trust No. 2." They say that their action has frightened the members of "Trust No. 2," and that representatives of that body, including Adam Kessel, Thomas Cochran, Herbert Miles, C. O. Baumann and P. Powers, will be here to-day to confer with them.

"This second trust was formed in New York for the purpose of controlling all supply stock for making moving pictures," said President R. G. Bachman, Chicago, of the independents, yesterday. "They intend to force at least half of the men represented at this convention out of business, and to give exclusive agencies to others who will do just as they are told. They are supposed to have a capital stock of \$20,000, but, according to the last report I heard, only \$2,500 had been paid in. We partly organized our association in Pittsburgh two weeks ago last Sunday, and we have come here to perfect that organization and to see what can be done in the way of protecting ourselves."

The other clipping is as follows:

After two days of continuous conference at the Hotel Pontchartrain the members of the recently-formed National Independent Moving Picture Alliance, the Motion Picture Sales & Distributing Company, and the Associated Independent Film Manufacturers failed to come to any understanding with reference to the joining of their combined forces against the Motion Picture Patents Company. There will be another meeting June 18 in Cincinnati, where it is possible that an agreement will be reached.

## F. C. Aiken Tells of Trip.

F. C. Aiken and party returned from a ten-days' automobilizing trip, extending through parts of Michigan, Ohio and Indiana, Sunday, June 5. Mr. Aiken is much elated over the successful test of his new Welch machine over heavy, rain-soaked roads, and is equally enthused over the healthy licensed business conditions observed all along the line of his trip.

In South Bend, the first stop after Chicago, Mr. Aiken paid a visit to the Royal Theatre, managed by Mr. Heimbaugh, the Majestic, American Scenic and Indiana theatres, owned by Messrs. Ellis & Moss, and the Gem, managed by Mr. Codd, and found a large audience in each. He speaks in high praise of the classy appearance of the South Bend theatres, and the careful provisions made for, and the tactful attention paid to, the comfort and convenience of patrons impressed him strongly. Pictures were the ruling attractions, and Mr. Aiken felt really proud to see them dignified by such harmonious and pleasing surroundings.

Kalamazoo, Mich., was the next stop, where Mr. Aiken met Mr. Johnson, of the Colonial Theatre, and Mr. Barnes, of the Vaudette, both of whom reported good business and fine prospects. Jackson, Mich., was next reached, and, it being Saturday evening, the little city looked as crowded as if it were circus day. There also the stories of South Bend and Kalamazoo business were repeated.

Detroit was the next point headed for, and six days were spent in that beautiful city. There the handsome picture theatres were playing to capacity, and an air of prosperity marked every licensed exhibitor encountered. Mr. Aiken wishes to acknowledge his indebtedness to Phil Gleichman and A. J. Gilligham, of the National Vaudette Film Exchange, for the many courtesies shown the party during the enjoyable stay in the Michigan metropolis.

The party next took the boat for Toledo, O., and the machine also was taken aboard, the roads being too sandy and heavy for autoing. From the Ohio city, the 175-mile run was made across northern Ohio to South Bend, on the homeward trip. Most of the managers seen by

Mr. Aiken will keep open all summer, this being especially the case in towns in Michigan.

Tanned by sun and outdoor winds, Mr. Aiker looked in fettle to undertake the most strenuous calls for business when I called on him, on his return, and he announced in the most matter-of-fact way that the volume of business done by the Theatre Film Service Co. during his absence showed a handsome and gratifying increase.

## Gotch Tactics Criticised.

While Frank Gotch succeeded in getting the money and the world's championship in his recent contest with Zbyszko, it appears that he must not plume himself with the laurels thus obtained in the presence of fair-minded followers of the mat game.

In the editorial columns of the Chicago "Tribune," of Sunday, June 5, headed "The Referee," the following clipping gives the high-minded sportsman's view:

Frank Gotch, wrestling champion, has retained his title against the challenge of another foreign grappler apparently his equal in strength, but inferior in speed and knowledge of the catch-as-catch-can code. From the exhibition at the Coliseum last Wednesday night it seems unlikely that any of these slow-thinking painstakingly careful importations will lift the title for many years to come if the Iowa farmer chooses to defend, and none doubts that he will match again if the purse is attractive. The man who meets Gotch must be not only strong, but resourceful and tricky as well. While wrestling is not a parlor pastime and almost anything but biting is countenanced by the rules, it may be said to the credit of a large portion of Wednesday night's crowd that it did not fancy a fall secured by diving beneath an opponent's proffered handshake for a surprise attack, even if it is unlikely that the ultimate result would have been different under any circumstances. Twisting an opponent's ankle almost from its socket may be good wrestling form, but it does not appeal particularly to good sportsmen as an ideal way to win championships. Except to that part of the sporting public which values success, no matter how obtained, Frank Gotch's popularity as champion has not been enhanced by his international victories over Hackenschmidt and Zbyszko.

## That Corbett Special Reel.

Just now, when the boxing fever is nearing its climax, and every newspaper that one takes up teems with information from the camps of the big fighters out on the Coast, special and widespread interest will be taken in the Jame J. Corbett special reel gotten out by the Vitagraph Co., and to be released Wednesday June 15.

I had read an illustrated description of this reel in the Film Index of June 4 and, noting its novel character, I determined to see it when run off at the usual private exhibition in the Vitagraph projection room in the Schiller Building. I was given the opportunity, shortly after the arrival of the prints here, and I enjoyed the pictures thoroughly, from the posing scene, in which Miss Turner, of the Vitagraph stock company, is seized by a fainting fit, down to the brilliantly clever work of the ex-champion in three bouts with his shifty sparring partner Tom Kennedy.

This film is a decided novelty, being a combination of graceful dramatic posing, interesting object-lessons in physical culture, and stirring exhibitions of clever boxing. "The cleverest big man that ever entered a ring" is in conspicuous evidence throughout, and to me, who have seen him in many of his famous ring contests it was a pleasant surprise to note, in his set-down with Tom Kennedy, that he has lost little of his speed and marvellous foot work, and that he can still flash in his uppercuts and jaw jolts with lighting quickness and get away from the blow of his antagonist.

I was all the more pleased at this, when remembered that my old acquaintance, "Jeff" will have the full benefit of Corbett's rapid play and get-aways in the camp at Rowdenden; for if there is one thing in which I have a burnin'

(Continued on page 27.)





## SELIG'S GOTCH-ZBYSZKO BOUT

Sensational Event Pictured  
by Selig and Reviewed by McQuade



I HAVE seen several surprises at the ringside, both in fistic encounters and mat contests; but I must confess that the most sensational incident ever witnessed by me at any time was in the Coliseum, Wednesday evening, June 1, when Frank Gotch fairly paralyzed the great audience by the suddenness of the first fall won by him from the Polish giant, Zbyszko. Rush-

gentleman during his stay in this country, as well as a man of might and brawn; but the lightning quickness of action and the resourcefulness displayed by the world's champion placed the foreigner away below him and in a different class.

I would have sworn that Gotch had touched the extended hand of Zbyszko for an instant before making that deadly spring, but the camera never lies, and in the splendid pictures taken of the event by the Selig Polyscope Co., and which I saw run off in the private exhibition room of that firm, the day following the contest, one will see that Gotch did not pause the fraction of a second, nor at all, but immediately dived for the legs of his opponent. Some may say that Gotch showed a lack of true sportsmanship; but it must be remembered that the men had previously shaken hands and, besides, in a catch as catch can match, the man who can surprise his antagonist by trick or artifice is well within the rules of the game.

When I viewed the pictures showing this first fall, I was surprised to find myself just as surprised and bewildered as I had been at the ring-

Gotch on his shoulders, and then threw him against the ropes as if he were a straw. Again and again did Gotch try his famous toe hold; but the Galician broke the holds by a fierce thrust of his powerful leg. But it was one of these toe holds that led to Zbyszko's undoing, although the second fall was not gained directly by means of it.

Gotch has a tremendous holding and crushing force in those big ham hands of his. In one of the hardest contested spots of the second bout he succeeded in getting Zbyszko in position for the advantageous use of the toe hold. He must have twisted the Pole's foot nearly off, for when the latter succeeded in breaking the hold and in regaining his feet, he was evidently suffering great pain and stooped down, either to feel if his foot were still intact, or to adjust his shoe. In a flash Gotch had him again on the floor, and with a bar arm and wrist lock the ponderous frame of Zbyszko was slowly but surely forced downward on the mat until both shoulder blades touched the canvas. Throughout this bout Gotch caused even those who know him best to marvel at the feats of strength displayed. Repeatedly did he seize the Pole with a crotch hold and, raising him high in the air, slam him with terrific force on the mat.

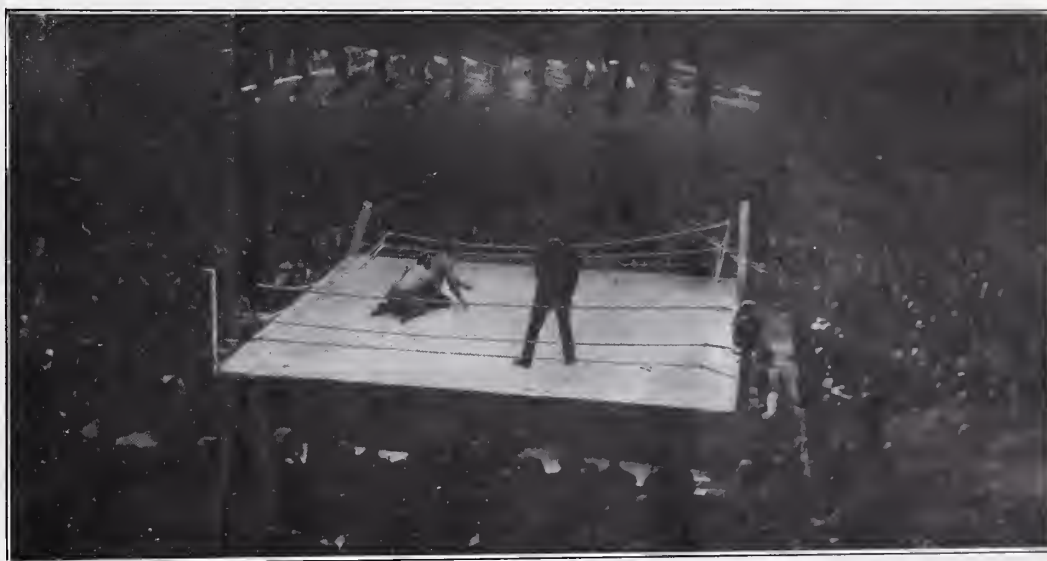
This bout is excellently pictured throughout. One follows every movement of the gladiators with intense suspense and interest. Every moment is filled with action, even in the short



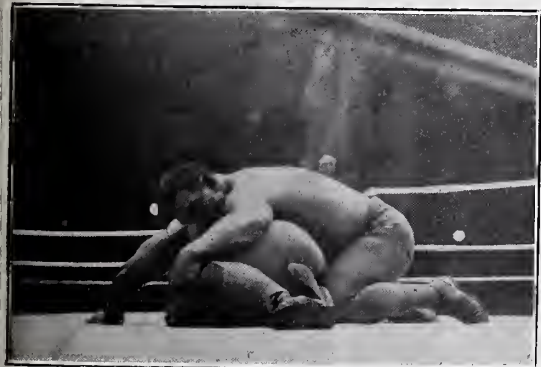
GLADIATORS SHAKE HANDS—GOTCH ON RIGHT, ZBYSZKO ON LEFT OF PICTURE.

ing from his corner at the call of time, with the speed of a greyhound, he made a panther-like spring for his opponent's legs, just below the knee, and pulling his feet from under him landed the Pole on his buttocks with a shock that made the stage rock. Then in less time than one can tell it he pinned the shoulders of the big man twice to the mat in the record breaking time of six and one-quarter seconds.

And what a pandemonium followed when it was fully realized that the Humboldt man had already won half the battle in a breath. But there was Gotch smiling in his corner, and in the center of the ring poor Zbyszko stood half



VIEW OF RINGSIDE, SHOWING ZBYSZKO ON DEFENSIVE AND BROKEN RING POST.



SCENE IN THE SECOND BOUT—GOTCH TRYING FOR A VITAL HOLD.

dazed and gesticulating to the referee and his friends that the whole thing was a mistake, and that he had been taken by surprise while holding his hand out for his antagonist to shake. But Dick Fleming, the official referee of the Empire club, and a man who never gets rattled, showed the big man that after time was called each man had to protect himself, even at the risk of being considered impolite. One could not help feeling sorry for Zbyszko, for he has proved himself to be a courteous and estimable

side, at the amazing quickness of Gotch's actions and the result. It was actually living over again the experience and the thrills of the night before, and every detail—the rush and dive of Gotch, the rapid squirming on the mat, the touch of Gotch's shoulders by the referee, the dazed look on Zbyszko's face as he argued with that official, the upheaval of hats, coats, etc., amid the excited audience—all are so clearly and vividly shown that to see the pictures is really to be at the ringside, except that you are not stifled by the smoke from thousands of cigars—good, bad and indifferent.

The second bout, which lasted twenty-seven minutes and thirty-three seconds, served to show, in a most convincing way, the great superiority of Gotch in speed, aggressiveness and resourcefulness, and his marvelous quickness in seeing and taking advantage of an opening. This second bout, too, gave fine illustrations of the great strength of both men and particularly of the cyclopean might of the Pole. Once the latter broke away from the dangerous toe hold of Gotch and gained his feet in a flash, with

bulling intervals, where Zbyszko seeks to wear Gotch down by sheer brute strength. The closing scene—where friends of Gotch rush into the ring and hoist him high on their shoulders, while the vast audience is standing on chairs and every available point of eminence, waving hats and arms, with every mouth presenting the appearance of a miniature crater—is a fitting finale to the close of the greatest international mat contest ever seen in any country.

The Selig pictures open with views of both men in their training quarters, engaged in athletic exercises or in bouts with their trainers. The wonderful muscular development of Zbyszko is strikingly shown in several of these pictures.

The pictures have been produced by the Selig Company for Messrs. Klank and Herman, the respective managers of Gotch and Zbyszko, and will be released just as soon as they dispose of territory rights. Most likely, by the time this article is read, all arrangements will have been completed throughout this country and Canada for the exhibition of these pictures in licensed theatres and before athletic associations.





## NOTES ON THE FAR WEST

"Billkalem" Wright Gossips About His Long Hike

Photos Accompanying this Taken by Wm. Wright



WILLIAM "BILLKALEM" WRIGHT, car-wheel chaser, reached headquarters Friday, June 3, as fit as a fiddle. Bill insists that he had the time of his life, even if he scarcely hit a real mattress from the time he left his happy home till he got back.

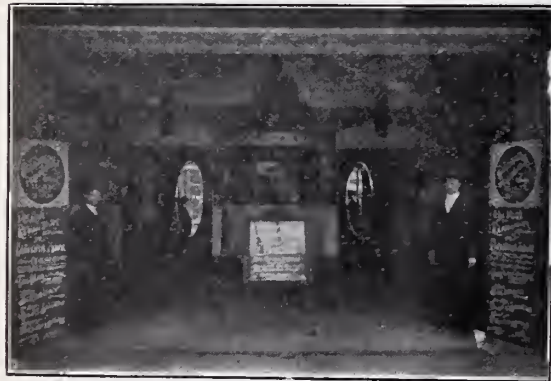
"Everywhere I went the picture men received and treated me royally. Even Teddy, who has been hobnobbing with the crowned heads of Europe, has nothing on me. While they may not be wearing crowns, there is a bunch of kings and princes among the motion picture men of the West who can hand out the hospitality right," said Bill in a general comment on his tour.

As usual, when one writes and mails letters enroute, one frequently beats them in. The Index has been getting letters from Bill mailed along the rail between Frisco and New Orleans, ever since he got in. We also have a bunch of photographs of picture theatres from Denver to Portland, down the coast and back to New Orleans, which Bill picked up with his trusty camera. They will be produced in these columns every now and then as long as they last. The latest installments of Bill's letters follow:

### Seattle.

The Exchange Business in this city is good but cannot say the same for the Exhibition Enterprises. Seattle is suffering from the re-action that generally follows a large fair, in consequence all business enterprises are experiencing hard times and this action has reflected in all amusement enterprises.

There are several good sized moving picture theatres in Seattle, but the majority are on the order of the store show. While their fittings



ALASKA THEATRE, SEATTLE, WASH.

Owned by People's Amusement Co.; seating capacity, 250.

are often quite elaborate, the front only extends up one story, therefore do not show a very pretentious appearance from the street.

Mr. W. J. Morgan, manager of the Amalgamated Exchange in this city is a hustler and is covering his territory very fully. Independent theatres are almost unknown in this section. When they are independent it is only because the licensed exchange will not rent at the price the exhibitor desires to pay—a price too low to be considered.

### Portland.

Both the Exchange business and all the Exhibition Enterprises report good business. Mr. H. C. Stevens, Manager of the Amalgamated Film Exchange has had several years' experience in the business in Portland, formerly as Manager of the Edison Display Company. Steve is a good hustler and knows every exhibitor within a radius of several hundred miles of Portland.

There are several good sized Moving Picture Theatres in Portland, but the fronts are not very pretentious as a whole.

I had a very pleasant visit with the Exhibition hustler of the North West, Mr. W. G. Winstock, General Manager of the People's Amusement Company. Mr. Winstock operates twenty exclusive moving picture theaters in the North West. He is a loyal friend of the Kalem products and tells me he features every one of their pictures. With their Indian pictures he states



PALACE THEATRE, PORTLAND, ORE.

Owned by People's Amusement Co.; seating capacity, 175.

he has several times broken his records for business.

Portland and the territory surrounding it seems to be enjoying unusual popularity, in consequence all of the moving picture theatres are doing excellent business. Most of the theatres charge ten cents admission and have seating capacity reaching from 300 to 1,200 each.

### San Francisco.

The Exhibition business in this city is as a whole very prosperous. Am sorry I cannot say the same for the Exchange end of the enterprise. Through the strong competition, prices for rental service have been gradually cut down to practically cost prices. This undoubtedly will be remedied in the near future, as the local exchanges recognize the unbusinesslike policy of quoting film services at prices practically below original cost of the reels.

The Independent business is very small indeed, none of the good houses using this class of service. This service is confined principally to small theatres, that are using what are commonly called junk reels.

There is a Chinese theatre operating in Chinatown called the Oriental Theatre. This week they are featuring Kalem Indian Picture "In the Dark Valley." I asked the proprietor how business was, but was informed he could not speak English, so I suggested that he write his opinion of the situation. I enclose herewith what he had to say about the matter. Possibly some of our readers who patronize the Chinese laundries possibly may make out what this man has to say. I have an idea it is a joke, because he laughed when he wrote it; but you cannot always tell, as a Heathen Chinese often smiles when he calls you hard names.

### Phoenix, Arizona.

This is one red hot town (as per the thermometer).

Phoenix has three motion picture theatres, the Grand, running pictures and musical comedy; the Colliseum, moving pictures and vaude-

ville; the Wigwam reopened Saturday, May 28, with motion pictures and a juvenile band. The Grand is an airdome and the Colliseum and Wigwam are so constructed they can be converted into airdomes for the summer season.

The day the Airdome re-opened the thermometer registered 109 degrees in the shade. Motion picture theatres in Phoenix remind one of the fleas on David Harum's dog. You remember that David Harum said "The good Lord gave his dog fleas to keep him busy, thereby preventing him from brooding on being a dog." Phoenix is so hot in the summer time, one can neither stay in the house or go about on the streets; they therefore patronize the picture theatres very liberally; this keeps them from brooding upon the hot weather.

They tell a story on Phoenix indicating how hot it really gets there, as the story goes: A man died and went to the bad place. The next day he sent back to Phoenix for his blankets. But notwithstanding the heat, Phoenix is a good picture town, although it needs an exclusive high grade picture theatre. I am informed a theatre of this kind is projected and will be opened in the fall.

### San Antonio, Texas.

San Antonio has a number of successful picture theatres. I visited the Wonderland, Wm. Barker, proprietor; The Star, Carl Wyler, proprietor, and the Hidalgo, J. R. Garza, proprietor. This latter theatre is in the west side of the city, and is patronized almost exclusively by Mexicans. All of the licensed theatres were doing a nice business when I visited them.

I called on one Independent theatre, but found not over a dozen people in the house.



STAR THEATRE, EVERETT, WASH.

W. J. Morgan, Proprietor. Seating capacity, 400; cost, \$6,000.

When the show started I soon learned why their business was so poor. To begin with, they were using a condenser with four separate and distinct cracks in it, so that when the song slides were projected, they were very much distorted. The picture they ran contained a series of murders, the entire story being devoid of any moral whatsoever. While this picture was still running, three ladies, who were occupying seats near the front, got up and walked out. As they passed me, I heard them express strong disapproval of the entertainment.

### Houston, Texas.

There are several profitable picture theatres in this city. The Dixie, E. H. Hulsey, proprietor, Fred Korman, manager, presents an exceptionally good appearance and offers to the public high class entertainment; Mr. Korman reports business as good. The Theato, owned by M. Hennessy, is a good paying institution. Mr. Hennessy runs moving pictures and vaudeville. B. J. Barker operates the Princess Theatre and the Lyric Airdome. He thoroughly understands the motion picture business and is an up-to-date hustler. The above theatres are supplied by the J. D. Whelan Film Co.'s service.

The Scenic, one of the oldest houses on Main street, is operated by C. F. Bode. He obtains his film service from our friend Pierce of New Orleans. Mr. Bode is an exceptionally



intelligent man and has his own ideas of how a picture show should be run. He told me when he first opened his theatre on Main street he had a stage and ran two or three vaudeville acts. As the people went out of the house they commented unfavorably on the entertainment furnished them. At first Mr. Bode could not understand the situation. He knew he was running first-class pictures and felt that he was giving them excellent value. After studying over the matter, he thought possibly it was vaudeville. To try out the scheme he dispensed with the vaudeville, when immediately his business commenced to improve, and he informed me that the week ending May 29th was the best he had ever done since he opened the theatre. His theory, therefore, is that cheap vaudeville absolutely ruins the effect of a good picture. Therefore, no more vaudeville for Mr. Bode.

#### New Orleans.

My last stop in the turn around the continent was in the good old town of New Orleans where I found our genial friend Pearce of the Imported Film Exchange well entrenched. The Imported has a firm hand on the business in this territory and stands exceptionally well with the exhibitors. A. G. Shear, his able assistant knows every angle of the business and is undoubtedly a material factor in inducing the pleasant relations existing between the film exchange and the licensed exhibitors.

The Imported has always been a large buyer of films and since the Patents Company was formed has leased practically the output of the

The Roseland Theatre seats 300, charges five cents admission and is presided over by Sid Levy, a good hustler who is on to his job.

The Grand Theatre seats 500, runs pictures exclusively, charges five cents admission. Fred Clapp is the Manager of this successful house.

The Dreamland Theatre seats about 300 and charges five cents admission. S. L. Creswell is the Manager. Pictures form the exclusive entertainment.

The Regina Theatre seats 400 and charges five cents admission. Pictures exclusively furnish the entertainment. Charles Nighthart is the owner and manager.

The Dixie Theatre seats 500 and is presided over by Charles Scully. The Dixie runs pictures exclusively and charges five cents admission.

The People's Theatre seats 500; charges five cents admission and runs pictures and vaudeville, Frank Nicalosi is the manager.

There are various other houses, scattered over the city and a majority of them are doing a successful business. Licensed pictures are run as the rule. The Independents seem to have a very slim and a losing hold in New Orleans. The owners of the Independent film exchange recently gave up their arcade and moving picture theatre on Canal street, being unable to make the place pay with independent service. This was undoubtedly the best location in the city and had the place been able to show licensed pictures would have continued a big success.

Looking back covering my entire trip through the Northwest, Central States, Pacific Coast and

productions, Edisons features also receive favorable comment.

Pathe's coming American productions are being looked forward to with material interest. The perfect technique and excellent photography of this enterprising film manufacturer has always been appreciated.

#### SELIG NOTES.

Fred Walton falls before the moving picture camera and becomes a Selig feature in the master comedy production "The Hall Room Boys." Mr. Walton is known throughout America and Europe as the monarch of silent comedy and the recruiting of such a well known actor to picturedom can but reflect with credit upon the aggressiveness of Selig, whose motto is and always has been to obtain the best irrespective of cost. In presenting Mr. Walton to



FRED WALTON IN SELIG'S BIG SPECIAL PICTURE, "THE HALL ROOM BOYS."

the picture fans this firm has made possible one of the greatest comedy coups in the history of moving photography.

An early release by the Polyscope will be a big dramatic picture revival of "The Phoenix" with Milton and Dolly Nobles in their original parts. We have noted the great interest exhibitors in general manifest in seeing their old time dramatic favorites in the plays in which they were so familiarly known, and in presenting Milton and Dolly Nobles in "The Phoenix" one of the greatest of the well-known plays will be given to picturedom. It is sure to create a demand for this class of subjects.

Hal Reid has been specially retained by the Selig Polyscope Co. and will appear as Tom Logan in "Human Hearts" the part created and made famous by him. Every effort is being made to make the master drama of far reaching merit and should prove a glorious success as Mr. Reid is one of the best known actors of America.

"The Red Man's Way," is a new one on the way and the story runs as follows: An Indian farmer and his wife protect and secrete a gambler who has injured a cowboy in a fight over a game of cards. The gambler repays the Indian by stealing the affections of his wife, a beautiful Indian woman of eighteen. Great is the dismay of the Indian on finding his wife in the arms of the white man whom he has befriended. His first thought is to kill the destroyer of his home, but he decides to give the squaw to the gambler and when she attempts to take her infant, the Indian interposes. "You take the squaw, the child stays with me." Five years later we see the effects of the union between the gambler and the squaw. He becomes a confirmed drunkard, and the squaw, through abuse, neglect and hardship, is dying. The Indian learns of this and his manner of vengeance is unique and gives this picture story its name "The Red Man's Way."



STAR THEATRE, ASTORIA, ORE.—OWNED BY PEOPLE'S AMUSEMENT CO.; CAPACITY, 400.

licensed manufacturers. The liberal supply of films and big variety they have been able to furnish their customers has contributed very greatly toward their present success. The exhibition business seems to be in a healthy condition.

There are a number of good picture shows in New Orleans and indications point to financial prosperity.

The Shubert Theatre presided over by A. Seligman, is an attractive place to visit. It seats 1,500, charges ten cents admission. Its entertainment consists of pictures exclusively.

The Winter Garden, Lew Rose, Manager, seats 2,000, runs pictures and vaudeville and charges ten, fifteen and twenty-five cents.

The Athenaeum shows pictures exclusively, seats 1,700, M. J. Goldberg presides over this successful enterprise where an admission fee of ten cents is charged.

The Majestic Theatre seats 1,400, L. E. Sawyer is the manager. Pictures and vaudeville from the entertainment and the admission is ten cents.

The Happy Hour Theatre seats 450 and charges ten cents. The entertainment consists of pictures and vaudeville. Al. Durning is the manager.

The Napoleon Theatre seats 700; the entertainment consists of pictures and vaudeville, admission is ten cents. Barnard & Duerr are the owners and managers.

the Southwest I see nothing but success for licensed pictures.

The exchanges are in the majority of instances making good money and the exhibitors where the houses are well managed are doing likewise.

In my talks with the exhibitors I met in various cities I was surprised to learn how well up they were in the business. They can tell you the good qualities and the bad points of all the pictures put out and they were very free to comment on the good subjects the licensed manufacturers were furnishing them. The really meritorious pictures recently put out by George Kleine were strongly praised. The high class product of the Vitagraph Company was appreciated and every one had a good word to say for the Kalem subjects. Several exhibitors told me that records for business had been broken with various of Kalem Indian pictures.

The good work of the Biograph Company is always appreciated. The enterprise of friend Selig in establishing a studio at Los Angeles is spoken of with favor. With the Kalem Stock Company working around Quebec and our enterprising friend Anderson making pictures for the Essanay Company near Denver, and the average excellence of all licensed pictures, exhibitors look for a harvest of big money making pictures all through the Summer. Exhibitors have good words to say for Lubins and Melies



# AMALGAMATED

# FILM

# EXCHANGE



# PORTLAND--

# ---OREGON

VIEWS OF OFFICES AND DEPARTMENTS OF AMALGAMATED FILM EXCHANGE AT PORTLAND, ORE.



# MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects

## CALENDAR OF THE WEEK'S LICENSED RELEASES

MONDAY, JUNE 13, 1910.—4 REELS.

BIOGRAPH—In the Border States, Civil War drama, 990.

LUBIN—The Wild Man of Borneo, comedy, 390.  
On Panther Creek, dramatic, 600.

PATHE—Childish Escapade, comedy, 548.

Micro-Cinematograph—Sleeping Sickness, educational, 354.

SELIG—Romeo and Juliet in Our Town, comedy, 1,000.

TUESDAY, JUNE 14, 1910.—3 REELS.

EDISON—The House on the Hill, drama, 745.  
The United States Life Saving Drills, educational, 250.

GAUMONT (Kleine)—At the Dawning, mediaeval drama, 915.

VITAGRAPH—The Russian Lion, dramatic, 948.

WEDNESDAY, JUNE 15, 1910.—4 REELS.

ESSANAY—A Honeymoon for Three, comedy, 1,000.

KALEM—Mistaken Identity, comedy, 885.

PATHE—The Bone-Setter's Daughter, dramatic, 813.

The Barry Sisters, acrobatic, 138.

URBAN-ECLIPSE (Kleine)—The Gum Shoe Kid, comedy, 428.

A Trip to Brazil, educational, 572.

THURSDAY, JUNE 16, 1910.—4 REELS.

BIOGRAPH—The Face at the Window, dramatic, 997.

LUBIN—Red Eagle's Love Affair, dramatic, 975.

MELIES—A Texas Joke, comedy, 950.

SELIG—Caught in the Rain, comedy, 1,000.

FRIDAY, JUNE 17, 1910.—4 REELS.

EDISON—A Central American Romance, melodrama, 1,000.

KALEM—The White Captive of the Sioux, dramatic, 880.

PATHE—Poor but Proud, dramatic, 485.

Max Makes a Touch, comedy, 423.

VITAGRAPH—Davy Jones' Landlady, comedy, 935.

SATURDAY, JUNE 18, 1910.—4 REELS.

ESSANAY—The Bandit's Wife, drama, 956.

GAUMONT (Kleine)—Esther and Mordecai, historical drama, 645.

The Spanish Frontier, scenic, 325.

PATHE—White Fawn's Devotion, Indian drama, 950.

VITAGRAPH—Ito, the Beggar Boy, Japanese drama, 962.

### LUBIN MFG. CO.

"THE WILD MAN OF BORNEO."—The Wild Man of Borneo has come to town again, and he is even funnier than the song which suggested the title. The wild man really is not wild—at least when he starts out to be. Nothing could be less suggestive of wildness than the fun-loving college boy who is induced by his chums to turn professional freak. There is a circus in town, and when the boys find a masquerade suit dropped by some guest at a ball just closing about sunrise they conceive the idea of getting one of their number up in the wild man suit and selling him to the circus proprietor as a side show attraction. Jim Hanley is something of an athlete and shines in college theatricals; so he is appointed the wild man, while another chap assumes the role as manager and starts off for the circus to negotiate with the proprietor. The man who owns the side show is quite willing to buy a wild man or anything else that will add to the daily receipts, and expresses a desire to see the freak. The

boys go back for Jim, and presently make their appearance on the lot, towing the wild man along on a chain. He is a pretty convincing-looking wild man to an outsider, but the old showman knows a lot about the manufacture of Egyptian mummies, three-legged boys and things like that, and it takes him just about 1-27th part of a second to determine that the boys are



trying to have some fun with him. A wild man with burnt-corked hands and a white face isn't regarded in show circles as a strictly high-grade wild man, suitable for a forty car show, and the manager decides that since the boys are looking for fun he will see to it that they have all they want. Taking Jim into the tent, he sends back word that he will try out the freak at the matinee and make the purchase if the audience finds the new attraction to its liking. The others go off in gleeful anticipation of the fun they are going to have at the afternoon show guying Jim, but they are denied this little amusement, for as soon as Jim gets inside he is thrust into an empty cage and is given a gorilla for company. This is rather more than he bargained for, and so Jim goes away from there with some difficulty and in a great hurry. The gorilla is about three feet behind him as he makes the start, but he gets a better lead, once he is in the open and heads for the dormitory. Terror lends wings to his feet, and he makes all sorts of short cuts, through windows, over pedestrians, street stands and what not, until he distances the gorilla, and, panting and worn out, he arrives at the college. Not until he reaches the room does he feel safe and recites the story of his perils to his chums. But the gorilla is not through with him yet, for a hairy face appears at the window, an uncouth form tumbles through the sash, and as the boys are about give themselves up to a painful death the gorilla removes his mask, and, with the proprietor's compliments, explains that the wild man's wildness is not of the proper sort to make him acceptable to a circus management. It's about as good a laugh as you've had lately, and we've been generous with laughs at that.

"ON PANTHER CREEK."—Panther Creek is one of those Western streams whose waters wash through the great stores of gold in nature's vaults. Grain by grain the precious metal is eroded and carried by the rapid current down steep descents, until some shallow basin, acting as a catchpan, holds and stores it against



the advent of some lucky prospector with his shovel, mercury and washing pan, who adds to his horde. Alonzo Starrett is a prospector along the creek, and discovers a rich pocket of black sand with nuggets and dust galore. His good fortune is overseen by Jim

Garrison, an outlaw, who seeks to rob Starrett of his treasure. Starrett fights desperately for his little fortune, but is badly wounded in the leg and falls helpless into the water, while the robber makes away with the precious treasure. Starrett's horse makes its progress home, and the appearance of the riderless animal alarms Bessie Starrett, the pretty daughter of the prospector, who mounts the sagacious animal and is carried to the scene of the fight. Starrett is conscious, and has managed to stop the flow of the blood with his handkerchief. Bessie aids him to mount the horse, and they make their slow progress toward home. The nearest neighbor is Bud Bronson, a young prospector, who lives a mile or more down the creek. To him Bessie gives a description of the outlaw, and Bud rides for the sheriff, while Bessie returns to give comfort to her father. Soon the sheriff and his assistant are on the trail of Jim, accompanied by Bud. Jim has made a good getaway, but he is unmounted, while the others have fleet steeds, and presently they catch up with him. He has paused for a moment to finger the gold and looks up to encounter the stern eyes of the sheriff and feel the pressure of a business-like gun. Slowly his hands go up, and he is disarmed and bound and led off to meet the fate of the desperado in a law-abiding community. Bud takes the recovered gold and makes his way to the Starrett cabin, where he returns to the old gold-seeker the little bag. Bud always has made it very plain that he liked Bessie, but the parental smile was rather frosty. Now there is a thaw, and the elder Starrett makes it evident that he is grateful to Bud, leaving the rest to him, and Bud, being an enterprising young man, loses no time.

"RED EAGLE'S LOVE AFFAIR."—Love is pretty much the same the world over, and when Gertrude Morton comes to visit her uncle's ranch, Red Eagle falls madly in love with her. Red Eagle, though not a dead Indian, is a good one; one of those who adhere



to the old customs and dress of his tribe, and who acts as chief of the little remnant of a once powerful nation. He has caught none of the vices of the white men from his association with them, but, on the contrary, enjoys their respect and confidence because of his uprightness. He is always a welcome visitor at the Morton ranch, and is there when Gertrude makes her first appearance on the scene. She regards with approving eye the lithic, sinewy figure, the clean-cut features and that unconscious, half-deferential, half-masterful manner that is his mien. Gertrude is a born flirt. From babyhood she has been accustomed to queen it over men, and her most commonplace remarks are uttered in a tone so caressing as to capture the masculine fancy. It is distressing to find that it is the round-up period, and that all of the men on the ranch are too busy to flirt, however great the temptation, and that her rides are to be taken under the guidance of her uncle. But even this relaxation seems about to be denied her when a cowboy hurriedly summons Morton to the round-up camp. Red Eagle's opportune appearance solves Morton's difficult problem of riding two ways at once, and at Morton's request the Indian obtains a horse and prepares to squire the girl from the East. Tactfully he rides behind his fair companion, but this does not please her, and she makes an excuse for calling him to her side. She gets him interested in the ways of the East, induces him to learn to read, and when at last the vacation comes to an end she expresses the hope that some day she will see him in the East. It is a careless speech, but Red Eagle takes it seriously. Little Morning Bloom, his Indian sweetheart, who has patiently waited for the white girl to go that she might reclaim her lover, is dismayed to find that Red



# THE FILM SERVICE THAT SATISFIES

GET IT FROM

**GEO. K. SPOOR CO., Inc.,** "RENTERS of LICENSED FILM"  
435 N. Clark Street, Chicago, Ill.

Eagle has decided to go to the Indian School at Carlisle. As a member of the football team Red Eagle is a person of some importance. Meeting the young men from other colleges, he acquires what he considers to be the correct taste in dress, and, upon his graduation, he seeks Gertrude Morton's home. The idea of a call from an Indian appeals to her guests, and when Red Eagle's card is brought he is told to enter. His clothes are more gaudy than fashionable, and despite his life in the open and the splendid training of the football field, he carries himself awkwardly. Self-consciousness adds its torments, and it is a thoroughly uncomfortable Indian who enters the parlor. Carried away by the sight of the girl for whom he has made the sacrifices, Red Eagle proposes marriage, only to be met with derisive scorn, and, angrily tearing off the stiff collar and flaming tie, he decides to go back home, where he finds little Morning Bloom still faithfully waiting for him. Content to remain an Indian, he discards the clothes of civilization and returns to native dress and customs, happy in the love of his squaw and the homage of his own people.

## PATHE FRERES.

"CHILDISH ESCAPEE."—At a children's party the son of the host is caught at mischief and as a punishment is locked up by his parents. His playmates help him escape and smarting under what they consider unjust treatment, they provide themselves



with provisions and run away. In the midst of some woods they camp and make their supper. Three of the very young children wander off and meet a wood cutter, who immediately searches for the other run-aways after hearing their story. He finds them asleep



and worn out, and they willingly return to his cottage where he gives them beds. News is sent to the anxious parents and the youngsters having learned the folly of their adventure are pardoned for their foolish escapade.

"MICRO - CINEMATOGRAPHY — SLEEPING SICKNESS."—A number of observations through the microscope of the blood of a rat previously inoculated with "Sleeping Sickness," the dire disease so common in Africa. The rapid multiplication of the trypanosomes and the progress of the disease are clearly shown and serve to inoculate into the lay mind a far better idea of what sleeping sickness is than the most simply worded treatise on the subject.

"THE BONE-SETTER'S DAUGHTER."—A farmer would like to arrange a match between his son Paul and the daughter of a neighbor. His plan does not succeed, for there happens to be another girl in the case, Elsa, the daughter of the village bonesetter, with whom Paul is deeply in love. The bonesetter is proud, and when he hears that the farmer does not



consider Elsa good enough for Paul, he returns to his cottage burning with indignation. Paul has an accident to his leg and the village doctor can only suggest amputation as a remedy, to which the farmer and his wife are naturally much opposed. The latter at last suggests that perhaps the bonesetter could cure their son, and the farmer, ready to try a last chance, goes to ask the old man's aid. He is sternly



refused at first, but Elsa's pleadings prevail with her father, and by his skill Paul is spared the misfortune of losing a leg. The farmer and his wife are of course only too happy and propose that they shall settle the question of fee by allowing the two sweethearts to marry. The photography and natural settings in this picture could not be excelled.

"POOR BUT PROUD."—Reduced to extreme illness owing to the long illness of her mother, a young girl takes her last trinket, a silver ring, to the pawnbrokers. The article is refused as of no value, and

her distress is observed by a young man who feels he would like to help her. His curiosity excited, he follows and learns from a neighbor her story. Knocking at her door he offers her assistance, but she is proud and refuses a stranger's help. He resorts there-



fore to strategem and prevails upon her to allow him to pledge the ring with a piece of his own jewelry, under the pretence that he is in a like position and cannot pawn the article by itself. This way



he succeeds in giving his help unobtrusively and a warm friendship springs up between them which shortly after when sickness and poverty have been banished culminates in their engagement.

"WHITE FAWN'S DEVOTION."—Combs many years ago settled in Dakota and married an Indian squaw, and he is now living with her and their little girl of eight years in their log-cabin home. One day while riding he meets a horseman bringing him a letter from a New York lawyer telling him to come east at once, as he has been left a fortune. Returning home he shows the letter to his wife and retires to make arrangements for his journey. She ponders and thinks, and suspects that when once he strikes the Great White Way with plenty of money at his disposal he will probably forget his half-educated Indian wife waiting lovingly for his return. She begins to feel that she now stands in his way and in the way of their child's advancement, so taking up a large hunting knife she stabs herself, and on his coming out to bid her farewell he finds her lying on the ground apparently lifeless. Falling on her body he bemoans his fate, and taking up the knife she has used curiously examines it. The little daughter seeing him with the knife wet with blood in his hand is horrorstruck and thinks he has just killed her mother. Scared, she runs to the neighboring Indian camp, where are her mother's father and other rela-





TRADE

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# THREE FEATURES

## *WHITE FAWN'S DEVOTION*

An American production. A thrilling Western picture of the Dakotas. A story of a squawman and his wife. Realistic in all its details.

Length about 950 feet

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An American production. A sensational portrayal of what the title implies. Produced with that finish in photography and technique for which Pathe are famous.

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## *LOVE YE ONE ANOTHER*

A colored art film that will be the film of the year. Every adjective that could be used in expressing the quality of this film could be used, but we'll save your time and ours and simply say **BOOK IT**, for you must use the feature of the year.

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# MELIES RELEASES



## June 16, 1910 A TEXAS JOKE

A Screaming Comedy of Courtship in the Panhandle Country

## June 23, 1910 WHITE-DOE'S LOVERS

A Drama of Elemental Passions.  
Cowboy Valor Against Indian Strategy.

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**C. MELIES, 204 East 38th Street, New York City**

WESTERN REPRESENTATIVE, JOHN B. ROCK, 109 RANDOLPH STREET, CHICAGO, ILL.



tives; telling them of the awful deed they start out to avenge the crime. Combs takes to his horse and there is a running fight across country, but being mounted he manages to outdistance his foes with the exception of one who is very fleet afoot. Arriving at a precipitous cliff he has to abandon his steed, and securing the end of his lariat to a projecting bough he begins to climb down the face of the rock. The Indian, however, before he reaches the bottom, cuts



the rope, letting him fall half stunned. Quickly recovering and half limping, half crawling, he still endeavors to escape, but feeble and crippled it is an easy task for the fleet native to overtake him and binding him with ropes to lead him back to the camp. The Indians sentence him to death by means of one of their peculiar methods. A heavy rock is slung from a tree over his face, he being securely bound on his back under. His daughter is given a knife to cut the rope that will cause the rock to fall, but at this moment his wife rushes up, for she had only been in a

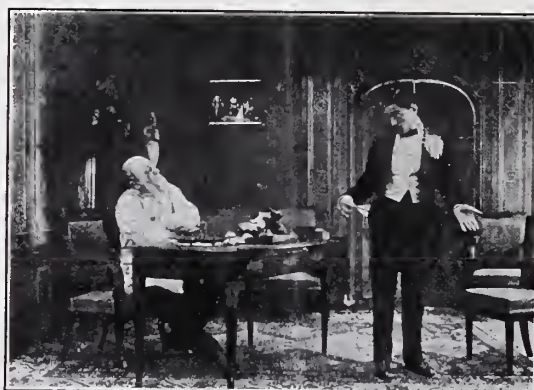


swoon and the knife had not penetrated very deep; she quickly explains to her friends how she had tried to kill herself and strong hands free the prisoner. Mutual explanations and pardons follow and the Combs take their departure and return to their home, for he feels that he will be happier with his family on the plains than if he goes east and claims his legacy.

The native life in this film is true to every minute detail, and therefore outside of a most exciting and thrilling story the film is of a very interesting character.

"MAX MAKES A TOUCH."—Max and Mick, two brothers, have prepared for a merry spree and are actually stepping into their cab when it occurs to them they are penniless. Lots are drawn to see

who shall beard stern father and make the necessary touch. The choice falls on Max, who is far from successful in his mission, and he communicates the bad news to his brother Mick, who after thinking an-



nounces that he has an idea. One disguises as a thief and the other as a policeman. The thief holds up his parents as they leave the house, but the constable puts him to flight and receives a handsome reward.



Their parents out of sight they discard their disguises, divide the reward and proceed out to enjoy themselves.

### VITAGRAPH CO.

"THE RUSSIAN LION."—The famous wrestler, "The Russian Lion," is giving an exhibition of his skill at one of the sporting clubs and advertises that he will give a prize of one hundred dollars to any one who can throw him. This advertisement comes to the notice of the "Russian Lion's" former teacher and at one time champion; he decides to attend the club exhibition and try to win the prize.

The teacher has long since given up the wrestling game and has been working at his trade, but sickness and lack of employment has put him in hard straits and he is willing to take a chance at almost anything, and the one hundred dollars is a very tempting bait, besides his little girl is very sick and he must have funds.

He calls in one of his friends and tells him about his plan to meet the "Russian Lion" on the mat that night. The friend helps him to get in shape and together they go to the club. The wife at home offers up her anxious prayers for her child and her husband's success. The assembled audience at the club cheers the "Russian Lion" as he appears before them, and the announcer issues the challenge of the evening—

a duplicate of the one advertised. The ex-champion accepts the defi and they prepare for the contest which is a splendid exhibition of the different styles of wrestling. The poor teacher is defeated and returns to his home disheartened.

His wife consoles him and leaves the room to attend to their sick child. While she is gone, the "Russian Lion" comes in and tells his teacher he recognized him while he was wrestling with him and came to call on him in remembrance of past favors and services. He bids his old friend good-bye, but



before leaving he places unseen on the table a large sum of money with a bill which he owed the teacher for one hundred and fifty dollars. These are discovered by the ex-champion after the "Russian Lion" is gone. The poor fellow shows his wife and child the money, and there is generally rejoicing at this unexpected good fortune.

"DAVY JONES' LANDLADY."—Once more "Davy Jones" and his parrot arrive in port with no landing or place to bunk. A possible berth looms up in sight and "Davy" steers his footsteps straight ahead and walks up the "gang plank" to the front door, where he is received by a blooming "Gazaboo" of a maid, who pilots him to the landlady. She shows him a fur-



nished "state room" in which he makes himself at home.

"Davy" and the landlady are attracted and wave signals to that effect which are at once interpreted as "mutual." While their flirtation is sailing on in calm seas a typhoon of a neighborhood blows in upon the scene. She immediately lays siege to Davy's too susceptible heart and leaves the landlady marooned in jealousy and despair while the lubber of



## "TASTES DIFFER"

"It's all a matter of taste," said the fabled ducky, as she kissed a pig.  
And so it is. Part of your audience wants THIS sort of film and part of it wants THAT.  
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THE FILM INDEX, \$2.00 Per Year.

captain floats proudly out of the harbor in tow with his new conquest gliding along like a ship at full sail. The landlady says "It's 'er finery and airs wa'ts ling 'im. I'll put on me trimmings and beat 'er out 'er own game." And sure enough she does in the very next scene, for it is here we see the landlady heaving in sight while "Davy" and her rival are calmed in quiet waters which are somewhat disturbed by the boarding house keeper's presence when "Davy" don't desert the first craft and tackle on to 'er what keeps the mess room. Everything is going as serene as a calm morn on a fine day when the neighborly rival comes bounding over the asphalt in an entire change of sails and comes out in a new set of color, to whom "Davy" rows out a hauser, and after drawing the fair charm into fleet pulls anchor and tacks for home with a dash to windward and leeward.  
During the flirtation "Davy Jones'" wife finds his boarding house and learns of his "Don Juan" behavior, eagerly awaits his coming. With all the air of a gay Lothario, "Davy" with his companions now reach the dock and cast anchor and make fast for minute. Like a ship in the night Mrs. "Davy Jones" makes her presence known, and the way she clears the bulwarks for action is something alarming, and all more so is the way she grabs her husband by the left flipper and tows him into hot water, would do credit to a "bobby."  
The rival flames of "Davy's" love making now start all hauling between themselves, blaming each other for the fool doings of the day and clenching the whole business with a "snatch as scratch can" hair pulling scrimmage, bathed in tears and cooled by the cooling breezes of the funny faced hired girl, who in this time and grimaces her encouragement and enjoyment.

ITO, THE BEGGAR BOY."—Little Ito and his mother are wanderers without home or friends. Lady Wistaria and her husband, Lord Idzu, are without children, and the Lady prays that the Gods may bless her with offspring. While she is thus praying, the wanderers come to the gate of Lord Idzu's garden and the mother falls exhausted. She is carried into the house, but in her weakened and emaciated condition she succumbs and dies, leaving little Ito an orphan. Lady Wistaria begs her husband to allow her to adopt the boy, and with his consent the child comes an inmate of the beautiful home of Idzu. One year later the stork visits the house of Idzu and a child is born to bless my lord and lady. There

is great rejoicing. Ito enters and falls prostrate before the babe and swears to devote his life to little "Clover Blossom," whom he makes his constant companion and charge. One day while the children are playing together "Clover Blossom" asks Ito to take her in the boat on the lake. He does so, and while they are paddling in childish glee the boat becomes unfastened from its moorings and floats out upon the lake. A storm arises and the winds blow, and poor Ito takes off his outer garments and wraps them about "Clover Blossom" in his effort to protect her



from the cold, then he clasps her to his little breast and prays the gods to save them.

A fisherman sees them adrift and goes to their rescue and saves them, bringing them to the shore, where the parents of "Clover Blossom" are anxiously waiting and ready to receive the children after hours of fearful and fearful anxiety for their safety. In protecting the baby regardless of his own welfare, poor little Ito, faint and unconscious, is carried into the house and placed on the floor. While he is lying there little Clover Blossom comes in and sits beside him, leans over and kisses him, places a branch of blossoms in his hand. Ito revives just as Lady Wistaria and Lord Idzu enter the room. When they see Ito and their child caressing each other theirs is great rejoicing. They pray to the great God Buddha in acknowledgment of his great mercies to them.

### BIOGRAPH COMPANY.

"THE BORDER STATES."—There is no more powerful agency to stem the tide of affairs than the hand of the child. It has even smoothed the wrinkled front of grim-visaged war, and in this Biograph subject is shown how the presence of a child averted a double fatality. The young father starts with his company of Union soldiers for the front, bidding his wife and two children a tearful adieu. A few days later a foraging party of Confederates are surprised and scattered by the Union forces. One of their number is driven in the direction of the home of the young father. Reaching the well, he finds the child of the Union soldier in the act of drawing a bucket of water. The Confederate begs her to shield him, and despite her prejudice she hides him in the well, stands guard and throws his pursuers off the trail when they arrive. The Confederate is truly grateful and would kiss the child, but this she will not allow, pointing to his uniform. She feels she has done humane duty, and so orders him to go, and thus he is enabled to rejoin his comrades. At the Union headquarters the young father is given sealed orders and despatched upon a perilous errand which necessitates his passing through the Confederate lines. He makes his way through the lines by disabling the sentinel, but he has not gotten far before the Confederates start after him. Making his way to a thick wood as the dusk comes on, he manages to elude them in the darkness of the night, although these man hunters scour the woods, armed with torches. The next morning he manages to reach his own home, and falls exhausted on a couch from fatigue and the wound he received during the pursuit. There are only the two children, one of whom rushes off to the Union quarters for aid, leaving the youngest with the father. The little one has hardly barred the door when the pursuing Confederates arrive. The father, realizing the hopelessness of his position, tells the little one to bring a lighted candle with which he burns the papers intrusted to him. The Confederate whom we first saw at the well is in command of the party, and forces his way alone into the room where the wounded father lies. Discarding the papers which he coveted destroyed, he is furious and is on the point of finishing the helpless soldier when the child halts his action. He then finds himself face to face with his little savior of a few days before, and when the other Confederates enter he pretends the father is dead and the papers destroyed; so they leave. Later the Union forces arrive with an army surgeon, who places the father on the road to recovery.



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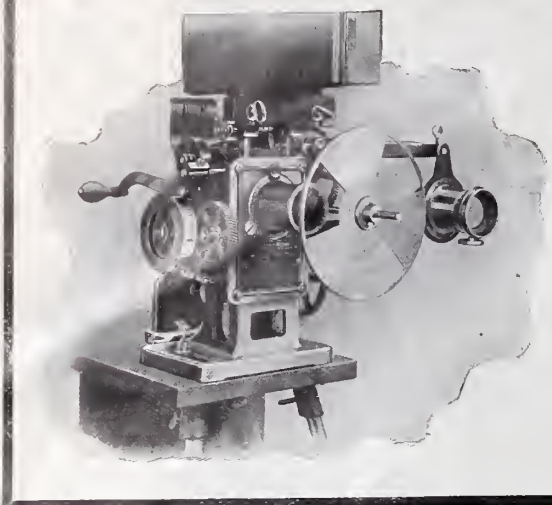
"It gives us a steady picture and cuts down wear and noise. Your new No. 6 projects a steadier picture at all speeds than I have ever seen and is absolutely flickerless, and runs with such smoothness that it is not only a pleasure to look at the picture but a pleasure to run the machine."

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ery. Our little miss has proven herself the heroine of the day.

"THE FACE AT THE WINDOW."—The contaminating influence of reckless associates is shown most convincingly in this Biograph subject. It also shows the difference between sacred and profane love, and how the latter will almost invariably overwhelm the former. Ralph Bradford, the son of a widowed father, had been given every advantage an indulgent parent could bestow. Having graduated at the university, he is, as his father was before him, elected a member of the Graduate Club. According to the old custom, he is given his membership cup—an ornate stein. After the toast is drunk the stein is placed on the shelf in its order, to be used by him only at these club gatherings. The father is indeed proud of his boy, as he has up to now realized his earnest hopes, morally, mentally and physically, with a very promising future before him. Among Ralph's friends is an artist, upon whom he calls frequently. One morning, on making a call, he finds his artist friend at work upon a canvas, using as his subject Mira, a beautiful young professional model. Ralph is at once struck by the young girl's beauty, and begs an introduction. This acquaintance ripens into an irresistible infatuation, and he becomes a daily visitor and finally proposes marriage, which the girl accepts, truly gratified for his attentions, and gratitude is the seed of love. His father, however, has wondered what his attraction has been at the studio, and so follows him, entering just as the proposal is made. He is amazed, and emphatically expresses his disapproval, telling Ralph he must choose between the model and himself. Ralph decides to marry the girl, and he is disowned, although it nearly breaks the father's heart. In his new sphere, Ralph is affected by the contamination of his new associates, and several years later we find him a victim of drink. But one thing is to be said for the wife: she is ever faithful and patient, wearing her life away in the service of their little child. In the depths, Ralph, unable to support his wife and child, deserts them. Poor Mira is so ill that she realizes her lease of life is short; hence, as a last resort, writes to Ralph's father, begging him to save her child from the public orphan asylum. The note touches the old man, and he responds just as Mira breathes her last. As the child grows up, he in a way fills the void made by Ralph. He certainly is a consolation, and the old grandfather loves him as he did Ralph. Years later he graduates and is elected to the club with the same ceremony as was his father. During the festivities a face is seen peering in the window—the face of a tramp. The young fellows, in a lark, bring in the tramp to have some fun with him. He is no sooner in the room, when he is struck with horror. In this room, twenty-two years before, he was the central figure of just such a gathering. The tramp is Ralph. On the shelf is the stein—his stein. As he reaches for it the young man hurls him aside, saying, "That cup is my father's." His son! What a blow! In his condition he dare not reveal his identity. A moment later the old man enters and the recognition is mutual. Sinking in a chair, Ralph begs that he may be allowed to drink from his cup, and as he raises it to his lips he falls back dead. What a meeting of father and son! Ralph pays the penalty of his disobedience.

**GAUMONT.**  
(George Kleine.)

"AT THE DAWNING"; OR, "THE FEAR OF THE COMET."—It was popularly believed that the end of the world would take place at the dawn of Good Friday in the year one thousand. At that time a comet appeared in the sky, much to the consternation of the people, who prepared for the destruction of the earth.

Many plans of violence were forsaken, and many wrongs righted because of this fear.

Our story has to deal with one of these episodes. The staging and costuming are the result of careful study of the times in which the plot is laid.

A rich baron falls in love with a nobleman's daughter, but is unsuccessful in obtaining the father's consent to his marriage. By the aid of an accomplice he succeeds in carrying the maiden away to his fortified castle. He then sends an insulting letter to the nobleman. The nobleman is beside himself with anger, and is preparing to move in battle against the dissolute baron when a monk arrives at the nobleman's mansion, and hearing the news, tells him not to lose heart. We then see the monk set off to the baron's. Arriving there he tells the baron that the end of the world is coming at dawn. He points out to them the comet hanging in the heavens as proof of his assertions. In terror, the baron promises to restore the daughter to her father, and we see the monk return with the daughter. In the meanwhile, the end of the world does not come, the sun rises as usual. The baron appears at the nobleman's castle and begs the father's forgiveness, at the same time asking for his daughter's hand. He is accepted. The monk intercedes for the baron, and we see them all enter the church, quite happy.

"ESTHER AND MORDECAI."—1. Esther hears from Mordecai that a plot threatens the King's life. The King, having escaped death, commands the fact that his life has been saved by Mordecai to be recorded in the annals of his realm.

2. Mordecai refuses to kneel before Haman—the King's favorite Minister.

3. To revenge himself Haman decides to secure the King's edict, giving him power to massacre the Jews.

4. And the King took his ring from his hand and gave it unto Haman, and said, "Do with them as it seemeth good to thee."

5. The King, when restless, reads the annals, and



learning that no honor has been done to Mordecai, commands Haman to array him in the royal apparel.

6. Haman is obliged to participate in the triumph of Mordecai, whom the King delighteth to honor.

7. Esther reveals to the King that she is a Jewess, and denounces Haman as the enemy of her race.

8. Haman, kneeling before the Queen, is discovered by the King, and delivered up to the guards.

9. Mordecai succeeds Haman, and delivers the Jews from the massacre.

Mordecai is appointed to sit at the King's gateway.

While on duty, he discovers a plot to assassinate the King, and discloses the facts, whereupon the King orders that this brave deed be recorded in the annals of the kingdom.

Among the King's favorites, Haman is supreme. He soon becomes violently jealous of Mordecai, and plots his destruction. As Mordecai is a Jew, Haman makes preparations to massacre the entire race and thereby complete his revenge on Mordecai.

About this time the King decides to make a review of his annals, and, to his amazement, finds no record of the good deed of Mordecai, whereupon Haman is ordered to give royal honors to Mordecai. This only serves to increase the jealousy of Haman.

Through the gracious intercession of Esther, Mordecai soon has another and greater victory over Haman. As the time for the massacre of the Israelites approaches, Esther, who has been told all by her uncle, Mordecai, invites Haman to dine with her at the King at the palace. During the feast she discloses the fact that she is a Jewess, and declares that all those who are enemies of the Jews are her enemies and, therefore, enemies of the King, and are not worth of his favor; whereupon the King, who has been informed of the full facts, orders Haman delivered to the guards and has him hanged on the very gallows Haman had designed for Mordecai.

The victory of the Israelites is now the cause of great rejoicing.

"THE SPANISH FRONTIER."—A brief excursion to the Basque country, which comprises the three Spanish Provinces of Biscay, Guipuzcoa and Alava. The te



ritory bordered on the north by France and the Bay of Biscay.

This section of Spain is distinguished from all other divisions of the country by the character, language and manner of the inhabitants, as well as by its peculiar contrasts of ocean and mountain scenery.

Our panorama gives both the wild, out-of-the-way scenery and the finest examples of human endeavor as exemplified in the towns.

### URBAN ECLIPSE. (George Kleine.)

"A TRIP THROUGH BRAZIL."—In this film take a pleasant trip, passing on the way through the straits of Gibraltar. On many parts of the shores of Brazil surf breaks incessantly. Large ships can sail far in, and the passengers are let down in monster basket to small boats. The side of the basket opens, the passengers step out, and the basket hoisted back to the ship. It is like an elevator a modern building, but without the usual appearances of such things. We call at many towns, basking in the tropical sunshine, Pernambuco, Bal Rio de Janeiro, and others. In the course of the trip see on the ocean an unusual sight in these days—a fully rigged sailing ship.



# LUBIN FILMS



*Released Thursday, June 9th—Approximate Length, 975 Feet*



## RED EAGLE'S LOVE AFFAIR

Red Eagle, like many a shrewder man before him, believes that Mollie Morton means every one of the tender glances that she casts at him. Instead, Miss Morton is a born flirt, and when the cowboys on her uncle's ranch are busy with the roundup she finds it diverting to flirt with this splendid specimen of the aboriginal who has never condescended to adopt the white man's fashions of thought or dress. She goes back east after her vacation and Red Eagle follows to Carlisle, where he prepares himself to be a worthy suitor for Miss Morton's hand. She has almost forgotten him when he presents himself at a reception, and heedless of those present, pours out the tale of his passionate love. Her amusement at his simplicity drives him back to the reservation, where he strips off the garments of civilization and resumes his old life, marrying his Indian sweetheart.

**GET THE A B C POSTERS—TRUE TO FILM—FOR THESE RELEASES**

*Approximate Length, 600 Feet—Released Monday June 13th—Approximate Length, 350 Feet*



## THE ROAD TO HAPPINESS

The road to happiness lies through pleasant woods and broad fields, and the little shop girl, broken down by her work in the store, enjoys her vacation at the Rest Home provided by the firm, and wins her true love, but not without exciting incidents in which jealousy, mischief and repentance are involved. A charming story.



## POETICAL JANE

Jane is not poetical—she just thinks she is—but she makes the damndest nuisance of herself around the places where they print papers that editors shudder at the mere mention of her name. But at last she wins one of them, but not until she promises to write no more. Funny? Well—to the last fraction of an inch.

See Description Inside

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1. The "Tomaso di Savoia" leaving Genoa.
2. Through the Straits of Gibraltar.
3. The Day's Observations.
4. Saint Vincent.
5. Pernambuco. Curious ways of disembarking passengers.



6. Life Boat Drill.
7. A full-rigged Sailing Ship.
8. Bahia.
9. A Budding Captain.
10. The Bay of Rio de Janeiro.
11. The "Ilha Fiscal," or Custom House Officers.
12. Disembarking Emigrants at Ilha Rasa.
13. Arrival at Rio de Janeiro.

"THE GUM-SHOE KID."—The story is that of the capture of a pair of dishonest servants by a "Miniature Detective."

We first discover the maid in a wealthy family and her accomplice, a typical crook, despoiling the parlor of its art treasures. When the valuables are arranged in convenient shape to carry, the rascal ties the maid to make it appear she is innocent and leaves the premises.



The master of the house reports the crime to the police headquarters immediately. There they put the boy sleuth on the case. He disguises himself and finds opportunity to become acquainted with the personnel of the household.

In an incredibly short time he has placed the blame upon the proper parties and secured evidence enough to convict them.

### G. MELIES.

"A TEXAS JOKE."—Reddy Callahan, foreman of the Circle 33 Ranch, is popular with the cowboys under him, but they sometimes play jokes upon him. One day they conceived the brilliant idea of inserting an advertisement in "The Fireside Companion," and so sent away the following concoction: "Editor Fireside Companion. Dear Sir—Please insert the following ad. in your paper: 'Reddy Callahan, foreman of the Circle 33 Ranch, desires to correspond with a young lady. Must be of pleasing manner and good disposition. Object, matrimony. Photo sent if desired.'"

In due time the "ad." appears and Reddy discovers it. He is inclined to be angry, but when in a later mail he receives a letter and the picture of a pretty girl, his anger fades, and he strolls away by himself to moon over the pretty face and dream of a home of his own. His comrades follow him and laugh heartily when they catch him kissing the picture.

The letter is from Laska Foster, a pretty girl in an Eastern city, who is unfortunate enough to be betrothed to a man of her father's choice, whom she detests. She has only a week before her marriage, and is willing to do anything to escape the hateful fate; so that the frank simplicity of the "ad." attributed to Reddy appeals to her. In a moment of des-



peration she answers it, enclosing her photo and the information that she will come to Texas if money for a ticket is sent her.

At first Reddy laughs at the idea of marrying a girl under such circumstances, but after carrying the picture next to his heart for several days, he falls desperately in love with the pretty face and sends her passage money to Texas.

Reddy dresses himself in his best to meet Laska, and his comrades, noticing the unusual preparations, but unaware of the cause, lay a plot to disguise themselves as bandits and capture him.

This is successful, and Laska is met at the little depot only by the general factotum of the place and a blank expanse of range land, without a sign of her husband-to-be.

Reddy struggles valiantly when he is carried away, and his efforts to escape so convulse his captors that they laugh and give the joke away. Convinced of their identity, Reddy lets out with his fists to such good

purpose that he escapes, and gallops madly toward the station, pursued by the yelling cowboys.

He distances them, and arrives breathless. Entering the little station he finds a girl, tired and homesick, fast asleep in a corner. Her snores alarm him, but they are punctuated from time to time by a sob of loneliness, and he finally musters courage to tap her on the shoulder.

Comparison with the picture he carries proves her identity, and after some bashful love-making, the cowboys arrive to find them locked in each other's arms.

The joke is fairly turned upon them, and they are quick to offer their congratulations in true Western style.

### ESSANAY FILM MFG. CO.

"A HONEYMOON FOR THREE."—This is another of our series of full reel comedy subjects, of a very fine quality. This big series is establishing more firmly than ever our reputation of "first in the production of American comedy films." Although entirely different in its atmosphere and humor, this is another honeymoon picture of the same style and quality as our "An Interrupted Honeymoon." However, the story is entirely different, and we are inclined to believe it much more amusing.

Harry Martin, Western agent of the Mercury Car, and a bred-in-the-bone motor enthusiast, is about to be married. He and his fiancée have discussed all sorts of plans for a honeymoon trip, and have finally decided upon the automobile honeymoon as the very smartest and most fashionable. The day of the wedding arrives, and after much merrymaking, the happy couple prepare to start on their long trip.

We leave them here for a moment to a view of the grayer side of life. A young widow, with an infant, is forced out of her rooms in a dreary tenement building by an overbearing, heartless landlord, and after stumbling about the city streets all day in search of lodgings and a little human sympathy, falls exhausted and heartbroken on the curb in front of the Martin residence. She sees the auto, and a happy thought comes to her. She stows the baby into the tonneau of the car and turns away just as Harry and his bride,



followed by the little crowd of wedding guests, descend the steps of the fashionable mansion, enter the car and speed out of view. Suddenly the wedding guests discover the poor widow, who has suddenly struggled to her feet and tottered after the car, crying weakly. She is surrounded by the sympathetic wedding guests, a doctor is called and she is carried into the house. Later she is sent to the hospital and put under the care of skilled physicians, but her continued





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Release of Wednesday, June 15

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(Scene from "Honeymoon for 3")

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waiting for her baby sets the hospital authorities investigating.

We return to Harry and his bride on the country road when they discover the babe. They are greatly surprised, of course, in finding the uninvited, helpless little passenger, but, out of their goodness of heart, resolve to adopt the little one into the family. Later on the day they arrive at a country inn. The news of their wedding, which occurred at twelve o'clock, had preceded them, and when the two, with the baby, enter and register, engaging rooms for the night, the landlord looks at the baby and at the clock, utterly unable to understand. He is finally satisfied that something is wrong, and for want of a better question, or from sheer force of habit, demands that Harry show his marriage certificate.

Harry and his wife leave the place, resolved to finish her ride to their parent's country home, where they intend to sojourn for a short time.

The next morning the morning's paper makes the rather witty statement: "Harry Martin, Western agent of the Mercury Car, is trying for the speed record. He was married in Chicago yesterday at 12.30, and started in his new six-cylinder car for an auto honeymoon. At 5 P. M., same day, he turned up in Waverly, Wisconsin, with a bride and a 12-pound baby. This is speeding some, even for Harry."

The unfortunate widow, after the fever has subsided, tells the head physician, who is Harry's father-in-law, about the baby, and clears up the mystery of the ownership of the infant. The next day the baby is returned to her, and she, now sufficiently well to stand the journey, returns with Harry and his wife to their beautiful Wisconsin home.

Two years later we have another glimpse of Harry, back at the old country home. The scene is preceded by the humorous title: "Harry is still speeding. Oh, you auto!"

Can you guess?  
Yes, Harry has twins of his own.

**"THE BANDIT'S WIFE."**—This powerful Western dramatic subject is one of the most intensely interesting our Western producer has ever offered. It is another picture of incomparable photography, and beautiful in its picturesque setting.

Jim Sweeney, alias Tom Nolan, and his confederate, Ralph Harding, are much wanted by the sheriffs of several Arizona counties, and particularly by the one in which the two are carrying on their latest depredations. A reward of \$2,000 has been posted for the capture of Sweeney, and so persistent has the sheriff been of late that Sweeney finally concludes the neighborhood is becoming alarmingly unhealthy, and re-

solves to move. He and Harding ride to the secluded shack of the Sweeneys, where they find the latter's wife. Unbeknownst to Jim, an affair has started between Martha, his wife, and his confederate, Harding, as is made evident in the first scene of the picture.

The next scene shows the sheriff and his posse, just recently appraised of a cattle-stealing campaign by Sweeney and his pal, leaving to search for the culprits. The trail is discovered, a hot chase follows, but the two elude their pursuers, each going separate ways, Jim to his shack and Harding to the wilderness of the desert. The latter, left alone with his own thoughts, finally resolves to give up the game, and, if possible, to give Jim over to the sheriff, thus making it easy for him to win Martha.

The sheriff is, of course, surprised when Harding walks into his office, with the butt end of the revolver



he carries offered to him. Then he explains. He desires to turn States evidence and save himself. He wants to reform. Then he tells the sheriff he will deliver to him the body of Jim Sweeney, dead or alive, for the consideration of \$2,000 and his own release. The sheriff agrees and allows him to go, with the threat that if he does not make good he will have to suffer the consequences.

That afternoon, Harding rides cautiously up to the shack, whistles softly and waits for Martha. She appears, and he explains his treacherous scheme. She agrees to do as he tells her, and Harding lays

out instructions. She must find out from Jim when the latter is to cross the boundary line, and leave a note under a certain tree stump in the grove.

That evening Jim rides up, dismounts and enters the house. He tells Martha that he must skip, and that he will leave the house at 8 o'clock that evening. Martha loses no time in writing the note of warning, steals out of the house, unaware that Jim, who has been suspicious of her actions, is following stealthily behind her.

She secretes the note and hurries back to the shack, while Jim, watching his opportunity, takes the note from under the stump and reads it. Then he understands. It reads:

"Jim will cross the boundary line at eight.—Martha." The bandit looks up with a blanched face and trembling hands. Suddenly a mode of revenge presents itself, and taking a pencil from his pocket he hastily scribbles a postscript:

"He will be dressed in my clothes."

At five minutes to eight, Jim, who has prepared to leave, takes his wife in his arms, then hesitates, asking her, guardedly, if she will go out and make sure the coast is clear. She unsuspecting the impending tragedy, agrees, throws a shawl over her head, and slips out.

A moment later, Jim, who is waiting expectantly, hears a shot fired, a scream, and with a smile of triumph, turns and walks slowly out of the house.

Martha is stretched out on the ground, dead, while Harding, with still smoking gun, is bending over her, horror stricken.

Sweeney touches him on the shoulder and pulls him to his feet, tears the gun from his hands, and with an evil smile of triumph, turns and stalks away.

Harding falls over the body of Martha, cursing madly his fate as the picture finishes.

**KALEM COMPANY.**

**"MISTAKEN IDENTITY"**—Scene 1. It is an early morning in June at the Munroe home. The Colonel and his wife are enjoying the delightful weather, leaving the members of the small week's-end house party to pass the time as they desire. Down the steps comes young Stanley. Mrs. Munroe rises to her feet. "Are you leaving us?" "Yes, a telegram from my lawyer calls me to New York, but I hope only for a day or so." At this moment, Millicent Munroe, his fiancée, approaches. She shows her disappointment at the news. After stealing a kiss under the eyes of her father and mother, Stanley starts for the station, leaving Millicent and the members of the house party waving him good-bye.



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## EDISON MANUFACTURING CO.

73 Lakeside Ave., ORANGE, N. J. 90 Wabash Ave., CHICAGO, ILL.

Scene II. While this is transpiring, Albert Evans, gentleman crook and skillful forger, has finished his late breakfast in a room of the best hotel in the city, where the Munroe home is situated, when the door opens and his accomplice, Florence St. John, rushes in. In an excited manner she tells him the police are on his track, and he must leave town immediately. She will pack up his things for him and join him later. "Yes, but how to dodge the detectives and get to the station?" His eyes wander to the glass on his dresser. "I have it. I'll shave off my moustache. Quick; you pack my bag." Florence does so. Soon he turns to her with a smooth face, and we see he is the exact image of young Stanley, now on his way to the train. Even the clothes are similar. Now Evans seizes his grip, and, after a hurried good-bye, starts for the station.

Scene III. At the Munroe home, Millicent and some of her young guests are preparing for an automobile ride, when a messenger boy arrives with another telegram for Mr. Stanley. One of the guests proposes they take it, and hurry to overtake Stanley before he leaves the railroad station. Millicent and her girl friend beg to go along, but Mrs. Munroe refuses, so the two young men jump into the machine and hasten away as fast as they can.

Scene IV. Stanley reaches the station in ample time, and as the train pulls out he boards it. As it is disappearing from view, Albert Evans appears running with his grip. He sees he has missed the train, and stops to curse his luck. At this moment the automobile comes up, the two young men jump out and run to Evans, thinking he is Stanley. They thrust the telegram into his hands. At first, Evans is nonplussed, but being quickwitted, soon realizes the situation and opens the telegram. Now the two seize his arm and lead him to the waiting machine. Soon it is speeding back to the Munroe home. Arriving there, the young men call to the guests that they caught Stanley. He is warmly greeted. Millicent comes forward with outstretched arms to kiss him. But he seizes her hand and shakes it coolly, then turns back to the other guests. Millicent cannot understand her lover's sudden coldness, and turns away in a pique. Evans quickly follows the servant with his luggage, glad of an opportunity to escape so soon.

Scene V. Arriving at the room lately occupied by Stanley, Evans dismisses the servant quickly. His keen eye sweeps the room. Crossing to the desk, he hurriedly searches it for some clue as to his identity of the man he is masquerading as. Here is a letter, "Frank Stanley." As he lays the letter down his eyes fall upon Millicent's picture. He picks it up. Across the back is written, "To Frank from your promised bride, Millicent." A low whistle escapes Evans. So he is supposed to be engaged, eh? Well, matters could be worse. At this moment one of the

young men enters and drags him away to join the others. Evans is determined to play his hand as it is dealt him.

Scene VI. That afternoon, Florence St. John is walking along the sidewalk in front of the Munroe estate, when she hears the voice of Evans. She turns and sees Evans and Millicent approaching down the driveway. Astonishment, then rage, fills her face. Quickly she hides until they pass, then stealthily follows them.

Scene VII. At a little Japanese pagoda at the corner of the Munroe estate, Evans and Millicent stop. She drinks from the fountain. As Evans stands before her, paying her compliments and protesting undying devotion, she regards him silently, for there is something strange about this lover of hers. Now she jumps down nervously and starts to leave. At this moment Florence St. John appears at the back. Evans takes Millicent in his arms and kisses her. Florence can contain herself no longer. Like an outraged woman she confronts them. Evans gives a start, but soon recovers himself and faces Florence as a stranger. Then he turns to take Millicent away. But Florence, now thoroughly aroused, calls him a scoundrel and a crook, using his own name. As Evans leads Millicent away, saying the woman is crazy, she stands glaring after them and swearing she will get even.

Scene VIII. At the police station, the police captain is at his desk when Florence St. John enters. Up to the desk she goes. "Are you looking for a man named Albert Evans?" A cunning light comes into the captain's eyes. "Yes; where is he?" "He is a member of a small house party at the Munroe home on Sewall avenue." Two officers are summoned. "To the Munroe home and arrest Evans, quick." As the officers leave, Florence seems to realize what she has done. Her head drops, then she walks slowly from the room.

Scene IX. At the Munroe home a garden party is in progress. Colonel Munroe has stopped Millicent and Evans to inquire how they are enjoying themselves. At this moment the two officers appear. Quickly they reach Evans' side. Their hands fall on his shoulders. He sees, then a sudden turn, and he is fleeing, with the officers in pursuit. As the crowd is watching the chase young Stanley, who has just returned from the city, reaches the grounds. The guests, who have seen him fleeing but a second before, now crowd around in astonishment. But Millicent recognizes him as the true Stanley and flies to him. The officers return with the captured Evans. As he is brought face to face with Stanley he stares in astonishment. Then recovering himself, he laughs coolly as he is led off by the officers. Stanley and the guests watch them disappear. "So you thought that man was me, did you?" says young Stanley. "All but me," answers Millicent. "I felt all along something was wrong, and the mo-

ment you came I knew that the eyes may be deceiving but a true lover's heart, never."

"THE WANDERERS."—Scene I. The scene opens with a view of the barren room in the Italian quarter where Floretta and her grandfather, Antonio, have been living. Floretta is awaiting his return. A knock is heard, and the landlord enters. He roughly demands his rent. Floretta tells him her grandfather is out now getting the money. After repeated threats the landlord leaves. Floretta sees Antonio approaching and sets about preparing the frugal supper. Antonio comes in. He is slightly intoxicated. Floretta tells of the landlord's visit, and asks him if he has the money for the rent. Antonio slowly turns out his pockets. Not a penny. His visits to the taverns of the road have emptied them. Floretta bursts into tears. The landlord again enters and demands the rent. Antonio begs for a little time, but the landlord tells him that unless the money is forthcoming, they go. He slams the door as he leaves. The old man is downcast for a moment. He looks at the door, then at Floretta and wipes away a tear. But his naturally hopeful disposition knows no grief so long. With a shrug of his shoulders he tells her not to mind. They will go out on the road where they can wander from town to town of their own free will playing and dancing. Floretta busies herself packing their few things. With a cheerful wave of his hand Antonio goes out. Then Floretta's face changes, for she knows her grandfather's weakness and dreads the effect the freedom of the road will have upon him. With a last sad look of hopelessness around the little room, she follows her grandfather.

Scene II. Along a deserted road come the two wanderers. Poor Floretta, unaccustomed to the hardship of the road, moves dejectedly along. Behind her comes the old grandfather. He glances at his granddaughter and shakes his head as if blaming himself for compelling his dear Floretta to lead such a life. Then his old irresponsible nature comes to his aid. With a shrug of his shoulders, he passes on.

Scene III. Before a little public saloon in the new village they stop. Antonio begins to play while Floretta dances. The crowd of loafers from the saloon comes out to watch her. Now she passes her tambourine, and a few pennies are thrown in. They are about to pass on when a drunken loafer, seeing Antonio pocket the money, invites him in for a drink. Floretta pleads with Antonio not to go, but he assures her that he will be out immediately, and after telling her to rest on the bench, he goes into the tavern. Floretta, left alone, leans her head against the bench and weeps in deserted loneliness.

Scene IV. One hour has passed. Floretta, tired waiting, has fallen asleep. The sound of a scuffle awakens her, and she starts to her feet as the for-



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the drunken loafer comes flying through the doorway of the saloon. A muscular young bartender follows him and assists him to a hurried exit. Floretta mildly asks the bartender if her grandfather is still in the saloon. He nods his head. She begs him to bring him out. He goes in and returns with the now thoroughly intoxicated Antonio. Floretta leads him away, her slight form shaken with the violence of a racking cough.

Scene V. Another week has passed over the heads of the wanderers. Poor Floretta has grown weaker and weaker with the passing of each day, but has bravely tried to keep up for her grandfather's sake. At her feeble strength now fails entirely. Antonio picks up her slight form and carries it to the shelter of a little clump of trees by the roadside. After holding a fire he attempts to lift her to her feet. But she sinks back helplessly. Antonio, now in terror, kneels and prays earnestly to Heaven to spare his little Floretta. Turning to Floretta, he sees she has fainted. Almost frantic with fear, he remembers seeing a doctor's sign in the last village they had passed. He examines his hoard of pennies. Yes, it is enough. Picking up the unconscious form of Floretta, he starts back towards the village.

Up to the doctor's gate comes Antonio with his burden. After a moment's hesitation, he mounts the steps and rings the bell. The doctor's wife opens the door and admits him. He lays Floretta on the sofa. The doctor comes from his study. A word of inquiry. Antonio points to Floretta, and offers his few pennies. The doctor waves them aside and bends over the unconscious girl. His manner grows graver as his examination continues. Finally he lifts his head and says, "Too late. She is dead." Antonio stands for a second in frozen horror, then he frantically refuses to admit the truth of the doctor's statement. Lifting up the body he begs and implores Floretta to answer him. No response. Slowly and tenderly he lays down the lifeless body, and with the tears streaming down his cheeks he gives way to his anguish grief.

Scene VI. After Floretta is laid away, Antonio wanders on sad and lonely. One night he is eating his meal, seated before his fire by the roadside. His thoughts are on his lost Floretta. From the smoke appears a vision of her. With a glad cry of Floretta, he rises to his feet. She holds out her arms to him. He starts forward, but the vision slowly fades from view. With a cry of anguish, he sinks to the ground and buries his face in his shaking hands.

Scene VII. A few days later the old man is playing before the big iron gates of a beautiful home, when a little boy, attracted by the music, comes down the path. Antonio holds out his hat. The little boy tells him he has no money. An idea comes to him. He grasps the old man by the hand and leads him up to the lawn where his mother and several guests are having tea. He whispers in her ear, but she shakes her head, and is about to order the old man away when one of the ladies begs her to allow him to play. Antonio does so. Each of the ladies gives him a coin. Antonio is profuse in his thanks. The little boy then leads him down the driveway and opens the gates for him. Antonio, with moist eyes, bids the little boy good-bye and goes on his lonely way.

Scene VIII. That night Antonio slept under the shelter of a friendly palmetto tree, a short distance beyond. He was aroused by several men rushing by crying "Fire!" Yes, there was the smoke. Could it be the home of the little boy? Off he rushes. At the house the neighbors are trying feebly to overcome the fast-spreading flames. From the burning house rushes the mother of the little boy and points wildly towards a window on the third floor. All eyes turn in that direction. At the window appears the face of the little boy who befriended Antonio. He is breaking the glass from the upper window and crying for help as the smoke surges around him. Back on the lawn his mother is frantically appealing to the men to save her boy. All shake their heads. It would mean death to enter the house now. Here is Antonio. A few hurried words tell him the situation. He starts for the burning house. The men try to hold him back, but he pushes them off and disappears in the smoke. Up at the window the little boy has fainted. The window frame around him is afire. Antonio's face appears at the window. He picks up the boy and with a wave of encouragement to the crowd below he disappears back into the room. Just in time, for the next moment a solid sheet of flame bursts from the window. Down at the door the men stand waiting. Through the smoke staggers Antonio with his burden. The boy is in his mother's arms, alive and safe, but Antonio sinks to the ground lifeless. He has repaid the little boy's kindness at the price of his own life, and has gone to join his beloved Floretta.

## EDISON MANUFACTURING CO.

"THE HOUSE ON THE HILL."—Frank Thurston, a young story writer, receives word from a publishing concern that his latest story is not up to his usual standard, and therefore is rejected. He is disappointed at the receipt of the letter, and concludes to take a long walk into the country for a change of air and thought. He leaves a note for his room mate to this effect, and, selecting a stout walking-stick, starts for his tramp.

As he is going along a pretty piece of roadway, carelessly switching the tops off the weeds, he stumbles over a rock and sprains his ankle. Jane Sedgley, the pretty daughter of a farmer, happens along at this moment and asks him what ails him. He indicates that he has met with an accident, and she invites him to her father's house. The sprained ankle necessitates Frank's accepting the hospitality of the Sedgleys for some days. One evening, after his recovery, Frank and Jane take a stroll. In a lonely spot at the foot of the hill Frank sees a hut on the hilltop. He suggests walking to it. Jane is immediately alarmed, and tells him that it is a haunted house. Frank laughs at this, but in the middle of their conversation, as they look toward the house, an apparition appears in the doorway, to the great alarm of Jane, who insists on their leaving.

Frank is fearless, however, and insists on going to investigate. He does so, leaving Jane in trepidation for his safety. She runs back home and procures her father's revolver. Frank arrives at the top of the hill in time for the "ghost" to make its appearance. He hides himself, and at the proper moment advances and

pokes the supposed apparition with his stick. This stirs up a surprise—a greater one than he had anticipated; for the spirit part of the apparition, which is nothing more than a large-sized sheet, is cast aside, and a villainous-looking individual snatches the stick from Frank's hand and strikes him a stunning blow on the back of his head, knocking him senseless. He is dragged inside the shack by the ruffian.

We see from its furnishings that this place is evidently a rendezvous of a gang of counterfeiters, to whom, evidently, the "ghost" was signalling. Frank recovers himself slightly, and as he is being bound to a chair tries to get away from the thug, who thereupon raises a mallet and is about to strike him on the head. Jane appears at this juncture, just in time to save Frank by shooting and wounding his assailant. She quickly releases Frank, and together they sum-



mon the neighboring farmers, who, by a clever ruse, capture the entire gang of counterfeiters.

The story ends by Frank being notified by the Government that he is entitled to a \$5,000 reward for the capture of this notorious gang. Frank believes that he is not entitled to the money, but that it should go to the brave girl who has been so active in rescuing him and in capturing the gang. The dispute over this between the two young people brings about the culmination of the love interest which has been developing all through the picture, and all ends happily.

A good, snappy story of adventure, cleverly portrayed, with some splendid light and scenic effects throughout.





# GEORGE KLEINE



## IMPORTATIONS

### WEEK ENDING JUNE 13, 1910

Each Subject is Described at Length on Another Page of this Issue



*Gaumont Release of Tuesday, June 14th, 1910*

A Feature that Introduces **A COMET!**

"The Comet Appears"

## "At the Dawning" or "The Fear of the Comet"

ABOUT 915 FEET

*Urban-Eclipse Release of Wednesday, June 15th, 1910*

REEL ABOUT 1,000 FEET

## "The Gum-Shoe Kid"

COMEDY-DRAMA, ABOUT 428 FEET

## "A Trip to Brazil"

TRAVELOGUE, ABOUT 572 FEET

*Gaumont Release Sat., June 18th*

## "ESTHER AND MURDECAI"

About 645 ft. in length  
A Biblical Drama

## "THE SPANISH FRONTIER"

A Travelogue  
About 325 ft. in length



"Esther Pleading for Her People"

There is a standard size poster, in colors, for each reel released

Are you on our mailing list? If not, send your name and address today.

# George Kleine

52 State St., CHICAGO

19 E. 21st St., NEW YORK

# KALEM FILMS

## THE CHEYENNE RAIDERS



OR

## Kit Carson on the Santa Fe Trail

*Issue of Fri., June 24*      Length 950 Ft.

This is a stirring story of Indian warfare founded on an historical incident. Something out of the ordinary. Mr. Exhibitor, this is a box office winner.

## THE WANDERERS

*Issue of Wed., June 22*      Length 895 Ft.

A strong dramatic portrayal of devotion and a thrilling rescue from fire. This picture will prove a big money getter.

*Exceptionally fine four-color posters for both these headliners by the A. B. C. Co., of Cleveland, Ohio*



## KALEM CO., Inc.

Eastman Kodak Building

235-237-239 West 23d Street

New York City



THE MASTER MARK

(TRADE

MARK)

OF PICTUREDOM

**SELIG**

Release Date, June 16

**CAUGHT IN THE RAIN**

Length, about 1000 feet

Code Word, RAIN

A comedy full of action and refined humor

IF YOU DON'T FEATURE A SELIG FILM, YOU MISS IT

Get on our mailing list and use our posters

Did You See **ROMEO AND JULIET IN OUR TOWN?** Released June 13

OUR NEW MINISTER

Here is one that will start them all thinking!

**OUR NEW MINISTER**Entirely new and different from all others  
A drama of absorbing interest

RELEASE DATE, JUNE 23 Length, about 1000 feet Code Word, MINISTER

**OPENING AN OYSTER**  
2—One Reel—2  
**AND A RAPID FIRE COMEDY**Released  
Monday, June 20

THE MASTER MARK

(TRADE

MARK)

OF PICTUREDOM



CAUGHT IN THE RAIN

"UNITED STATES LIFE SAVING DRILL."—Very few people ever think of the United States life savers, except when they read in the papers an account of their heroic work, or are brought face to face with practical evidence of the rigorous hardships they are compelled to undergo in their daily routine of duty. Few there are who realize that it is not only in stormy weather that they are busy, but every day, stormy or pleasant—drilling with breeches-bouy, lifeboat and re-



would be extremely interesting, have made a moving picture of them that is not only entertaining, but instructive.

"A CENTRAL AMERICAN ROMANCE."—There is a certain dash and go to this film that is irresistible to the beholder. Never for an instant does the interest lag, and throughout the entire picture there is a certain spirit of heroism and patriotism that quickens the pulse and makes one almost long to burst forth into a hearty cheer. In photographic quality and dramatic construction nothing is wanting to tell the romantic story at its best and, as all the scenes were taken entirely in Southern climes and Central American surroundings, the whole atmosphere of the picture possesses a distinct charm such as it would be impossible to obtain on this side of the Gulf of Mexico. Special thanks are due to the officers and enlisted men of the United States battleship "South Carolina" for the courtesy extended the Edison Company in taking active part in the portrayal of the film. Their participation lends a splendid reality to the story that could not possibly be secured in any other way.

The first scene of this interesting romance might well be entitled "The Lady of the Balcony and a Soldier of Fortune." Here we are introduced to a typical Central American village street, adown which can be seen riding a gallant(?) officer of the army of a Central American Republic. He pauses in front of a little cottage, leaning from whose balcony can be seen a beautiful Southern senorita. Doffing his cap, the officer dismounts from his horse and proceeds to lay siege to the heart of this dark-eyed charmer. In the midst of this flirtation, in which the lady of the balcony seems to take but poor interest, a blind beggar heedlessly knocks against this gold and lace officer. With all the brutality of his nature, he knocks the poor old man to the ground, where he lies stunned and bleeding.

This is seen by a young soldier of fortune, an American, who hastily helps the old man to his feet and, after sending him kindly on his way, coolly turns around and knocks the officer down for his inhumanity to the helpless. All this gallantry on the part of the young American is not lost on the fair Southern observer, who, when the officer rides off wild with rage, quickly informs the American that the officer whom he has just insulted is no other than the Commander of the Army, and that he will be arrested within an hour unless he immediately seeks safety in flight. The American, however, is fascinated by the Southern girl, whose every glance is filled with admiration. While he lingers, loth to leave so fair a chance acquaintance, he is surrounded and put under arrest, and soon finds himself locked in a dungeon cell.

Word reaches the ears of the senorita of the balcony that at sunrise a number of political prisoners are to be shot, among whom are her own brother and another American. With the quick wit of the Spanish girl she contrives to send the American a note informing him of this fact, and at the same time provides him with the means of escape, and instructions how to reach an American war vessel lying in the harbor, that he may seek its powerful aid in saving the lives of these guiltless men. The young American waits a favorable chance and eventually succeeds in making a daring escape along the cliffs of the sea—not, however, until he has to throttle the guard, whom he deceives by a clever trick. Finally reaching a boat he starts out for the warship. Arriving on board he lays his case before the officer, who, realizing the necessity of urgent haste, summons a big crew of brave blue jackets. The ship's boat is lowered, and soon a boatload of eager young American sailors is pulling for the shore to rescue the condemned men from an unjust death.

The gray dawn is just beginning to change into the pink of sunrise when the commander tolls out the death knell to the condemned prisoners. While they are being marched to their places of execution we are shown the landing of the blue jackets, who, smashing in the gates of the prison, and with Stars and Stripes floating, arrive at the scene of the execution just as the sun rises out of the sea. The American demands the immediate release of the condemned men in the name of the United States Government. Heedless to this plea of mercy and justice, the brutal officer gives the word to fire upon the crowd of helpless and bound prisoners, but before the command can be put into execution the flash of a dozen or more sailors' cutlasses is seen, and in a moment the courtyard is a mass of struggling, slashing sailors and soldiers. The conflict is of very short duration, however, for justice backed up by Yankee pluck will not be denied. The officer is knocked to the ground and the soldiers flee for their lives, while the courtyard rings with the cheers of both prisoners and sailors in triumph.

When our brave young American soldier of fortune has the extreme pleasure of delivering to the arms of a certain Southern beauty her brother, the way and manner in which she expresses her thanks cause him suddenly to decide that he will continue his stay in Central America much longer than he expected, and incidentally to calculate upon what size of ring would best fit a certain dark-eyed lady's engager at finger.

This would have been a satisfactory dramatic subject even without the introduction of Uncle Sam's Jackies into it, but it is safe to say that their presence has increased its attractiveness a hundred-fold and will be responsible in the main for its being classed by exhibitor and public everywhere as a really notable film.

suscitation practice, to say nothing of their incessant patrol along the coast, often through snow waist deep. Armed at night with rockets, they are always ready to warn all vessels when they are going too close to dangerous shoals, or to notify their comrades when they are needed to man the lifeboats and prepare for a dash through the treacherous surf to the rescue of some imperilled vessel foundering upon the rocks.

The Edison Company, realizing that the majority of the people of this great country never had an opportunity to see these drills, and knowing that they





## SELIG POLYSCOPE CO.

'ROMEO AND JULIET IN OUR TOWN.'—The house of Montague Smith and the house of Capulet Brown are situated in the rural district of Shantytown, Wyoming, and are mortal enemies. Johnny Brown is leading old Tige, the family dog, while Willie Smith appears, leading his canine pet, and, incidentally, the pride of the House of Smith. A regular small-town dog fight ensues, the rival neighbors joining in the melee, much to the consternation of the quiet neighborhood, and the town constable is called upon to shine his tin star and saillies forth in an attempt to prevent possible bloodshed.

Juliet, the pride of the House of Smith, is seen nearing the cleared battlefield, folded snugly in the arms of Romeo Brown, totally ignorant of the current happenings, and would have been blind to the dog fight if there had been a million in the battle. They are seized by the opposing forces; Capulet Brown turns Romeo over his knee in the good old-fashioned way, and Juliet, at the hands of the Smiths, fare almost as badly.

Romeo later pays his Juliet a visit on the balcony, but Capulet's dog reaches the ladder almost as soon as does the ardent lover, and plants himself firmly on the seat of operation. Paris Green arrives at the



home of Juliet, whom, by family arrangement, she is to marry. In the excitement, Romeo falls, finds a glue pot and pastes the torn part of his trousers and reconnoiters the situation and sees through the window Juliet in the arms of Paris Green. Watching his chance, when near the window, he pulls Green out and he falls in the rain barrel. Again the warring factions come together. The Capulets execute a flank movement and decide on a mask ball. Romeo sneaks in, but is thrown out of the barn, where the festivities are held. He conceives a plan to get in the loft and have his friend Benvolio lower him by rope and seize and again carry off Juliet. This he does and again hostilities are declared and they are off in a bunch. Romeo and his kidnapped fiancée are off to the justice of the peace and before the Capulet storm strikes its terror they are one.

'CAUGHT IN THE RAIN.'—A Rainy Day Comedy adapted to all Kinds of Weather.—Judge Cogley has married a charming young wife. The Judge is insanely jealous of his beautiful bride and he falls an easy prey to the machinations of a mischief-loving younger brother of his wife, whom, from a spirit of revenge, because of the judge's objections to a love affair, loses no opportunity to fan into a flame the jealousy of his staid brother-in-law.

By a series of clever schemes the young joker is enabled to bring an old suitor of the Judge's wife into the plot, and one complication after another leads all the participants of the story within the clutches of the law. They are brought before the irate judiciary for judgment. Explanations by the guilty party at the last moment save all from an embarrassing predicament, and the perpetrator of the huge joke gains his cherished wish.

## SALVATION ARMY CAPTAIN WILL USE PICTURES.

Rather than let the opportunity slip to attract the crowds to the Salvation Army, Captain T. Henry Shorey, of the Army forces, Milwaukee, Wis., is going to get the most recent pictures and put them on canvas at the new army hall, that is now being erected at 405 Cedar street. Captain Shorey is one of those men, who believes that motion pictures are all right when used for the right purposes, and claims they are a most wonderful invention.

Should the experiment prove successful, Captain Shorey will endeavor to open several of these houses in different part of the city where the Army holds its meetings, with hopes that the pictures will be the means of attracting large audiences to preach to. If he once gets the people inside the hall, the Captain is sure he can interest them with the preaching of the Bible.

The feature of the pictures that will be used by Captain Shorey will be those pertaining to the better side of life and that will help aid converts to keep in the straight and narrow path. It is said there are many well known church men who think the Captain's plans are practical as well as spiritual.

## Picture Theatre Advertising in New York

By ARTHUR D. JACOBS.

(Continued from last week.)

IN my article of last week, I pointed out the advisability of using a combination of picture posters and "title" posters, to insure an attractive lobby display. While the above plan commended itself to me, as a practical exhibitor, principally on account of neatness and attractiveness, I found that in actual practice there were other reasons why the combination of picture and "title" posters were better and more expedient than a sign painter's service. In the first place, I found it to be a great saver of time; instead of the operator or employee, whose duty it was to go down and get the reels for his show, being compelled to stand in line with possibly a dozen or two others and wait for the sign painter to rush off a number of unsightly posters, this was all done away with, as my stock of picture and "title" posters were always on hand sufficiently in advance for my man to simply make his selection for the day's show and paste them up on the boards. Another advantage I found in practice was that by having the picture and "title" posters on hand all the time it was an easy matter to announce or bill my features a day or more ahead by tacking up the posters with a strip or "snipe," reading, "Coming Tomorrow," or "Coming Monday," or "Tuesday," as the case might be.

While on the subject of posters, I might also inform my brother exhibitors that there are a lot of attractive stock posters of various designs, with printed matter advertising moving pictures, in ½ sheets, one sheet, three sheets, etc., made by the Hennegan Company, of Cincinnati, Ohio. I have very often used these Hennegan stock posters to great advantage in combination with the picture and "title" posters, and found some of them to be great "eye-catchers."

As it is my intention to treat of different methods of picture theatre advertising, as they come under my observation, my article would be incomplete were I to omit reference to another method of lobby display, or poster advertising in vogue with certain exhibitors in New York City. A certain vaudeville company in New York (which shall be nameless), as also a few houses on Fourteenth street, Eighth avenue and elsewhere, instead of using the A. B. C. and the licensed manufacturers' picture posters, which are an exact reproduction of an actual scene from the film which it is intended to advertise, make a practice of decorating the front of their houses with old melodramatic paper, long since discarded by road shows, cross-lined with the names of the films. These pictures are, as a rule, of a highly sensational and blood-curdling nature, and have absolutely no connection with any of the scenes depicted by the films they are intended to represent.

This method of advertising has been severely censured and criticised by various writers, by the clergy and by the press, and to my mind it is a questionable method of advertising moving pictures. Anything calculated to bring discredit or adverse criticism upon the moving picture is harmful and dangerous as a matter of business principle; in fact, as recently as two weeks ago, the city authorities, at the instigation, and

acting on the complaint of a certain society, compelled a number of these places to remove their lurid displays.

I personally took up this very subject with a manager of a well-known moving picture theatre that uses this method of advertising, and with whom I am very well acquainted, and reproved him for his rather "noisy" lobby display, as being undignified and out of place for a moving picture theatre, and told him at the time that it would be more adapted for a fake or side show. His answer was that this lobby display attracted a great deal of attention and caused great many transient passersby to stop and gaze at these posters, by which a large percentage of them were subsequently induced to enter. He went further and prided himself on the fact that since adopting this mode of advertising his box office receipts have increased very perceptibly.

His statement appears to be borne out by the fact that I have, in passing, often noticed great crowds of people gaping at and studying these glaring displays. Whether it will prove profitable in the long run and will not ultimately injure the business of the house that adopts this method of advertising, is an open question and depends a good deal on the locality.

Some managers may say the end justifies the means, and as long as it is "getting him the money" he is justified in keeping it up. For my part, I prefer the quiet, dignified front, with a lobby display consisting of picture and "title" posters, describing the films that are to be seen actually on exhibition that day on the screen; especially in localities where the patronage is for the greater part residential. Anything that smacks of either fake or exaggeration will eventually stamp the manager, the theatre and the exhibition therein as a fake and not to be depended on; and I believe that the patronage, as a consequence, will drop off, slowly but surely.

I had intended taking up in this week's issue the subject of direct advertising, such as dodgers, hand bills, etc., but lack of space and time did not permit. I will take great pleasure in treating of this phase of advertising for the benefit of my brother exhibitors in a continuation of my article in next week's issue.





**WE prefer to be known as THE BEST  
Rather than THE LARGEST.  
OUR AIM is to do Many Things For The Few  
Rather than A Few Things For The Many.**

## **AMERICAN FILM SERVICE**

**"BEST SERVICE IN AMERICA"**

**"THE HOUSE OF SPECIALS."**

**77 South Clark Street, CHICAGO**

### **CHICAGO LETTER**

(Continued from page 8.)

interest, it is that the Los Angeles giant may get Johnson's scalp on July 4. And I haven't the slightest doubt of it.

In a word, this special Corbett film is a classy, well-produced, finely photographed subject that will appeal to all classes of picture theatregoers, as it holds in it much that will interest and entertain people of both sexes, of all shades of opinion. The comedy vein, in which Miss Turner's appearance chiefly lie, is something new in this line that should make a wide appeal.

#### **The Power Sales Manager in Chicago.**

H. B. Coles, sales manager of the Nicholas Power Co., of New York City, made a stay in this city which lasted the week of May 30. Mr. Coles' trip will cover the country thoroughly from Coast to Coast. He finds present conditions very healthy for machine sales at present, and estimates that the number of machines sold in May, this year, by his company, is fully one-third more than that for the corresponding month in 1909. Bearing in mind that the Power Machine No. 6 costs more than the old, the returns for the past month indicate a very healthy financial condition among licensed exhibitors. The demand for the No. 6 is increasing every month, so Mr. Coles emphatically says.

"According to their own statements, licensed exhibitors are making more money now than ever before," said Mr. Coles. "During my present trip, thus far, I have found a general sentiment prevailing among licensed exhibitors against the use of cheap vaudeville, due to the attitude of their patrons, who are displaying a decided preference for the straight moving picture show.

"The new theatres going up in every section visited by me show that the moving picture business has a substantial basis, one that makes investments in first-class modern picture theatres attractive to conservative investors of means. I was particularly impressed with the class of new picture theatres going up in Baltimore, Washington, Pittsburg, Cincinnati, Cleveland and Detroit. These theatres are substantially built, on ample sites, with attractive fronts and expensive interior decorations and appointments. Cincinnati, especially, and Detroit next, has a fine showing of modern picture houses, which show a great and noticeable improvement over the old style of theatres."

#### **Who Is Betty?**

Betty is coming. Now, who is Betty? Is she young or old, beautiful or ugly? Is Betty a favorite pug, with a face like a nightmare, or is

she a petted spaniel of high degree? Or, can it be possible, is Betty the mascot of some military Company A, B or C, that races it on to victory?

But, Heaven forgive me! Should Betty prove to be a kitchen maid, she never can. Still less may I hope for pardon, if Betty turns out to be a damsel of boasted pedigree.

Ah, I have it! Betty may be that fabled creature of the nursery rhyme:

"Hark! How the chairs and tables crack!

Old Betty's joints are on the rack."

I have exhausted my guesses; but anyone who wants to know who Betty really is can get the answer from Pathe Freres. They announce that "Betty is coming."

#### **Those Prandial Gatherings.**

George Kleine, famous in Chicago licensed film circles as a host—and, for that matter, throughout the whole Middle West—presided at the festive board at an impromptu dinner in the Union, Thursday evening, June 2, given by him to visiting film men from various parts of the country.

O. T. Crawford, of St. Louis, and his right-hand bower, Arthur S. Kane, were there. So was H. E. Aitken of the same city. J. E. Pearce, of the Crescent City, scintillated wit and humor fresh from the bayous; Phil Gleichman and A. J. Gilligham, of Detroit, sparkled with the gleam of river and lake; Robert Lieber beamed with a glow befitting the metropolis of Indiana; and our old friend, E. Mandelbaum, from Cleveland, looked rejuvenated, having thrown that stumpy crutch away. To make the circle complete, John Hardin was there with his repertoire of mirth-raisers that set the table in a roar; and so, too, were K. W. Linn and J. E. Hennessy, equally indispensable because of their excellent capacities as eager listeners.

It is a well-known characteristic of these prandial gatherings that the ghost of business must be kept securely buried, so as to preserve the flow of soul and gastric juice; and only once was this praiseworthy rule violated when, in the course of the evening's enjoyment, some unwary voice was heard in a query about the General Film Co. But what an earthquake roar greeted the intrusion! The ghost of business gave a shriek and fled, while an explosion of mirth over one of Jack Hardin's bon mots made the glasses tinkle.

#### **A Veteran Stereopticon Manufacturer.**

C. B. Kleine, of New York, father of George Kleine, and famous as being the oldest stereopticon manufacturer in this country, has been

a visitor here for the past week. He is taking in all the sights worth seeing with youthful vim, and is renewing associations with many old-time acquaintances.

Mr. Kleine was an expert in his day in the manufacture of optical, mathematical and microscopical instruments and machines, and spent seven years in his apprenticeship. Unlike the makers of such instruments and machines in these days, Mr. Kleine built the entire machine, or fashioned the complete instrument in his time. In the winter of 1860 to 1861, Mr. Kleine began his experiments on the limelight, for use in stereopticons, oil having been used before that time; and in 1867 he engaged in the manufacture of electric batteries. In that year he started in business for himself, making lanterns, microscopes and their accessories, all his output being purchased by the historic optical firm of T. H. McAllister.

Mr. Kleine is enjoying his visit so intensely that one dislikes to consume any of his time in the securing of data; but I hope to be able to gain his ear before he leaves and commit to black and white the valuable information on the development of the stereopticon that is particularly his.

#### **Chicago Film Brevities.**

William N. Selig, who has been confined to his room for several days past with an attack of grippe, was able to come down to his office during the closing days of last week.

K. W. Linn, Western manager of Pathe Freres, tells me that "The Flag of Company H," the second American subject released by his firm, has made a big hit with exhibitors here in Chicago. This film was eagerly taken up by every Chicago exchange, and nearly every other exchange in Mr. Linn's territory ordered it.

S. I. Levin, manager of the Orpheum Theatre, Chicago, has been appointed general manager of the Jones, Linick & Schaefer circuit of theatres, the same to take effect July 1. Mr. Levin's career as manager of the Orpheum has been marked by fine executive and managerial ability, and his numerous friends will be glad to hear of his well-deserved promotion. They also wish him renewed success in his new position. George H. Moore, Manager Levin's assistant, has been promoted to the position of manager of the Orpheum, and no doubt will carry out the successful policy heretofore followed by his predecessor.

J. B. Elliott, manager of the Princess Theatre, Lexington, Ky., wrote the following letter recently to the Magnetic Film Service Co., Cincinnati, O.: "The lenses you sent me won't fit my curtain. I have returned three of them to you, and, upon receipt of the one I am having made



**FILMS HOWARD MOVING PICTURE CO. FILMS****REPAIR WORK A SPECIALTY**

AGENTS FOR

**Motigraph, Power's and Edison Machines, Supplies and Sundries  
TRUDEL SPOT LIGHTS AND COLOR WHEELS****564 WASHINGTON STREET, BOSTON, MASS.**

Established 1894

(Opposite Adams House)

Incorporated 1908

**FOR SALE**

Pathé Projector For Sale with Lamp-house, Arc Table, Upper and Lower Magazines, Rheostat, Lenses and Stereopticon attachment, also Screen, 12x18 ft., and 15 ft. of Wire. Absolutely complete and in Good Condition, \$125.00.

A. W. MILLER, Bound Brook, N. J.

**THE KINEMATOGRAPH**

The original and leading journal of the moving picture business

Has a larger circulation and is recognized by the whole trade as THE ORGAN OF THE MOTION PICTURE BUSINESS.

\$2.68 per year, mailed free. Specimen free

**HERON & CO., Tottenham Street, London, W., England****THEATRE FILM SERVICE****Means STUDIED SERVICE**

WRITE US FOR PARTICULARS

**85 DEARBORN STREET - - CHICAGO, U. S. A.**

Read the FILM INDEX \$2.00 Per Year

**ST. LOUIS CALCIUM LIGHT CO.**

Established 1872

Oxygen and Hydrogen Gas furnished in tanks for Stereopticon and Moving Picture Machines. All orders to any part of the United States filled promptly.

**516 Elm St., ST. LOUIS, Mo., U. S. A.****The Bioscope**

The Leading Journal of the Moving Picture Business in Europe. Has the largest circulation and is the best Advertising Medium, bar none.

**SUBSCRIPTION. \$2.00 A YEAR. SAMPLE COPY MAILED FREE****31, 33, and 35 Litchfield Street, LONDON, W. C., ENGLAND****Nordisk Film Tidning**

The first trade paper in Scandinavia. Best advertising medium in North Europe.

**Subscription, SIX SHILLINGS. Sample Copy free upon request.**  
**Editor A. SEABURY, Post Box 163, Stockholm, Sweden**

to order, I will return the other one. I have been doing a good business, positively the result of the good pictures you are sending. Keep the good work up."

Frank Forrest, an old-time and successful showman, who has had experience with the largest tented organizations and now the owner and manager of the Forrest Picture Theatre, in Booneville, Ind., was a visitor at the Theatre Film Service offices last week. Mr. Forrest took to Association and licensed pictures four years ago, and he liked the game so well that he has stuck to it ever since.

Booneville is a lively city, and the people like pictures and music. To please them on the latter point, Manager Forrest purchased an \$1,800 orchestrion, which has increased his business largely. He selects the musical rolls to suit his subjects and finds that his plan is popular and remunerative. Twelve reels are used weekly, with two daily changes, no Sunday performance being given.

While here, Mr. Forrest contracted for the structural steel required to build his new theatre, the construction of which will begin June 20. The new house will be thoroughly modern and fireproof. It will have a steel roof, a cement floor, fine front, beautiful interior decorations, good ventilation and excellent seating accommodations. It will seat over 500 people, and will be ready to open early in the fall.

**"BETTY IS COMING."**

What cabalistic word is this? and who is "Betty," and why and when?

Ah, "Betty"; there's a caress in the name. Little Betty, dancing Betty, with the flaxen curls and rosebud lips; with the sunshine in her eyes and a glad song on her lips as she comes swiftly down the garden path to greet us. Soft, white arms slip round our neck and sweet lips press our cheek when Betty comes.

"Betty is coming."

There's love's magic in the name of Betty. Big Betty, peaceful Betty, with brown hair and eyes alight with love. Enraptured we gaze upon her graceful ample form as she comes to greet us in the gloaming. Long and rapturous is the kiss we press upon her pouting lips as we fold our Betty to our breast.

Twice happy thought, "Betty is coming."

**JAMES J. CORBETT.**

He's at the battle field of the coming Jeffries-Johnson fight. No cleverer and more scientific exponent of the manly art of self defense has ever existed and his views and ideas on the subject carry weight.

The coming event casts its shadows before in "How Championships are Won—and Lost," by

James J. Corbett, to be released on June 15. It is a forerunner; it is a leader in this month's releases. No better idea could possibly be gained of what champions do and how they do it; no stronger argument for the development of the body and making it the beauty of the world and the paragon of animals could be conceived.

This wonderfully entertaining and interesting picture is the greatest exposition of all the blows used in boxing. If you have red blood in your veins the three round bout between Mr. Corbett and his sparring partner, Mr. Tom Kennedy, will stir it up and cause it to tingle with the fighting blood of your forefather and the love of conquest.

When you see people lean forward and clutch the backs of the seats in front of them and others begin to rubber over and between the crowd you know there is something doing and worth seeing. That's "How Championships are Won—and Lost," catches the people. But this is not all; it has bits of real bright comedy in the sparring and physical culture lessons and boxing between Mr. Corbett and Miss Florence Turner, "The Vitagraph Girl" that always gets a laugh and tickles the ladies.

This is the film that advertises itself and packs the house. It's of current interest and the most generally talked of subject of the day.

**EMPIRE THEATRE, MARION, IND., OPEN.**

The well-known Empire Theatre, of Marion, Ind., which was reopened with motion pictures and vaudeville, on May 28, is now doing the best business in the history of that house. The theatre has been remodeled throughout and is ready for all class of productions that are likely to come that way.

The motion pictures, which will continue throughout the summer, will be the best that Manager John H. Ammons can get. He has the reputation of being one of the best managers in the "Hoosier State" and is continually looking after the interest of his patrons. To show his interest in the school children, Mr. Ammons has decided to give as many educational pictures during the vacation months as he can possibly get hold of. All children 12 years old will be admitted to matinees for 5 cents. Daily matinees will start at 3 p. m., on all week days, but Saturday when they will start at 2:30.



## Slide Quality

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

**De Witt C. Wheeler**

INC.

120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

TO BUY as cheaply as possible is not the wisest plan for an exchange to adopt.

An exchange's customers, to be retained, must be *satisfied*.

There are song slides that sell for less, but not any that *satisfy* like those of

**SCOTT & VAN ALTENA**

59 Pearl St.

NEW YORK

## WELL! WELL!

We've heard from a lot of them, but why not YOU? Improve your business by using artistic and up-to-date announcement slides. You have trouble with big hats. It's over the minute you throw on the curtain our Big Hat Hit, "What's the Picture Now, Mike?" Just to convince you we will mail same for 30 cents.

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Lockport, N. Y.

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Write

**Novelty Slide Company**

221 East 53d St., New York City

## RECENT SLIDE RELEASES

Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

### SCOTT & VAN ALTENA.

"IF THIS ROSE TOLD YOU ALL IT KNOWS."—Words by Jack Mahoney; music by Theo. Morse; published by Theo. Morse Music Co. A pretty sentimental ballad with a very sweet tone. Most of the pictures for this set were taken in gardens, making the set a most desirable one, as it abounds in beautiful flowers of all colors, a veritable riot of color. The models are good, exceptionally so. Novelty, too, are not lacking.

"YOU CAN'T FEEL LONESOME WHEN YOU'RE BY YOURSELF."—Words by Arthur Longbrake; music by Ed. Edwards; published by The Jos. Morris Co., N. Y. A tuneful ballad, treating of a lonely youth whose sweetheart had left the day before, never to return. The slides for this song show him in his loneliness, and also during the happy days when they were together. The youth and maid are fine looking and their choice of "loving nocks" is exceptionally good, as the slides will show. The coloring effect is beautiful and the set contains, as usual, novelties.

"HURRAH! FOR THE SUMMERTIME."—Words by Geo. Whiting; music by Harry Von Tilzer; published by Harry Von Tilzer Music Pub. Co. This song has a most rousing air, having already made a hit. The story is about four men who have just put their wives on the train for the country and are jubilant over it. The song is great, so are the slides. The remarkable effects shown in some of the slides of this set are truly wonderful. The set winds up with the men riding swiftly away for a "high old time" on Halley's Comet.

"IN THE GARDEN OF GOLDEN DREAMS."—A love ballad with words by Wm. E. Browning; music by Alfred J. Doyle; published by Harry Von Tilzer. The scenes in this beautiful set of slides lie in, and about gardens filled with wonderfully colored flowers, with all the rich hues of nature which the firm of Scott & Van Altena can render so well. Color is a delight to young and old, so this artistic set with the tuneful music should please all. The usual number of novel ideas and effects are contained in this set.

"WHEN YOUR HAIR WAS IN A CURL."—March Song.—Words by Arthur Longbrake; music by Tom Sherman; published by Jos. Morris. The story of a young, but poor boy and a girl of wealthy parentage who are playmates. When grown up, the young lady marries for money and later repents. The music is very catchy. The slides depict the young couple in the early days and also in later life in picturesque surroundings. The models are exceptionally good and the set contains several novel slides. Coloring a la Scott & Van Altena.

"CALL ME UP SOME RAINY AFTERNOON."—Words and music by Irving Berlin, writer of "Oh! That Mesmerizing Mendelssohn Tune." "My Wife's Gone to the Country," etc. Published by Ted Snyder. A catchy song that's bound to make a hit. The slides for this set are truly great, containing a great variety of subjects and some photographic stunts that will open wide one's eyes. The coloring is unusually effective, as well as charming.

"DOES THE GIRL YOU LEFT BEHIND EVER WISH YOU BACK AGAIN."—Words by Robert F. Roden; music by Theodore Morse; published by Theodore Morse Music Co. A waltz song of exceptional merit. The author's name is a guarantee for that. The pictures for this set are exceptionally pretty and the models irreproachable. The colors are carefully chosen and applied, making each slide a charming thing to look at.

"TEXAS."—Words by Arthur Longbrake. Music by Ed. Edwards; published by Jos. Morris Co. A very pretty cowgirl and cowboy song. This kind of song and pictures always appeal to the people, being out of the ordinary and at the same time picturesque. This set, like all of those turned out by this firm has some novelties. New ones, mind you, no repetitions.

"YOU'RE A BAD, BAD BOY."—A child's song, with words by Jack Harwood; music by Joe Dalton, and

published by Daly, of Boston, Mass. In going home from school the little boy tries to kiss the little girl, which action brings from her the exclamation, "You're a Bad Boy." The slides show cute and childish poses in pretty rural scenes suggestive of the Spring. As usual, the coloring is beautiful and the set contains many novel and striking effects.

### DE WITT C. WHEELER.

"THE MAN IN THE SILVERY MOON."—Words by A. Seymour Brown; music by Nat. D. Ayer; published by J. H. Remick & Co. The story tells of a moon-sick maiden who imagines the "man in the moon" is real. While the idea is not a new one, the writer has worked out his theme in a novel way. The illustrations are a set of highly artistic poses that are a credit to the song slide business. They are clever in conception, beautifully colored, and contain many new ideas in the form of novelties. These novelties are far different, far more delicate and beautiful, and worked out more skillfully, than novelties heretofore produced. It would seem that earnest effort had been employed to make this set one of the best ever produced.

"THE CHANTICLEER RAG."—Words by Edward Madden; music by Albert Gumble; published by J. H. Remick & Co. A clever ditty written around the popular chanticleer craze which at present is sweeping the country. A genuine novelty in song writing with illustrations that are a scream. Mr. Wheeler has again secured the services of an artist who has a keen sense of humor. The slides are line drawings of all the inhabitants of the banyard family in the funniest positions possible. If you want your audience to forget their troubles for a time, let them see these slides.

"I WON'T BE BACK TILL AUGUST."—Words by Alfred Bryan; music by Albert Gumble; published by J. H. Remick & Co. The story of how Willie Brown takes a vacation in New York City, falls in love at the seashore, and, when his father comes to take him home, he, too, falls victim to the lure of the beauties at the seashore. Set to a capital melody, with illustrations that are corking from start to finish. They show in highly humorous fashion how the old man is roped in and contain feature slides that will make the most pessimistic of audiences sit up and hold their sides.

"I LIKE YOU."—Words by Wm. J. McKenna; music by Henriette Markstein; published by J. H. Remick & Co. A plaintive love ballad of the higher class, set to a melody, which, while simple in construction, has a swing which will surely make it popular. Illustrations embodying beautiful landscape, excellent posing and handsome models, produced with the usual skill of the Wheeler Co., make this song a striking one.

"I MET MY LOVE MID THE ROSES."—Catchy love waltz written by Herbert Spencer with clever lyrics by Fleta B. Spencer. The song is published by Jerome H. Remick—is one of his latest successes. Slides produced by Mr. Wheeler portray in charming pictures the infatuation of a youth for a maid which, when nursed amid the beautiful flowers of spring, ripens into love. A beautiful set containing ample touches of nature.

"WHEN THE BELLS ARE RINGING MARY."—March song by Albert Von Tilzer; words by Junie McCree; published by the York Music Co., New York. The lyrics treat of the youthful George, who, not possessing the necessary nerve to propose to his loved one, asks of the old man a proper method to pop the question. Dad proceeds to tell how he, in days gone by, proposed to his wife. Then George did it—and won. The artistic posing and many feature slides in this set make it well worth one's while to see.

"SUMMERTIME IS THE TIME FOR ME."—Words and music by Sheppard Edmonds; published by F. A. Mills. The story tells of the many complaints of Lem Bixby about the cold weather up North, so he goes South, where it is summer all the time and thereby gains his happiness. The melody has the earmarks of a hit and Wheeler has produced an exceedingly clever set of slides, posed by an actor who portrays the character of Lem Bixby to perfection. The set contains many striking feature slides, cleverly conceived and superbly executed, which can always be found in Wheeler's product.

"MOVING DAY IN JUNGLETOWN."—Words by A. Seymour Brown; music by Nat. D. Ayer; published by Jerome H. Remick & Co. This song was the hit

of the Follies of 1909, played at the Jardin de Paris atop the New York Theatre, and has just been released from all restrictions. The story tells how Our Teddy made the beasts in the African Jungle sit up and take notice. Wheelers' illustrations consist of sixteen extremely clever pictures drawn by a prominent cartoonist, and will call for many encores when sung with the slides. One of the many novelties this house is always introducing is their output, and is bound to please.

### ALFRED L. SIMPSON.

"THE CHINATOWN RAG."—By Jack Drislane and Geo. W. Meyer; F. B. Haviland, publisher. This is a great set of slides for anyone looking for a novelty. The only Chinese slides we have ever seen. To say they are in Simpson's best style tells the whole story. The scenery and posing are truly Oriental, and the coloring exquisite.

"GOODBYE ROSE."—By Herbert Ingraham, author of "Roses Bring Dreams of You." Published by Shapiro. The love of a bird for a rose; exquisite scenes of nature. The set is a decided departure from the usual hackneyed lovesick couple usually depicted. The photography is great and the coloring a credit to Simpson.

"THAT'S WHAT THE GYPSY SAID."—Words by Robt. Roden; music by J. Fred. Helf, who is also the publisher of this charming ballad which is in his best vein. Slides show the Gypsies' camp and methods of fortune telling, amid the usual beautiful surroundings Simpson seems to have such a happy faculty of finding and reproducing with such rare fidelity to nature.

"I'VE GOT 'EM GUESSING HOW I DO IT AND STILL KEEP MY GOOD NAME."—By Seymour Brown and Nat. D. Ayer; published by Shapiro. A very catchy song, bound to make a hit. Good, clean humor. The models who posed for this set deserve praise for cleverly catching the spirit of the story. As usual, Mr. Simpson has brought out a great set of pictures—that really illustrate the song.

"SADIE BROWN."—Everyone has seen Nora Bayes and Jack Norworth in the Jolly Bachelors. This is their song, published by the Norworth Pub. Co., N. Y. City. It has a melodious tilt that is irresistible, and we think Simpson never made a more dainty, beautiful set of slides, which is saying a good deal. One picture especially is worthy of praise.

"TOO MANY EYES ARE MAKING EYES AT YOU."—Words by Jos. McKeon; music by W. Raymond Walker and Harry M. Piano; F. B. Haviland, N. Y. City, publisher. Simpson has cleverly depicted the troubles of the jealous lover in a rare bit of acting in the illustrations of this song. If the song were not already a big hit the slides would make it so.

"THE STAR OF LOVE IS BURNING IN MY HEART FOR YOU."—By Don Ramsey; published by Walter Jacobs, Boston, Mass. A very beautiful song, one of the really high-class ballads of the year. Slides by Simpson are of great excellence, as is usual with this firm.

### THE HENRY B. INGRAM CO., KINGSTON, N. Y.

"DREAMING OF HOME." By Eugene Field and C. O. Lang; published by Legg Brothers, Kansas City, Mo. A song unsurpassed for melody and sentiment which has been sung with great success by many great singers. Mr. Ingram's pictures describe it graphically. They are surprisingly beautiful.

"I'D RATHER BE POOR WITH YOU."—A pretty love song in waltz time by Roy Farrell Green and G. O. Lang, writer of "In the Shadow of the Pines." Published by Legg Brothers, Kansas City, Mo. Beautifully illustrated.

"THE ORCHARD WHERE THE CHILDREN USED TO PLAY."—Published by Joseph W. Stern, New York. A song with music by Barclay Walker, and words by the well-known poet, James Whitcomb Riley.

"THE LOST CHORD."—Famous song by Adelaide Prector and Sir Arthur Sullivan, composer of the opera of "Pinafore." Many have been asking for this song for years, but the Ingram Co. is the first song slide maker to essay these old ballads. The pictures were posed with the \$150,000 organ of the beautiful St. James Church at Kingston as background.

"THE RAILROAD BROTHERHOOD SONG."—By J. F. Sullivan and W. H. Nelson. Slides for this great



Union Labor song now ready for delivery. The pictures are phases in the life of the great Brotherhood of Railway Workers.

"I'VE A WORD OF LOVE IN MY HEART FOR YOU." New waltz song by Phil Burt. Pretty and sweet. A tale of love spoken in accents ardent and strong. Handsomely illustrated. Published by Will Wood.

"THAT OLD HOME OF LONG AGO."—This sweet Home, Sweet Home song by Burdick and Washbon is beautifully illustrated and is a "go." It is a homecoming song and the writers have certainly struck a strain that moves the heart. This class of songs always appeal to Americans and never fails to move an audience both to tears and tumultuous applause.

#### NOVELTY PUZZLETES.

Exclusive original puzzle pictures by the famous puzzle man, Sam Loyd:

CHANGING LETTER SERIES.—This is a particularly clever set, done in Loyd's best style. The puzzles seem hard, yet how easy to solve when you know how.

HIDDEN GEOGRAPHICAL NAMES.—A very interesting lot of puzzles, that will make theatre patrons think hard, and at the same time amuse them immensely.

CITIES OF THE UNITED STATES.—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

STATES OF THE UNITED STATES.—Representing in puzzle form the states of the United States. Second set of a series of puzzle slides designed to increase box-office receipts.

POPULAR FLOWERS.—Puzzlettes of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and explanatory slides and answer slides.

GIRLS NAMES.—Here's a chance for those who have a large acquaintance with the weaker sex to show how much they know.

LETTERS OF THE ALPHABET.—Sounds dry, but is really one of the most interesting of the series.

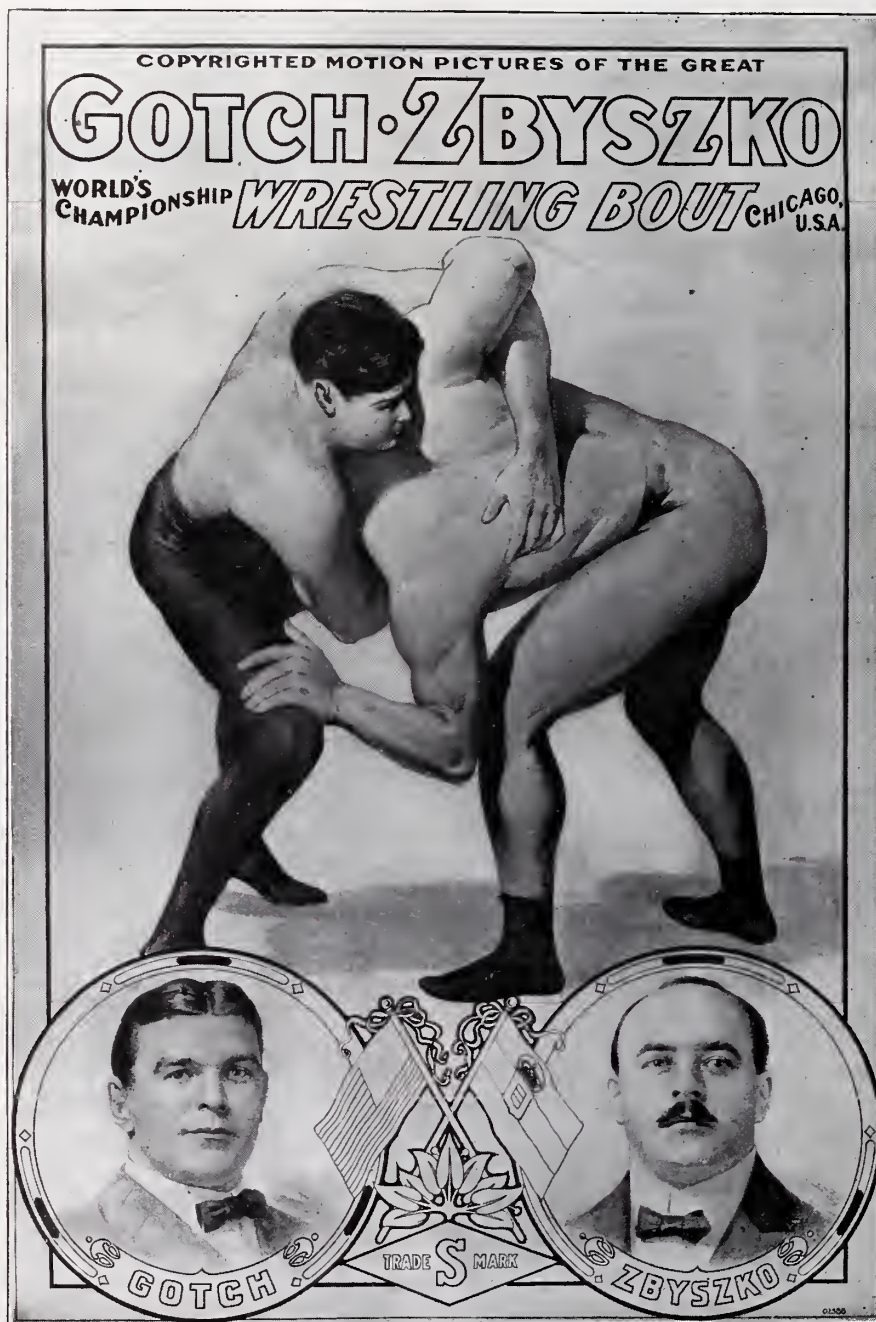
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HANDSOME POSTER FOR SELIG'S SPECIAL GOTCH-ZBYSZKO PICTURES.

#### PICTURES IN THE CHURCH.

How the "canned drama" is taking hold among the people of Chicago is shown by the following news item published in a Chicago newspaper:

#### FILMS TO FILL A CHURCH.

Pastor Says It Is Time To Put Moving Pictures To Sacred Uses.

Believing that churches should make some special effort to keep the attendance during the Summer months up to regular numbers, the Rev. P. H. Barker of the First Congregational Church, Maywood, (a Chicago suburb), will begin a series of services next Sunday evening in which he will use moving pictures and lecture at the same time on Biblical and modern sub-

jects. The first lecture will be on the Passion Play, and the second, a week later, will be on "Parsifal," with musical selections from that opera.

"If the influence of the moving picture machines is great enough to fill 450 theaters in Chicago with amusement seekers," he said yesterday, "it is time that influence was consecrated to sacred uses."

#### SIMPSON'S SOLAR SCREEN.

A new thing in moving picturedom that cannot fail to appeal to all theatre managers is Simpson's Solar Screen, on which motion pictures or song slides can be projected in a lighted room. This has been the dream of exhibitors for years, for it at once obliter-



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**T. C. GLEASON & CO.**  
MANUFACTURERS  
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CHICAGO, ILL.

ates the one great criticism of a motion picture exhibition by the clergy, parents of children, and moralists throughout the country—the darkness, which many believe attracts men and women and even boys and girls of evil intent to such places. Of course anyone thoroughly acquainted with the exhibition business knows that such stories and claims on the part of school teachers and preachers are greatly exaggerated and are the result of foregone conclusions rather than knowledge gained by actual sustained investigation. They make exceptions the rule. But as such criticism causes more or less unrest on the part of the public, who every now and then read in the daily papers some magistrate's condemnation of the picture theatre as a "vile, immoral hole, unfit for self-respecting girls to attend," would it not be better to do away with the conditions that cause it, and end criticism?

Simpson's Solar Screen's chief claim to distinction lies in a metallic surface of aluminum that gives great brilliancy to the picture. The reflecting surface so increases the illumination that it is possible to project pictures in a lighter room with more brilliancy than with the ordinary screen in the dark. When the screen was exhibited to a Film Index representative, pictures were projected in a room where daylight was streaming in the windows and a huge chandelier of electric lights shining in the center of the room. The picture was exquisite.

Compounded with the aluminum on the surface of the screen are the three primary colors, red, blue and yellow. These reflect colored slides with greater intensity and make such slides twice as attractive. The screens are flexible and can be rolled up for convenience like a window shade.

The price of the Simpson Solar Screen is within the reach of every exhibitor—screens up to 8 sq. ft., 50c. per sq. ft.; from 8 to 12 sq. ft., 75c. per sq. ft.; larger sizes \$1.00 per sq. ft. Its application makes possible a well lighted, well ventilated theatre, free from criticism, thus gaining greater popularity.

Alfred L. Simpson, 113 West 132d street, New York City, manufacturer of Simpson's Solar Screen, has the basic patent on a screen of any suitable base with a surface of any metal, metals or alloys of such, and of any metal, metals or alloys of such compounded with the three primary colors—red, blue and yellow—for the purpose of projecting pictures. The rights are granted him by the U. S. Government in letters patent No. 890,101, and it is Mr. Simpson's intention to prosecute to the full extent of the law any persons who coat or have coated screens with a metallic surface for the purpose of projecting pictures.





Trade Mark.

# BIOGRAPH FILMS



Trade Mark.



IN THE BORDER STATES

In this Biograph production is shown the contaminating influence of reckless associates. The young man having graduated at College, goes into the world, meets and marries an artist's model, and is disowned by his father. Later, a victim of drink, he deserts his wife and child and goes the usual road. The wife, at the point of death, begs her husband's father to care for her child, which the old man does. The child grows into manhood, and on the day of his graduation, while celebrating the occasion, the face of a tramp appears at the window. In a lark they bring the tramp in, and find him none other than the boy's father. App. Length, 997 Ft.

Released  
June 13th, 1910

## IN THE BORDER STATES Or, a Little Heroine of the Civil War

No period of the United States' history is more fascinating than that of the Civil War, and a story of that time is always sure to excite interest. This Biograph subject is one of special value on account of its dramatic strength and scenic beauty. It tells a story of heroism on the part of a little child, who first saved the life of a Confederate soldier despite her inborn sectional sympathies, and afterwards saves her own father, a Union soldier, from the hands of the same Confederate. The scenes are laid at Delaware Water Gap.

Approx. Length 990 Feet

Released June 16th, 1910

## The Face at the Window

A story of the result of filial disobedience.



THE FACE AT THE WINDOW

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Exhibitors, Get on our Mail List for Descriptive Circulars

# BIOGRAPH COMPANY, MOTION PICTURE PATENTS CO.

11 East 14th Street

New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

## Last 4 Weeks' Productions of Licensed Film Makers—June 18

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
May 23	Ramona .....	Dramatic	995
May 26	A Knot in the Plot .....	Comedy	980
May 30	The Impalement .....	Dramatic	987
June 2	In the Season of Buds .....	Comedy	990
June 6	A Child of the Ghetto .....	Dramatic	989
June 9	A Victim of Jealousy .....	Dramatic	987
June 13	In the Border States .....	Civil War Drama	990
June 16	The Face at the Window .....	Drama	997

### EDISON CO.

May 24	All on Account of a Laundry Mark .....	Farce	450
May 24	Fortunes Fool .....	Comedy	530
May 27	Mid the Cannon's Roar .....	Dramatic	1,000
May 31	The Mule Driver and the Garrulous Mute .....	Dramatic	980
June 3	The Piece of Lace .....	Dramatic	995
June 7	Mr. Bumptious on Birds .....	Comedy	250
June 7	The Shyness of Shorty .....	Comedy	750
June 10	The Bellringer's Daughter .....	Drama	1,000
June 14	The House on the Hill .....	Drama	745
June 14	United States Life Saving Drills .....	Educational	250
June 17	A Central American Romance .....	Melodrama	1,000

### ESSANAY CO.

May 25	Tin Wedding Presents .....	Comedy	560
May 25	Where Is Mulcahy .....	Comedy	400
May 28	The Brother, the Sister and the Cow-puncher .....	Comedy	989
June 1	Levi's Dilemma .....	Comedy	768
June 1	Henry's Package .....	Comedy	205
June 4	Away Out West .....	Dramatic	1,000
June 8	Burly Bill .....	Comedy	986
June 11	The Ranchmen's Feud .....	Western Drama	980
June 13	A Honeymoon for Three .....	Comedy	1,000
June 18	The Bandit's Wife .....	Drama	1,000

### GAUMONT

May 24	Over the Cliffs .....	Dramatic	675
May 24	Floral Studies .....	Educational	240
May 28	The Messenger's Dog .....	Dramatic	508
May 28	Pete Has Nine Lives .....	Comedy	448
May 31	The Little German Band .....	Comedy	375
May 31	Won and Lost .....	Farce	300
May 31	Jarnac's Treacherous Blow .....	Dramatic	340
June 4	The Office Seeker .....	Comedy Drama	525
June 4	Beneath the Walls of Notre Dame .....	Educational	380
June 7	A Night on the Coast .....	Drama	600
June 7	The Monastery in the Forest .....	Scenic	400
June 11	The Marriage of Esther .....	Biblical Drama	695

Date.	Subject.	Class.	Length, Feet.
June 11	Lerin's Abbey, on St. Honorat's Island .....	Travelogue	285
June 14	At the Dawning .....	Mediaeval Drama	915
June 18	Ester and Mordecai .....	Biblical Drama	645
June 18	The Spanish Frontier .....	Scenic	325

### KALEM CO.

May 18	The Aztec Sacrifice .....	Dramatic	950
May 20	The Seminole Halfbreeds .....	Indian Drama	930
May 25	The Cliff Dwellers .....	Indian Drama	940
May 27	Friends .....	Dramatic	930
June 1	The Navajo's Bride .....	Dramatic	930
June 3	The Castaways .....	Dramatic	975
June 8	The Price of Jealousy .....	Tragedy	940
June 10	The Exiled Chief .....	Drama	995
June 15	Mistaken Identity .....	Comedy	885
June 17	The White Captive of the Sioux .....	Dramatic	880

### LUBIN MFG. CO.

May 23	The Messenger Boy Magician .....	Trick Comedy	715
May 23	Winter Bathing in the West Indies .....	Educational	235
May 26	The Brave Deserve the Fair .....	Dramatic	700
May 26	The Sisal Industry in the Bahamas .....	Industrial	300
May 30	A Veteran of the G. A. R. .....	Dramatic	1,000
June 2	Percy, the Cowboy .....	Farce	925
June 6	Grandfather's Gift .....	Dramatic	710
June 6	Officer Muldoon's Double .....	Comedy	275
June 13	The Wild Man of Borneo .....	Comedy	390
June 13	On Panther Creek .....	Dramatic	600
June 16	Red Eagle's Love Affair .....	Comedy Drama	975

### MELIES.

May 19	A Race for a Bride .....	Comedy	725
May 19	A Rough Night on the Bridge .....	Comedy	225
May 26	The Paleface Princess .....	Dramatic	920
June 2	The Padre's Secret .....	Dramatic	950
June 9	Love's "C. Q. D." .....	Drama	950
June 16	A Texas Joke .....	Comedy	950

### PATHE FRERES.

May 23	Romeo Turns Bandit .....	Comedy	528
May 23	Little Mary and Her Dolly .....	Dramatic	436
May 25	Max Leads Them a Novel Chase .....	Comedy	489
May 25	Capturing Cub Bears .....	Educational	390
May 27	Mirror of the Future .....	Comedy	311
May 27	A Prince of Worth .....	Dramatic	590
May 28	A Sailor's Friendship .....	Dramatic	987
May 30	Down with Women .....	Comedy	604
May 30	Russia, Caucasian Mountains .....	Scenic	374
June 1	One Can't Believe One's Eyes .....	Comedy	440

Date.	Subject.	Class.	Length, Feet.
June 1	Ines De Castro .....	Historic Drama	554
June 3	The Two Portraits .....	Dramatic	804
June 3	Lillian and Anette .....	Acrobatic	144
June 4	Macbeth .....	Drama	997
June 6	The Flag of Company "H" .....	Drama	918
June 8	The Empty Cradle .....	Dramatic	607
June 8	Lucy Consults the Oracle .....	Comedy	341
June 10	Dimitri Donskoj .....	Russian Drama	706
June 10	24-Hour Automobile Race .....	Topical	270
June 11	An Unexpected Friend .....	Drama	626
June 11	Floating to Wealth .....	Comedy	361
June 13	Childish Escapade .....	Comedy	548
June 13	Micro-Cinematograph .....	Educational	354
June 15	The Bone-Setter's Daughter .....	Drama	813
June 15	The Barry Sisters .....	Acrobat	138
June 17	Poor but Proud .....	Drama	495
June 17	Max Makes a Touch .....	Comedy	423
June 18	White Fawn's Devotion .....	Indian Drama	950

### SELIG POLYSCOPE CO.

May 23	The Unmalted Letter .....	Comedy	1,000
May 26	In the Great Northwest .....	Dramatic	1,000
May 30	After Many Years .....	Dramatic	1,000
June 2	The Trimming of Paradise Gulch .....	Western Drama	1,000
June 6	The Bargeman of Old Holland .....	Dramatic	1,000
June 9	The Range Riders .....	Comedy	1,000
June 13	Romeo and Juliet in Our Town .....	Comedy	1,000
June 16	Opening an Oyster .....	Educational	1,000

### URBAN ECLIPSE.

May 25	His Wife's Testimony .....	Dramatic	1,007
June 1	Her Life for Her Love .....	Dramatic	720
June 1	Making Salt .....	Industrial	230
June 8	The Nightmare .....	Drama	824
June 8	The Mountain Lake .....	Travelogue	196
June 15	The Gum Shoe Kid .....	Comedy	428
June 15	A Trip to Brazil .....	Travelogue	572

### VITAGRAPH CO.

May 24	Convict No. 796 .....	Dramatic	977
May 27	Auntie at the Boat Race .....	Comedy	977
May 28	Love of Chrysanthemum .....	Dramatic	990
May 31	The Peacemaker .....	Comedy Drama	960
June 3	Davey Jones' Parrot .....	Comedy	925
June 4	The Majesty of the Law .....	Drama	972
June 7	A Modern Cinderella .....	Society Drama	977
June 10	Over the Garden Wall .....	Romantic Drama	973
June 11	The Altar of Love .....	Drama	926
June 14	The Russian Lion .....	Dramatic	948
June 17	"Davey" Jones' Landlady .....	Comedy	935
June 18	Ito, the Beggar Boy .....	Japanese Drama	—



# VITAGRAPH

"LIFE PORTRAYALS"

## CORBETT SPECIAL



The Great Special Release,  
**HOW CHAMPIONSHIPS  
ARE WON AND LOST**, by  
James J. Corbett, will be

*Released Wednesday,  
June 15*

*For Release Tuesday, June 14*

## The Russian Lion

A Deeply Absorbing Story with an athletic flavor. How an old wrestler was defeated and then made happy by a young one.

*Approximate Length, 948 Feet*

*For Release Friday, June 17*

## Davy Jones' Landladies

Funny Farce Comedy, full of startling and side-splitting situations. A sequel to **Davy Jones' Parrot**.

*Approximate Length, 935 Feet*

*For Release Saturday, June 18*

## Ito, The Beggar Boy

A Thrilling Japanese Story of delightful sentiment, telling of one child's devotion to another. Beautifully acted.

*Approximate Length, 962 Feet*

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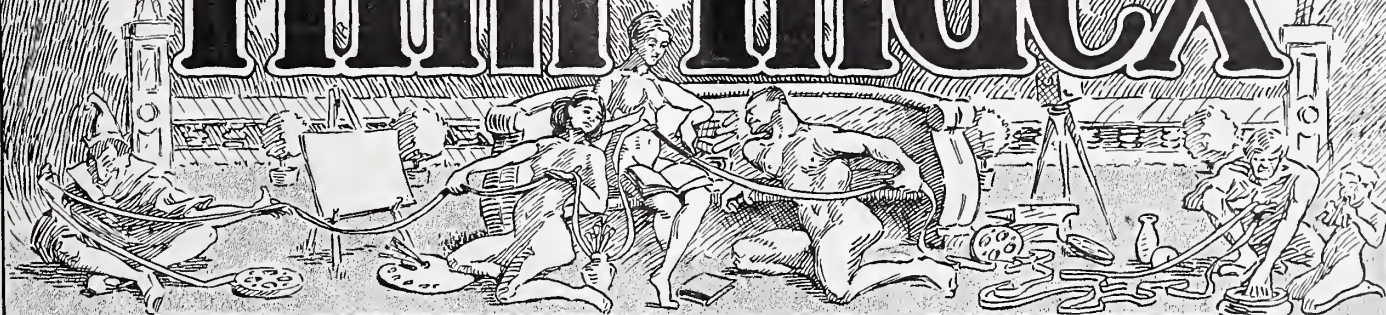
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H.F. Hoffman

# The Film Index



Scene from Kalem Subject, "The Hero Engineer"

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# The FILM INDEX

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JUNE 25, 1910

## THE “INDEPENDENT” MIX-UP

There has been practically no change in the status of the “independents” during the past week despite the many conferences reported to have been held in various parts of the country. As matters stand now the factions are practically as far apart as ever with no immediate hope of getting together.

It appears that the key to the situation is held by the Thanhouser company. This concern, though of recent formation, has become a formidable rival of the Laemmle-Kessel interests, solely on the merit of its product. For this reason it is almost imperative that he be brought into the fold of the “Sales Company” in order that the demands of exhibitors can be met.

On the other hand Thanhouser is the strongest card of the “Associated Independents.” Without him that faction is doomed to failure. Consequently he is between two fires and seems unable to determine just what position he will eventually take. On one hand is the flattering proposals of the “Sales Company,” and on the other the danger of loss of business should he accept the advantageous terms offered. Result: ‘e don’t know where ‘es at. So often has he accepted and rejected the “Sales Company” proposition that, at a recent gathering of “independents” in New York, the favorite tippie was nominated “The Thanhouser Flip.” At the present writing he is not in the “Sales Company” and has not the least desire to join that combination. What a day may bring forth no man can say.

The effect of the “independent” split has served, better than any thing that has happened in some time, to prove to the exhibitor how utterly unreliable are the elements that go to make up that branch of the picture business. Dependable supply of pictures the exhibitor must have; for this there is but one reliable, unvarying source—the licensed exchange. Not only is the service certain, but the pictures are better. They cost more, to be sure, but it is worth something extra to know that you will never be disappointed. That exhibitors are taking this commonsense view of the situation is being proved

daily by the steady increase in the number of licensed theatres.

Let the good work go on.

## AN AID TO “LIGHT” HOUSES

On various occasions The Film Index has advocated the lighting of picture theatres and the abandonment of the dismal, dark auditorium which has given rise to much adverse criticism of the otherwise popular picture theatre. It has been pointed out in these columns that it was possible, by a judicious arrangement of lights, to illuminate the auditorium of a picture theatre to a point which would deprive the carping critics of one of their objections to pictures, and not interfere with the brilliancy of the image on the screen. It is gratifying to know that many houses have adopted the measures advocated by The Index, and that greatest satisfaction is being expressed with the changed conditions.

This is the first step in the way of improving the picture theatre. In the meantime there have been invented several improved screens intended to permit a still further illumination of the auditorium. One that has come most favorably to our notice is the recent invention of Mr. A. L. Simpson. At a test given in Cleveland, Ohio, and conducted by the Lake Shore Film Supply Co., the pictures were shown during the day with all window shades raised. The result of that experiment was published in The Index a few weeks ago. Later, an exhibition of the Simpson screen was given at Boston under the direction of the Howard Motion Picture Co. In speaking of the results Mr. Frank J. Howard said that the effect was little short of marvelous.

A representative of The Film Index was present at a demonstration of the screen last week and reported the wonderful qualities it possesses which report was printed in the issue of June 11. From the testimony of these several witnesses it is reasonable for the exhibitor to conclude that Mr. Simpson's invention is the solution of a perplexing question and that he may now, without fear of failure, prepare to usher his patrons into an auditorium sufficiently lighted to do away with further criticism on that score.

We will not here refer to the advantages of a “light house;” they are too well known to need further mention. But the hope is expressed that exhibitors generally will act upon the information they already have and prepare to “light up.”

## DODGING THE CAMERA

The critic of the Dramatic Mirror has performed a signal service for motion picture production in America in correcting the strong tendency on the part of many motion picture performers to “have their pictures took” every time they get in a scene. Far be it from us, therefore, to cast aspersions. It would seem, though, from the testimony of Herbert Waterbury, whose letter is published here, that the artists were becoming “camera shy.” Here is what Mr. Waterbury says:

June 2, 1910.

Editor The Film Index, New York:

Dear Sir—The reviewer of films on the “Dramatic Mirror” has his own personal views as to how the subject should be produced. His idea, which he has been propounding for some time, in regard to artists looking in the camera has been taken quite seriously by some producers. For an artist to always feel the presence of the camera by gazing into it is, we admit, a bad fault, but for an artist to conspicuously avoid the lens is every bit as bad. It is certainly quite as natural for a person to look directly in front of him as well as to the right or left, particularly during a soliloquy, and grants the

satisfaction to the observer of seeing the features of the artist.

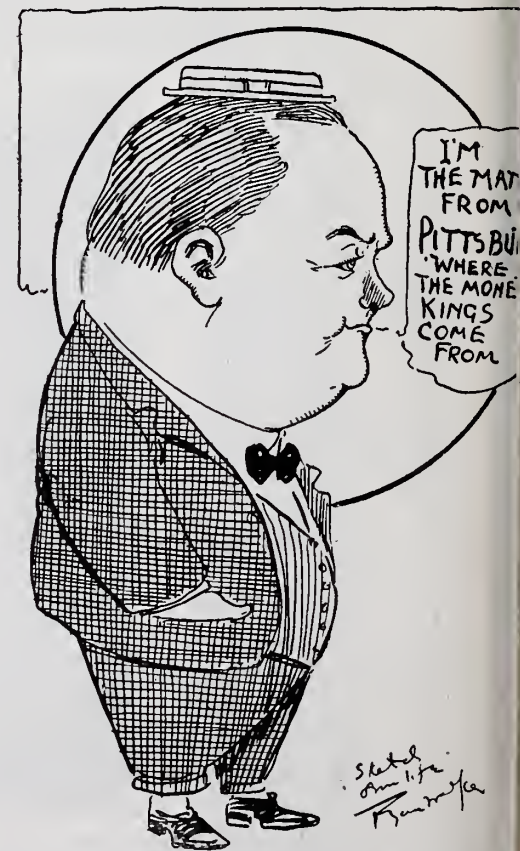
In the “Season of Buds,” the last Biograph release, the artists avoid the lens in a very conspicuous manner and certainly seem more “camera-conscious” than in any Biograph release I writer has ever witnessed.

Unnecessary “gazing,” of course, should be avoided, but it doesn't seem possible that producers who have given us most natural and wonderful subjects, would be influenced by a man's opinion in giving us pictures that are natural, and made so by awkward glances of artists. Yours truly,

HERBERT WATERBURY, Mgr.  
Kenwood Theatre, Chicago, Ill.

The fault lies in the way the thing is done. If the performer sacrifices the natural pose either look at or look away from the camera he or she is in error. This fault is common to players in every line of dramatic effort. In the spoken drama and its various branches the mediocre player is always playing “at” the audience instead of “for” it. When the same class of player gets into a picture the play “at” the camera.

After the director of the picture company half beats the fellow's head off for playing at the camera he swings to the other extreme avoiding it. Of course, the effect is just as bad; but we should not blame the Mirror man. He really can't help it.



## PICTUREMEN PICTURED

To gaze upon this sylph-like vision of opulence is to feel a desire to take the next train to Pittsburgh and there to spend the remainder of your days basking in the effulgence of money. The term “Pittsburgh Millionaire” first used to distinguish the real from the puted assembler of legal tender. In Clark, smooth, quiet manipulator of the little picture we have the exemplification of great wealth; personification of the money power. He deny this imputation, but the sustaining evidence is at hand, and when you pin him down hard fast he will modestly admit that it was picture that did it.



## INDEED A "LEADER"

Pittsburg Leader Pays High  
Compliment to Pictures

**T**HAT motion pictures are receiving marked attention by the heads of public schools and other educational institutions, is shown by a recent editorial in the Pittsburg Leader. The Leader is under the impression (and well it might be) that motion pictures are not only one of the most practical educators of modern times, but is one of the joys and recreations of all classes of people; especially those whose pocket-books are not fat enough to allow them to travel to all parts of the world. Even when, moving picture manufacturers obtain pictures of countries and peoples that the average tourist would never get a glimpse at in all his travels, as he only visits those places that suit his fancy.

In spite of the much censuring that has been going on regarding motion pictures, by the clergy and theatre managers, the more wise and prudent heads of the nation who are looking forward towards the uplift and enlightenment of present and future generations see so much good in the pictures that they have cast aside all hearsay and, after a thorough investigation, have come to the conclusion that good, pure motion pictures are an education and an uplift instead of a detriment.

The Film Index takes great pleasure to print the editorial from the Pittsburg Leader, and commends that paper for its sound and wise judgment on the matter. The editorial is as follows:

A proposition recently made to the Central Board of Education to install motion pictures in the public schools to illustrate the teaching of geography, history and other subjects merits careful consideration.

It is offered to furnish both pictures and operators free of charge, in pursuance of the motion picture organization's plan to demonstrate the educational value of such pictures.

It is urged that the use of these pictures will bring about a greater degree of interest in the pupil, and that the lessons will be more clearly impressed than under the present system.

On the face of it this seems to be a meritorious proposition.

It impresses itself upon us as worthy a trial, because it gives promise of being productive of satisfactory results to our educational institutions.

Should the experiment be made, however, it will be necessary to surround it with the proper safeguards, all of which, we presume, are thoroughly understood by the principals to the offer.

It has been urged heretofore that moving pictures in the schools would involve extraordinary risks to the pupils, but great strides have been made within recent months in the perfection of films, methods of operating them and other protections.

So thoroughly developed has the enterprise become that its dangerous element—fire—has practically been eliminated.

The motion picture as a means of entertainment has become one of the most popular institutions of our time.

Millions of dollars have been spent in bringing the enterprise to its present state, and large sums are annually being expended to further develop it.

Seldom has any form of amusement had so great or rapid extension as the motion picture business.

It is a form of entertainment enjoyed equally by the young and old. It presents means of recreation through which even the person in the most humble circumstances may enjoy himself.

It, like any other form of amusement, has been subject to abuse and misuse. There have been many outcries against these abuses, as a result of which they have been reduced to a minimum.

The nickelodeon has become the favorite theater of millions of men, women and children. It will continue to grow in popularity so long as the far-sighted promoters of the enterprise give their best efforts toward maintaining a high standard.

Nothing has done more toward bringing motion pictures to their present exceeding popularity than have the films which show the scenery, people and customs of foreign countries.

Some of these pictures practically obviate the necessity for travel. They take the place of a jaunt through lands and scenes of which we have heard and read, leaving the mind impressed precisely as would the actual visit.

Then there are the pictures which deal with commercial subjects, giving the layman a wide understanding of things which hitherto have been extremely hazy.

He is shown in a few striking illustrations the mysteries of lacemaking, the intricacies of rubber production, the manner in which foreign industries of importance are carried on, the making of food products, the fisheries, the fruit-growers, the operation of large plants and a thousand and one other things equally instructive.

One need only refer to the high-class illustrated lectures that are annually given in this city to establish the educational value of the motion picture.

Men spend the best years of their lives amid the scenes of which we are eager to learn, and they bring to us the animated reproduction of these things in the motion picture.

We gather within an hour, perhaps, what it has taken them years to accomplish, and at the outlay of enormous sums of money.

The cost to ourselves is but an inconsiderable fraction of that amount.

Next to the actual travel the motion picture is one of the greatest educational institutions at our service.

This being true, then, it seems that its installation in the public schools cannot be productive of anything but good.

The geography lesson, which sometimes is the driest of subjects to the pupil, would take on additional interest and force if illustrated with a motion picture, showing scenes characteristic of the country or city under discussion.

The pupil would more readily grasp the details of commerce, manufacture, exports and imports, local industries, etc., if they were placed before his eyes as only the motion pictures can reproduce them.

He would more readily and comprehensively understand the customs and manners of the people who live in these foreign lands if he could see with his own eyes how they dress, meet, converse, work, play and subsist.

Much of the monotony of routine school work would be eliminated by the motion picture, and the day would be all too short instead of dragging out its weary length until the hour of dismissal comes around.

School would take on added attractions, even for the most studious pupils. They would be afforded advantages that they have never before enjoyed, perhaps.

As a means of easing the strain of too close application to study the motion pictures seems to have much in its favor.

The psychological advantages of the motion picture in the school room ought not to be overlooked.

Altogether it is a many-sided proposition, but in the final analysis the sum total of merits seems to be vastly greater than anything which might be raised against it.

### NEW ARKANSAS HOUSE.

Todd & Woolum, proprietors of the new Lyric theatre, Van Buren, Ark., which opened June 6, reports that business could hardly be improved upon. At every performance the house is crowded and the patrons are fully satisfied with the pictures. The management has installed one of the latest models of Powers machines and are running the latest pictures.

## COLLIER AT ROCHESTER

Censorship Man Makes Hit with Playgrounds' Delegates

**A**T the annual meeting of the National Playgrounds Commission, which was held in Rochester, N. Y., recently, motion pictures comprised one of the chief methods of entertainment for the 900 delegates that were present. From the report made by John Collier, of the National Board of Censorship of Motion Pictures, the delegates to the Rochester Convention were evidently wiser than the majority of those who attended the National Conference of Charities and Corrections, held in St. Louis last month.

It was evident that the Playgrounds delegates were used to motion pictures and were well up on the different subjects that came out every week. Many of the school teachers and probation officers had been to a large number of motion picture shows and had gained considerable knowledge as to the use of pictures displayed and how the places were conducted. None of the delegates could say they hadn't been to such places of amusement and didn't enjoy them; while it was found at the St. Louis convention that those who criticised the pictures most had never seen a motion picture in their lives.

Mr. Collier took seven reels of fireproof films, and displayed them in the Municipal auditorium before 3,500 people. The pictures, which were of the latest educational subjects, were received with much favor and had to be repeated.

"To add to the motion picture interest of the convention," said Mr. Collier, "it was motion picture week in Rochester, and for the first time in the United States motion pictures were used in the night schools. This gave the delegates an opportunity to get a line on the educational value of pictures."

"Educational pictures will soon be the thing," claims Mr. Collier. "All the schools are beginning to see the value of such pictures and there will always be a demand for the latest educational subjects. While this," he claims, "will create competition for the motion picture theatre, yet it will be a great advantage to the producer, it will increase the demand for educational pictures."

### M. S. PEARCE STATE EXAMINER.

Governor Crothers, of Maryland, has just appointed Marion S. Pearce, of the firm of Pearce & Scheck, of Baltimore, one of the board of State examiners of motion picture operators. It is not only a tribute to Mr. Pearce's knowledge of the motion picture business, but also assures a rigid adherence to the system by which all motion picture operators must be governed. Mr. Pearce was appointed to serve two years.

The firm of Pearce & Scheck operate a licensed exchange in Baltimore and are well up on all knowledge pertaining to the handling of motion picture operators.

### WRESTLESS WRIGHT.

Like the man with the itching foot, "Bilekalem" Wright hit the road again last week on a trip West including in his itinerary Pittsburg, Toledo, Chicago and Cincinnati. We expect to hear a rosy review of the trade conditions upon his return. One thing about Wright: he's an optimist. To him the "click-click, click-click" of the Pullman trucks sing one eternal song—"Kalem-kalem, Kalem-kalem." Even the comet, which Bill saw with great clearness when streaming over the plains of Arizona on his "big hike" to him bore in its nucleus the talismanic insignia of "Kalem." It's no use; you can't stop the little man with the perpetual smile. He is after that standing order and he'll get it.

### FIGHT-PICTURE SITUATION.

Up to the hour of going to press Friday afternoon, no definite conclusion of the negotiations for pictures of the Johnson-Jeffries fight was reported. Mr. W. T. Rock, who is in San Francisco for the purpose of closing the deal reported that matters were practically closed, but that final details had been held up by the action of Gov. Gillette in forbidding the contest in California. When a new site is determined upon, the negotiations will be concluded.



## MACHINE OPERATORS

## Something About Their Organization and What They are Doing to Raise the Standard of Efficiency—List of Locals

MUCH activity is now being shown by the New York members of the Calcium and Electric Light Operators and Moving Picture Operators, of which William D. Lang, of 567 Seventh avenue, is the business representative. The local order, which is No. 35, of the International Alliance of Theatrical Stage Employees, has a membership of 250, and is continually growing.

In an interview with Mr. Lang, on June 7, he gave to the representative of The Film Index some rather interesting information that he believes should reach the managers of all picture theatres. Mr. Lang thoroughly believes in organization, and thinks that in order for both managers and operators to get the best service they should become more closely linked.

It is the aim of the organization to bring about a more practical examination, on the part of the city inspectors, in the licensing of men who apply for operator's certificates. Mr. Lang believes that by having members of his organization on the city inspection board, they being practical operators, would be of great value in helping to decide whether or not a man was fully capable of running a machine. In the near future it is the intention of the organization to visit the different picture concerns employing operators and attempt to convince them that by employing operators from the organization they not only get better men, but get a class of men who can be depended upon. By employing such methods, Mr. Lang thinks it will protect motion picture theatre managers from getting a class of operators who are in the habit of neglecting their work through drunkenness.

At a meeting held June 7, the organization was addressed by John J. Barry, of Boston, president of the International Alliance of Theatrical Stage Employees, and Lee M. Hart, general secretary-treasurer, of Chicago. Mr. Lang, of the local organization, also spoke.

The following list gives the locations of operators' branches of the I. A. of T. S. E., with secretaries' names and addresses:

New York.—Calcium and Electric Light Operators and Moving Picture Operators. William D. Lang, 567 Seventh Ave.

Lowell, Mass.—Daniel J. McCabe, 45 Claire St.

Philadelphia, Pa.—Calcium & Electro-Calcium Lamp Operators. Fred Jepson, Room 310, 929 Chestnut St.

Mobile, Ala.—V. Baludy, 316 St. Emanuel St. Moving Picture Machine Operators. William Darnell, St. Charles Hotel.

Chicago, Ill.—Moving Picture Machine Operators. Will R. Ricker, 1552 East 63d St.

Los Angeles, Cal.—Moving Pictures and Projecting. W. M. Horsley, 112 Court St.

Seattle, Wash.—Moving Picture Machine Operators. George H. Bennett, P. O. Box 1453.

Portland, Ore.—Moving Picture Machine Operators. F. J. Beier, 441 Prescott St.

Cleveland, O.—Moving Picture Machine Operators. H. C. Holah, 1764 East Ninth St.

Louisville, Ky.—Moving Picture Machine Operators. H. E. Canlin, 1071 East Kentucky St.

Milwaukee, Wis.—Moving Picture Machine Operators. Harry Schwartz, 1610 Western Ave.

Cincinnati, O.—Moving Picture Machine Operators. Harry Schwartz, 1610 Western Ave.

Oakland, Cal.—Moving Picture Machine Operators. Al. Palm, 1304 Brush St.

Kansas City, Mo.—Moving Picture Machine Operators. William M. Conroy, P. O. Box 556.

Pittsburg, Pa.—Moving Picture Machine Operators. A. G. Williams, Box 74, uptown station.

Toronto, Can.—Moving Picture Machine Operators. W. D. Shank, 42 Henderson Ave.

Tacoma, Wash.—Moving Picture Machine Operators. J. C. Manning, 2506 North Puget Sound Ave.

Baltimore, Md.—Moving Picture Machine Operators. F. R. Marquadt, 228 South Washington St.

## LUBIN NOTES.

The Lubin Company announces Apache Gold for its release of June 27th, the story having been written by a contributor to many of the best known magazines. The story possesses that twist of originality that is a hallmark of the Lubin Western releases, and the concluding scenes are a genuine novelty. The release for the last day of June, Faith Lost and Won, is another interesting contribution to the Western stories, telling of a woman hater who goes to a ranch to escape women and winds up by marrying the girl owner of the adjoining ranch.

A suffragette invaded the Lubin offices the other day with three scenarios, pleading the cause of votes for women. She was quite hurt when it was suggested that her arraignment of the sterner sex might not interest picture audiences as greatly as it did her and flounced out with the warning that the day would come when men would not talk like that about the vital question.

One of the stories recently accepted by the Lubin Company for early production is the product of a former English prize fighter, now an exponent of physical culture in a Western city. He is the author of a couple of books on culture topics and is now working on a novel of ring life. He is a find of the Lubin Scenario Department and has been developed into a writer within the last three months. The accepted story does not deal with the ring.

"Percy, the Cowboy," has scored an unanticipated success. It was regarded as a clever idea when it was published, a sound comedy picture, but scores of managers have taken the trouble to write of their appreciation of the subject. The story is unique in that it was written, staged, photographed and edited by the same man, one of the Lubin Directors.

One of the recent submissions to the Lubin Scenario Department told the story of a man who discovered the infidelity of his wife. Coming suddenly upon the guilty pair he held them at the point of a gun while he telephoned for a minister and witnesses and forced the lover to marry the unfaithful wife without taking the trouble to divorce her. The story was not intended as a joke. Another script in last week's mail was a Millionaire's Adventure, originally produced by the Lubin Company and resubmitted without a change of scene or title. Some literary thieves possess more nerve than intelligence.

Plans have been prepared for the parking of the grounds of the new plant of the Lubin Manufacturing Co., and work will be begun at once. Cement walks and a twelve-foot driveway will cut the grass plots and ornamental lamps will add to the appearance of the grounds as well as supply a complete illumination. Unusual care has been given the lighting of the new plant apart from the special studio lights, glow lamps of a new pattern being employed throughout.

## BUSINESS GOOD IN "POKEEPSIE."

Harold Langton, manager of the Wonderland motion picture theatre, Poughkeepsie, N. Y., was a visitor to the Film-Index office, June 11. Mr. Langton reports that business is good in his city and that all the motion picture houses have little or no complaint to make. In spite of the inclement weather he finds business to have fallen off but little, and he predicts a good run for the summer.

In speaking of the vaudeville situation in motion picture theatres, Mr. Langton says he never did favor it and since he has taken vaudeville from his theatre business has picked up and there has been less complaint than ever before. He, like all other wise managers of motion picture theatres, firmly believe that it is impossible to make the two mix well. The low price of picture shows cannot pay for first-class vaudeville and for that reason the general public set up a "holler."

"By running first class pictures alone," says Mr. Langton, "we gain the confidence of the public and it will patronize such a theatre. Patrons go to our house for pictures and that is all they want. We have an orchestra of four pieces and as special attractions we often get such well known singers as Ada Jones and Len Spencer. We find that our patrons like good singing and will be attracted by the same, where if it was vaudeville there would arise much criticism."

It is the intention of Mr. Langton and H. Levy, the proprietors, to have some alterations made during the summer.

## GOOD KALEM COMING.

## Strong Emotional Drama Is, "The Hand of a Child."

WHILE not abandoning its chosen field of Indian and melodramatic subjects, the Kalem Company now and again makes an incursion upon the field of pure drama; puts over a subject which indicates that its company of players is equal to almost any emergency.

The Film Index only recently mentioned length two conspicuous examples of Kalem drama, namely, "The Castaways" and "Friend both of which may properly be placed in category of the best film subjects. Now comes the subject, "The Hand of a Child." The personal preference of the writer does not give it later production a position above the other subjects mentioned, in point of excellence of story or superiority of portrayal; yet it is a subject which deals with deeper, stronger passions and as such must be given a higher place in the list of effort.

The story is simple: The youthful son of a poor man—his father's idol—is killed by a rich man's automobile. After taking the mangled body to the home of the parents, the rich man seeks to make good the loss to a heart broken father and mother by offering them his money. This action, benevolent as may have been the intent of it, could have but one result with man of spirit, that of arousing his utmost sentiment and anger. Interpreted by the Kalem players the grief stricken father gazes dumb for a moment at the proffered cash, then snatches it from the man's hand, tears the bill in pieces and flings them in his face. The actor depicts at once honor at the sacrilege and his of the sacrilegious. The rich man is painfully surprised and departs leaving the poor man with his dead and his sorrow.

The rich man goes about his affairs, but in the poor man days of brooding follow. He seeks relief from his sorrow by visiting the mound in the grave yard marked by a wooden cross beneath which sleeps the darling of his heart. Overcome with grief reason gives way to an insane desire for revenge. With the drawing of a knife murder is born in the poor man's heart and he seeks a victim in the rich man's home for the rich man also has a boy.

Entering the rich man's house just as the little boy is saying good night to his father the would-be murdered witnesses the caresses as then tiptoes up the stairs to the boy's room. The little fellow is in bed, but awakens and gets the teddy bear before finally going to sleep. The man has slipped into the closet to escape detection and now comes out to complete his revenge. For a moment he gloats over his victim raising his knife is about to strike when the child's hand unconsciously raised, touches his face. The wild eyes soften, the heart relents and the hand is raised to the lips, and the thought of revenge is put away.

Repentant and with reason returned, the poor man takes the child, now awake, to its father in the study below, confesses his designs and the two clasp hands in a complete understanding.

This concludes a picture that runs the gamut of human emotions and in which the Kalem players are convincing.

The usual good Kalem photography prevails in this picture and, with the heart gripping story, it should have a favorable reception.

## NEW HOUSE FOR WICHITA, KAN.

When Messrs. Snodgrass and Mackey, of Denver, Colo., complete their new \$15,000 motion picture theatre, which is now being erected in Wichita, Kan., the "Sunflower State" can boast of having one of the most properly equipped picture houses in the country.

The building, which will be two stories, will seat nearly 900 persons. On the main floor there will be chairs for nearly 600 persons, while the balcony will seat about 300. There will be placed 1,300 electric lights in and around the theatre, and a big electric sign will be displayed in front. There will also be fire exits at the entrance of every aisle; these exits will be marked by small red lights. There will be no vaudeville, the house is to be used for pictures only. To furnish music suitable to the different picture subjects there will be an orchestra of five pieces. This program should spell success for the venture.



## EDISON SHORT COMEDIES

# Coming in Favor with Picture Theatre Patrons— Edison Notes

"There's Jones again!" a "fan" was heard to say in one of the local theatres on a recent evening; while one of the Edison picture comedies was being shown, and judging from the audible applause that swept over the audience at the same moment, he was not the only one who had made the same discovery.

It was "Jones" all right. There was no missing that rotund figure and that good-natured, comical face so easily wreathed in smiles or in the most convulsing of grimaces. "Jones" (stage name of course) is in a class all by himself when it comes to the interpretation of comedy before the camera. He was the most popular actor in that field of the motion picture a year or two ago, and the Edison Company made a "ten-strike" when they brought him out of retirement to act for their films. So far he has appeared in two productions, "Fortune's Fool," released May 24, and "Bumptyous on Birds," released June 7.

This "Bumptyous on Birds" suggested possibilities to the Edison producers and as a result they are preparing to produce a series of short comedies with "Bumptyous," a fat little man, who is "all swelled up" by his own importance, as the principal figure. This part has been entrusted to "Jones," and a rattling good choice was made in giving it to him. If the producers overlook any opportunity for comedy in the scenario "Jones" may be expected to develop something in the rehearsals. Other characters which appeared in the first production will be served throughout the series—"Bumptyous," his cook, his two angular friends and his odoo, the girl who chews gum. The latter character, by the way, is a bit of original work. It deserves recognition.

The next of the series, "How Bumptyous Paved the Parlor," will be released on July 15, after which comes "Bumptyous As An Aviator," to be released July 29.

These short comedies of Edison's are making decided "hit" with the patrons of moving picture theatres. They are splendid "fillers" for the evening with the heavy dramatic stuff. Sometimes there is only one big humorous situation developed and that as a climax to the story. That is true, however, only in the case of very short subjects. In the "Bumptyous" series a laugh is to be expected with every turn of the crank. It is almost a relief to be shown something in the comedy line after a surfeit of the seemingly inimitable "chase" pictures.

## EDISON NOTES.

The tragic spectacle of a happy home broken by a father's neglect of his marital vows and his subsequent surrender to a life of sin and crime; the pathetic picture of a mother and her child, the latter a mere child, struggling against poverty and the rebuffs of an unsympathetic world, and the edifying, inspiring sight of the mother, touched by his son's devotion, rising out of his misery to a sense of honor and duty,—these are scenes in the Edison release of June 14, "The Little Fiddler," that will touch the sympathetic chord in any audience.

The story is simple and quickly told. A young man, who becomes a drunkard and a thief through bad associations, abandons his wife and child and plies his trade in the gilded social circle to which he has the entrée. At the very moment when the wife, asleep at the sewing machine in her bare apartments she calls home, is living her life again in her dreams that never-to-be-forgotten scene in which the husband in his drunken fury struck her to the floor and fled, the boy, a street musician, is playing for the guests at a fashionable musicale at which the husband is a favored guest. At a favorable opportunity the father steals a jewel bag from the hostess, which crime is laid at the door of the lad, who had meanwhile departed for his home showered with money and compliments. The father, later in the evening in his own handsomely furnished apartments, discovers in the jewel bag a card on which the hostess had written the street musician's name, and realizes that the lad at whose door he had laid the crime is his own boy. Sinking to his knees overwhelmed by a flood of memories, he sees as in a vision



PATHE ART FILM—"LOVE YE ONE ANOTHER."

This subject in point of excellent photography and acting belong among the masterpieces of motion pictures. The story illustrates the human proneness to despise the unfortunate. In this picture story the poor beggar nobly requites the ill-treatment he has received by risking his life to save that of another. The final scene of the picture is illustrated in the engraving. The date of release is July 6th.

the wife whom he once loved and honored stretching out her hands in supplication to him to save the son who kneels beside her with manacles on his wrists. He springs to his feet and hastens to the address on the card in time to save his son from arrest by a confession of his own guilt. The picture closes with his reconciliation to his family, his son's pleading having gained him immunity from punishment for his crime.

In addition to some very effective acting the photography of this film, particularly in the double exposure scenes, is of exceptional quality. "The Little Fiddler" is sure to be classed as a feature film wherever shown.

A marvel of stage craft is "The Stars and Stripes," Edison's Fourth of July film, which will be released on July 1. It is without question one of the most elaborately staged moving picture dramas ever produced. In addition to the expense of constructing replicas of the two famous vessels, "The Bon Homme Richard" and the "Serapis," the minor details of costumes and settings, there are a great many people employed in the production. The Edison people predict that this film will be the sensation of the year in the moving picture world, and evidently many of the Exchanges are inclined to take the same view of it, judging from the number of increased orders for it.

As has already been announced in these columns the story is built upon the love story of Dorothy Hall and John Mayrant and around the historic fight between the two famous vessels—the battle which marked the birth of the American Navy. Shown on the anniversary of the day on which is celebrated the Independence of the American Nation, this film ought to crowd a house to the very doors,—and undoubtedly will.

"A Tale of Two Coats," an uproarious comedy in which "Jones" will be seen in comical contrast to an actor in his physical antithesis, and in costumes which accentuate their physical peculiarities, will be released on July 5. So will "Equal to the Emergency," an entertaining comedy of an entirely different type.

"A Wireless Romance," released July 8, is a strong drama in which a wireless station and an exciting yacht race play prominent parts. This is another of the Edison Company's Cuban pictures on the high quality of which they have received so many compliments.

"Out of the Night," a somewhat different drama by Rex Beach, will be released on July 12. Different in locale and unusual in theme, it serves to display the versatility of its talented author.

## ANOTHER GREAT NEWS EVENT

## Return of Roosevelt Pictured with Great Exactness by the Vitagraph Company

Nothing in American history is quite so remarkable in its way as the occasion of the return of Colonel Theodore Roosevelt to his native land after an absence of a year in Africa and other foreign countries. The Colonel was due to arrive on Saturday, June 18. For several months past preparations have been under way to make his return an event. Prominent men of affairs from all parts of the United States, the veterans of the famous Roosevelt Rough Riders and many other civic and military organizations, were to have gathered to welcome home the popular hero of all good Americans.

To this assemblage it was planned to add all the splendor of a naval pageant embracing the hundreds of private and public craft and some U. S. warships, making up a fleet the like of which can be assembled in no other harbor in the world. This with the land parade will result in a spectacle the like of which has not been witnessed in this country.

Where this event touches the hearts and the pocketbooks of the picture exhibitor is in the possibilities it offers for a great motion picture subject. When it is known that these possibilities will be properly conserved by the Vitagraph Company, which has made all preliminary arrangements to take pictures of every interesting phase of the event, no further assurance is needed.

It is the purpose of the Vitagraph Company to go down the bay to meet the SS. Kaiserin Auguste Victoria. The two Vitagraph yachts with their respective commanders, Captains Smith and Blackton aboard, will join the welcoming fleet. Equipped with a battery of cameras every incident in which Colonel Roosevelt figures will be properly caught from the time he is first sighted until he lands. On land cameras stationed at points of vantage along the line of march, will take care of the ceremonies ashore.

The proved ability of the Vitagraph Company to do justice to news events will insure a picture of adequate photographic and topical value. In other words, it will be done to a finish.

Medicophone Post-Graduate Co., New York City; deal in lease phonograph, motion picture machines, stereoscopes, etc.; capital, \$260,000; incorporators, J. Chalmers, Montreal, Can.; Joseph MacDonald and Walter Brickner, New York City.



## Picture Theatre Advertising in New York

By Arthur D. Jacobs.

(Continued from last week.)

AS the first official Organizer of the Moving Picture Exhibitors' Association of New York, it was my privilege to come in contact with a great many of the Exhibitors of New York and Brooklyn and in that way I was enabled to get acquainted with conditions in various localities, and also to learn of different methods of advertising that have been tried with more or less success in different sections. At times I would hear complaints of bad business; in such cases I would ask my fellow exhibitor, what effort had been made to remedy conditions. Did he do any advertising to increase his box-

figure out about how many people he would be likely to reach, living within a radius of about five blocks from his theatre. On such days as he succeeded in booking in an extraordinarily good program, he should go to his local printer and have printed any where from a thousand to five thousand handbills, 6 x 9—it all depends on how congested the population is in the radius above named, or white or colored cards, 3 x 5½. These may be distributed in stores where men or women are likely to congregate in numbers, or in letter boxes of all the apartment houses and flat houses in the vicinity. If the place of exhibition is within a block or two from the "L" or Subway Station, it is a good idea to station one of your employees at these points of vantage and have your hand-bills or cards distributed to the home coming crowds.

I have tried this numbers of times, in fact I have been doing it at least twice a week ever since I have been in business, and the results have been very gratifying, to say the least. I have even applied the test of not advertising certain weeks and the result has been that my receipts have diminished accordingly. My theory is that the novelty of moving pictures has worn off; that it is now generally recognized as a staple, but cheap form of amusement for the masses, and as such it must be advertised and continuously kept in the public eye, to insure good results.

Another one of my pet theories which I have carried out in practice, is that the printing for a motion picture theatre, whether it be dodgers, hand-bills or cards, should be somewhat distinctive in style and get up, from the hand-bill, used to advertise the opening of a new delicatessen store. I have come across a great many hand-bills used by various exhibitors, and their appearance is the same in almost every instance—black print on the commonest cheapest of newspaper stock. Now, why not get out of the rut, and be a little original. Let the exhibitor inject his own individuality or personality into his advertising or printing and he will be surprised at the improved result. For possibly 25 cents more per thousand, he can get good and distinctive show printing in different colored inks on a good quality of paper, and by using a differently colored style, each time he advertises, now a dodger or hand-bill, then a card—he could have at all times a sufficiently diversified number of styles with which to stimulate the interest of his public.

Another way of securing originality in advertising and keeping away from "the other fellow" is in the use of cuts; an Indian Head, to illustrate an Indian picture, a flag or a picture of Columbia, or a shield with the Stars and Stripes to illustrate a patriotic or war picture, etc., etc. I would like nothing better than to reproduce in these columns, for the benefit of my fellow exhibitors, some of the distinctive and somewhat different hand-bills I have gotten up by following the above outlines, but that is impractical for various reasons;

however, I should be glad to mail some sample which I have purposely saved for this very purpose, if any exhibitor wishes to write to me for them.

I have been asked why I organized the Exhibitor's Advertising Specialty Co. My answer is, that in my experience as an exhibitor, I found it a difficult matter to secure the proper way and means to properly advertise my show. The licensed exchanges in New York have found it unprofitable to supply exhibitors with a full issue of posters, and one by one, with possibly one or two exceptions they have dropped handling them. We incorporated the Exhibitor's Advertising Specialty Co., at 110 4th avenue, near 12th street (which is in the heart of the moving picture district), where the exhibitor may at the same time and at one visit secure all his posters (both Picture and Title Posters), issued for every subject released by the licensed manufacturers; we can also supply him with special distinctive show printing (within 24 hours necessary). We also carry a large line of various stock posters, snipes, etc., in fact everything calculated to "Boost" your show, and increase your box-office receipts.

I have associated with me Mr. Ben Title, who until recently was Proprietor of the "House of Fun," at Prospect avenue, the Bronx, which he sold to build a large and more pretentious moving picture theatre in Brooklyn to be known as the "Gem." Mr. Title is most favorably known in the trade, as having handled the lithographic posters ever since they were first issued for one of the largest licensed exchanges in New York City. We would be glad at any time to receive a call from our brother exhibitors and give them our advice and the benefit of our experience on any subject connected with their business.

### NEW CORPORATIONS.

The Animated Picture Patents Co., of Jersey City, N. J.; capital, \$50,000; to manufacture motion picture cameras.

Yankee Film Co., New York; motion pictures; capital, \$6,000; incorporators, William Steiner, 110 4th avenue, New York; Charles V. Henkel, 341 East 3d street, New York; Morris Frank, 2067 Clinton avenue, Brooklyn, N. Y.

Mingert Amusement Co., Brooklyn, N. Y.; build and operate theatres, motion picture shows, etc.; capital, \$10,000; incorporators, Minnie Newman, Jessie Newman and Gertrude Simon, of Brooklyn.

Excelsior Moving Picture Co., Brooklyn, N. Y. operate motion picture theatres; capital, \$2,000; incorporators, Herman J. Scharmagel, of Jamaica, at Albert J. Olsen and Axel V. Nilson, of Brooklyn.

Avon Holding Co., New York City; conduct motion picture theatre; capital, \$3,000; incorporators, C. Patrick, I. H. Crawford and Edward Crawford, all of New York City.

Haring & Blumenthal Co., Jersey City; general motion pictures and vaudeville; capital, \$5,000; incorporators, E. J. Forhan, G. F. Martin and H. P. Jones, all of New York City.

Industrial Moving Picture Co., Chicago, Ill.; manufacturing motion picture films and supplies; capital, \$2,400; incorporators, Laird Bell, Albert G. Miller and Rudolph Malz.



MR. BEN TITLE.

office receipts? As a rule, however, the very man who complained of bad business, stated that he did not advertise, and did not believe in spending any money for that purpose, that he considered it money thrown away, etc.

My idea, based on my experience as an exhibitor is, that it certainly does pay to advertise. There is an old adage to the fact that "competition is the life of trade," but I might paraphrase it to read "Advertising is the life of the moving picture business." The great theatrical managers and producers of the present and past generations spend thousands of dollars annually on newspaper space and paper of various kinds to bring before the public the kind of attraction they have to offer. Moving pictures are nothing more or less than a branch of theatricals, "the silent drama," if you will, and as such it must be continuously brought before the public to catch the eye of that portion you are striving to reach.

As I pointed out in my first article, newspaper space in the amusement columns in the great New York dailies is prohibitive in price for the average moving picture exhibitor.

What then, in addition to an attractive lobby display, of which I have treated quite exhaustively in these columns, is a comparatively inexpensive method of advertising by which the exhibitor can reach his public, or at least that portion of it which is most likely to be sufficiently attracted to enter his portals and witness his performance? And now we come to what I might classify as direct advertising.

As I believe I have stated once before, people as a rule in large cities like New York, do not take the car or walk a considerable distance to witness a moving picture show. What I would suggest, is that the exhibitor roughly compute or



NOVELTY THEATRE, WINFIELD, KAN.

C. E. Heimle, proprietor and manager; Jack Benson, assistant manager. View of lobby showing display for "Roosevelt" pictures.



A picture that will outlive "THE MILLIONAIRE COWBOY"

The Greatest Coup in the History of Picturedom

# RANCH LIFE in the GREAT SOUTHWEST

The greatest assemblage of cowboy celebrities ever brought together in a single picture, in dare devil and death defying feats of horsemanship and human endurance. A picture the praise of which will be sung in every corner of the earth. Matchless in conception and typically correct in every detail.

## History With Its Makers

There is no sham, no imitation, no makebelief, no deception, no misrepresentation, no staleness about this—the original, only genuine and absolutely Wild West film. It is ranch life history revived and perpetuated by the presence of the brave and hardy men who helped to make it and who, in many instances, sealed it with their blood in desperate battles and fierce personal encounters with the most formidable and resourceful of savage foes. In this, and in addition to affording living lessons by the world's foremost celebrities of the plains, it is, besides, the rarest and most instructive Ranch Life film ever produced. With such celebrities as Henry Grammer, Tom Mix, Pat Long, Johnny Mullins and Chas. Fuqua, it is as far apart from any and all other pictures as are the poles.

Of course, **It was made by THE SELIG POLYSCOPE COMPANY**

*If you are interested, write your exchange today*

**GORGEOUS LITHOS FOR THIS PICTURE**

### A SUMMER BOARDER'S DELIGHT.

Did you ever think how lonely and remote the seashore or mountain resort is during the summer, where there is no kind of amusement within reach. It's all well enough to say you want to go to some place far from the haunts of men, where there is nothing but water, trees and mountains, but when the long nights come and you hear no clang of car bells or the like you soon long for the old times at home.

It may be only two weeks, but then, you want something besides solitude. To be sure nature is all right—yes, it's beautiful—but then it's so quiet. About the end of two days, you go to the owner of the farm house, and on the sly gently

whisper, "Say, old man, where is the nearest picture theatre?"

The old fellow looks at you with a Sunday appearance, and dryly replies, "Well, 'bub,' there are one of 'em things 'bout five miles from these parts."

"Is that all," you say, "then lead me to it. I want to get somewhere where's there is something doing." And you hire a rig, get all the neighbor's children and off to the picture show you go.

Now, is there any reason to wonder why all the small towns are having first-class picture theatres during the summer months? It is the want of proper entertainment of the city boarder during his vacation that demands these places

of amusement and the farmer and country boarding-house keeper soon falls in line with his guest.

The picture show to the country folks is perhaps their only amusement, and good clean comedy is what they prefer. While they enjoy the other class of pictures, not perhaps to the extent of their city relatives, what they want is something to laugh at—something that drives away care and worry. Then—is it any wonder that managers in small towns are reaping a good reward and whenever they write us about business they say "FINE."

There are more first class picture houses being erected in small towns at present than ever and our country cousins are being greatly benefited by them. So as long as they are enjoying themselves who blames a manager for putting up good houses in small towns.

Besides—is there any wonder why the city chap, who wants to live next to nature during the day wants something more lively at night. It's like:

O solitude, why are thy charms  
Or nature, your tender embrace?  
You'll do all right during the day,  
But night, to the moving picture place.  
—The BOARDER.

### "POPULAR PRICES" IN SPAIN.

Perhaps the cheapest price motion theatres in the world are those in the small towns in Spain. There the peasant pays 1½ cents for a gallery seat and 4½ cents for the orchestra. Nearly all the pictures displayed are French and are of the Spanish peasant type. Lately some one had introduced some British scenes, to which the Spanish people took to and ever since they have been clamoring for more.

The proprietors in the neighborhood of Malaga wish to introduce some American scenes, especially those of the Western type. At present the Spanish people are much interested in American industries and managers are anxious to get several American films pertaining to the way the Americans carry on business.



Interior View of Novelty Theatre, Winfield, Kan. Flintom says "Yale Service Did It."



# CHICAGO LETTER

By James S. McQuade

ANY careful reader of the daily press of the large cities cannot fail to be impressed that moving pictures, as an entertainment, are discriminated against, whenever reference is made to them, either in the news or editorial columns. To support this statement, I submit to readers two excerpts from two widely read Chicago newspapers. The first is a news item from the "Examiner" of June 11, a morning paper; the second is an editorial from the "Evening American" of the same date.

## PASTOR DISCARDS BAND FOR MOVING PICTURES.

The Rev. Percival H. Parker, pastor of the First Congregational Church, Maywood, who created such a stir in the western suburb last summer by using a brass band in his religious services, where he preached to more than 2,500 people, has decided to change his methods for this summer's campaign and has announced that he will use a moving picture machine to illustrate his sermons, beginning June 12, to-morrow evening.

Mr. Barker will lecture on "The Passion Play," and Mrs. H. H. Vaupell, soprano, will sing a solo, which will also be illustrated by the moving picture machine.

Mr. Barker believes that the church should be as aggressive in reaching the people in the summer months as any other time of the year.

"If the moving picture machine can fill 450 amusement houses in Chicago," he says, "there is no reason why it should not be consecrated to Christian work and become a moral tonic to our people by bringing to them lessons of heroism and sacrifice, purity and truth."

"Five hundred extra chairs have been secured to accommodate the audience to-morrow evening. No admission will be charged. The expense of each of these services is \$40."

Note that the pastor "will use a moving picture MACHINE to illustrate his sermons"; also that the "Passion Play" will be illustrated by the moving picture MACHINE, and that the moving picture MACHINE "can fill 450 amusement houses in Chicago." Along the same line of reasoning, it might be said that every church that has a pulpit cannot fail to be filled every Sunday, the minister, or clergyman, counting as nothing. Is it not clear that it was the intention to disparage the moving PICTURE in this news article? As every sane person knows, the reverend gentleman will be required to rent moving pictures for his purpose, just as the theatre exhibitor does; and that, without them, all the picture machines in the world would fail to illustrate anything. Next, let us read the editorial in the "Evening American."

## THE MAGISTRATE WONDERS.

Anna Thornton, seventeen years old, went out to look at some picture shows and came back at 11 o'clock at night. That was wrong—PROBABLY.

Her father, sixty-three years old, undertook to punish her when her replies to his questions were not satisfactory.

In "reproving his daughter" this father—according to the testimony in court—blackened the daughter's eyes and broke her nose.

The magistrate discharged the grieved father without any punishment, except that he "admonished" him.

The magistrate said:

"I wonder how any respectable young girl can patronize such shows. Many of them are sinks of iniquity, and most of them should be suppressed. Too many young girls are led astray in these places, and it is time that some legislation was had to wipe them out."

The magistrate's wonder about the moving picture shows and "how any respectable young girl can patronize such shows" would be all very well in its place, but it seems to us to be a little OUT of place when the young girl who arouses the wonder appears in court with blackened eyes and a broken nose.

We wonder that this magistrate didn't use his authority and his opportunity to impress upon the father of this girl the fact that the assault was a crime deserving imprisonment. And, above all, we wonder that the magistrate didn't tell the father THAT A MAN WHO BREAKS HIS DAUGHTER'S NOSE AND BLACKENS HER EYES IS EXACTLY THE KIND OF A MAN THAT WOULD FORCE A CHILD AWAY FROM HOME, INTO AN IMMORAL PICTURE SHOW OR ANYWHERE ELSE.

The able and highly moral gentleman who wrote the editorial, and who sets such value on his salient opinions that he has them always printed in capitals, states that "the Magistrate's wonder about the moving picture shows and

'how any respectable young girl can patronize such shows' would be all very well in its place"; and in his capitalized opinion uses the words, "an immoral picture show or anywhere else." The "anywhere else," of course, includes infamous resorts.

Did it occur to this able and highly moral gentleman that, in making the point aimed at, he should have considered carefully the right and the wrong of the magistrate's statement, and have satisfied himself fully of the moral or immoral standing of moving picture theatres? To beg the whole question, and to accept as an axiom that which it is impossible to prove is neither editorial wisdom nor good morals. With the rigorous censorship of pictures now in force, and the careful surveillance of theatres in suspicious localities by the police, it is utterly impossible to find "sinks of iniquity" in picture theatres. If there be any such in Chicago or New York, it is surely the duty of the great newspapers to discover and close them tight; and, if there be any such, it will not require the services of a Sherlock Holmes to get their managers in the meshes of the law.

Why all these "moral" flings against moving pictures by some of our leading dailies? Is there not a cause? Has not the spirit of commercialism something to do with it?

Picture exhibitors in small towns use the advertising columns of the local press liberally. The cost of newspaper advertising is within their reach; in the larger cities the cost makes that form of publicity prohibitive, and, besides, it would be practically valueless, as the advertisements would not be read by patrons. Manufacturers and exchanges have found that publicity outside of trade publications does not pay, and so the entertainment furnished by moving pictures, thus far, has brought no grist to the mill of the greater dailies of the country. But the moving picture industry is only in its infancy and the picture theatre of to-day, in a short time, will be viewed in much the same light as the frontier shack of 50 years ago.

When we can point to moving picture theatres with capacities running from 1,000 to 3,000 or more, with prices ruling as high as 25 or 50 cents, it will be as necessary for picture managers to announce their programs in the metropolitan press, as it is for those who offer vaudeville, drama and operatic entertainments.

Born in great travail during long years of the past, the moving picture will prevail. The child of Science and Art, it is indissolubly linked with human progress and will triumph over every obstacle in the years to come.

## The Johnson-Jeffries Pictures.

As this article is being written (Wednesday, June 15), information has been received that the licensed manufacturers have probably succeeded in clinching the exclusive rights to the Johnson-Jeffries pictures at an enormous cost.

I have been on the qui vive for authentic news on this matter for some time, but reticence on the part of the gentlemen who have been engaged in the negotiations for the past six months and who, for business reasons, decided that it was best to avoid publicity until arrangements have been made, prevented me from touching the subject until now. And even now, when a successful consummation may be considered a certainty, I find it difficult to worm my way into the secrets surrounding the period of negotiations.

Ever since last November, before the contract between the fighters and promoters was signed, George Kleine has been in close touch with the principals and their representatives. Mr. Selig and Mr. Kleine went to New York at the time of signing the articles, early in December last, ready to make a proposition for the picture rights; but the conditions then prevailing made it inadvisable. This was largely due to the inflated ideas and estimates published in leading newspapers as to the value of the pictures, and also to the exaggerated notions of the fighters and promoters on that point. It was, therefore, decided not to approach the principals and promoters at that time.

After several confidential interviews, Mr. Kleine afterward met Johnson a number of times; but it was plain that he was not ready to do business, and no definite offer was made to him. Johnson, however, did mention a figure which he might accept later.

During the week of Monday, June 6, Mr. Kleine received a telegram from Johnson stating that he had not disposed of his rights, and asking Mr. Kleine to come out to San Francisco and discuss the matter. Wm. T. Rock, having previously volunteered to go to San Francisco to represent the licensed manufacturers, and being in Chicago at the time of the receipt of the telegram referred to, strongly urged Mr. Kleine to accompany him to the Coast, as the latter was the only member of the manufacturers who had personal acquaintance with the principals.

Owing to the pressure of business, incident to changes recently made in his affairs, in connection with the General Film Co., Mr. Kleine found it impossible to accompany Mr. Rock; but he gave the latter a letter of introduction to Johnson and at the same time wired Johnson that a representative was on his way to the coast.

As the day of the fight is close at hand, and as all the apparatus and elaborate preparations required for the production of the negative made immediate arrangements imperative, in addition to the many elements of risk in the making of a negative of such enormous value, every hour counts.

It is not generally understood just what are the relative interests of the parties concerned; but, as nearly as can be ascertained, they are as follows: Johnson and Jeffries each retain the absolute right to control one-half of the fight film; the promoters had no power from the outset to decide any question that might arise in connection with the making of the film, the selling of rights, etc.; after each of the principals have received 50 per cent. of the

(Continued on page 28.)



AS THE "INDEPENDENT" SITUATION LOOKS TO THE EXHIBITOR.





## Famous Cowboys in Motion Pictures

By James S. McQuade



THE passing of the buffalo and the red man made way for that picturesque and fascinating figure—the cowboy. Another decade or two will possibly witness his exit from the scene and he, too, will soon become a memory that will be revived only in song and story.

The cowboy was in the hey-day of his strenuous life in the Southwest when the great cattle-run that stretched from Abilene, Tex., to Abilene, Kans., was dotted, in season, along its entire length with moving herds; and in the Northwest he was in his glory when Billings, Mont., was the notable cattle center for a vast section of country. His existence, all along, has been



ON THEIR WAY TO THE ROUND-UP.

measured by the settlement of the prairie; and gradually, and of late years swiftly, his domain has shrunk, until to-day it is but a vestige of its past greatness and the cowboy himself the specter of a vanished host.

On the broad acres of ranches in the Southwest—in Texas, Arizona and Oklahoma, the cowboy to-day finds the most congenial surroundings for his calling, and there can be found the best types of his kind—the best in skill, daring and temperament and the best types, too, of rugged manhood and of that elemental sense of justice and fair play which has characterized these hardy sons of the open air and plain since the needs of the time gave them their occupation.

I have said that soon the memory of these men will be revived only in song and story; but



RIDING THE BUCKING STEERS.

I was guilty of a great, almost unpardonable, oversight in making the statement. I had overlooked the potency of the motion picture and the wonderful part it will play in handing down to future generations not only a memory of these 19th and 20th century centaurs, but accurate duplicates of the living, acting men themselves. Bottled up in films, the greatest experts in the cowboy ranks of to-day will be viewed by men and women hundreds—nay, perhaps, thousands—of years hence, and their reckless deeds and marvelous horsemanship honored by applause that would mock the puny appreciation of our time. And who knows but that the name of

Selig will go down the years in like duration, for has he not produced, in "Ranch Life in the Great Southwest," the most thrilling pictures yet seen of expert cowboys in varied action?

For some time past I have been led to suspect that Wm. N. Selig had something up his sleeve in the shape of a film surprise. Yesterday I was let into the secret and the introduction to this article will already have explained its nature. But the film itself, showing "Ranch Life in the Great Southwest," will convince, as no description can, that it condenses into its 1,100 feet of length, more of action and more of thrilling, dare-devil exploits with "bronch" and wild steer, and more of reckless horsemanship than all the other films of this type ever made can show, even if all were boiled into one. This sounds like exaggeration; but the pictures of the Selig-made film will bear me out.

In the first place, the men who figure in the Selig-made film are the most expert cowboys in the country, and it took weeks to bring them together. Moreover, each of these men is possessed of substantial means, owning large ranches of their own, and every one has been a cowboy from his youth up. Ask anyone familiar with cowboy prowess if he knows, or has heard of, Henry Grammer, Tom Mix, Pat Long, Johnny Mullins or Chas. Fuqua? Invariably you will be told that they are the choicest pickings from the ranks of the men who throw a lariat or

while attempting to rope a wild steer, had his horse jerked violently down and he himself so badly hurt that he did not recover consciousness for a full hour. Mr. Grammer is a native Texan and served an exciting cowboy apprenticeship in Montana. He is married and owns and conducts a large ranch at Kaw, Okla.

Tom Mix has been a cowboy, on and off, all his life. That is, when he was not doing duty



HENRY GRAMMAR, CHAMPION ROPER OF THE WORLD.

as Texas Ranger, U. S. Deputy Marshal, or U. S. soldier. He is the champion "bulldogger" of wild steers in the country and is thoroughly at home on the most vicious "bucker" that can be furnished. In roping steers and "earring down" "bronchs" he has few, if any, equals. In



ASSEMBLAGE OF WORLD'S CHAMPIONS PREPARING FOR GREAT SELIG PICTURE.

straddle a "bronch"; who "ear down" a wild horse or "bulldog" a wild steer. At this meeting, on the plains of Oklahoma, each man sought to break championship records in the various events, and the Selig camera men took the pictures while the contests were in progress.

Henry Grammer, who is conceded to be the champion wild steer roper of America and the best rider in the world, roped his steer in the amazingly short time of 16 seconds. Let the uninitiated understand that by "roping" is meant that the lariat has been successfully thrown, the steer taken off his legs and the latter securely bound by the rider, who has dismounted while his horse is going at high speed. In the picture, Grammer is seen attempting to "ear down" a big, grey "bronch," so that he can be saddled. He gallops up to the grey on his "snubbin," or gentle horse, and lassos him; then draws him up close to the saddle horn and, quickly dismounting on the off side from the grey, he tries to catch the fighting demon's ears. The grey strikes at him, across the back of the "snubbin" horse, with his fore feet, and only after a long battle does Grammer succeed in catching his ears and then by sheer force pulls him to his knees. In that position, Tom Mix saddles him in a trice, mounts him and then the most vicious bucking ever made by a horse is witnessed for quite a time.

The dangers attending the feats performed while the camera was in action are faintly hinted at, when it is known that Henry Grammer,

one of the pictures of the Selig-made film, he is seen "earring" a particularly vicious "bronch," preparatory to placing on his back the first saddle ever worn by him. The maddened animal strikes him to the ground and, while lying su-



BULLDOGGING STEERS.

pine, the enraged brute stamps on him, in the solar plexus region, putting him to sleep for quite a time. Mr. Mix won the steer "bulldogging" contest at the Alaska-Yukon Exposition



and again on Frontier Day, at Cheyenne, Wyo., last year.

Tom Mix, though still a young man, has a history that reads like a romance. He is the son of Captain Mix, of the Seventh U. S. Cavalry, who was shot at the battle of Wounded Knee, the bullet hitting his watch and driving the works into his groin. When the Spanish-American war was declared, young Mix was in El Paso, taking a rest from ranch life. Four days afterwards, he was in Washington, D. C., interviewing Adjutant General Corbin and re-



TOM MIX, TEXAS RANGER.

questing to be assigned to a regular regiment that would be certain to go to the front and be in active service from the start. He enlisted and was assigned to the 4th Regiment U. S. Artillery. At Tampa, it being discovered by the officers that he was skilled in scouting, he was appointed chief of scouts in Cuba.

At the close of the Spanish-American war, Mr. Mix sailed for the Philippines, where he served as a Maccabean scout, organizing the natives there. From the Philippines he went to China, attached to the 9th U. S. Infantry, and participated in the march to Peking for the relief of Minister Conger. He engaged in the battle of Tien-Tsin and was wounded, but succeeded in marching to Peking. His wound troubling him, he returned to Washington, D. C., where he was



BRANDING STEERS.

cared for in the hospital until it was healed. Then he resigned from the army and returned to El Paso and joined the Texas Rangers.

At that time the Rangers were engaged in hunting a persistent band of outlaws, headed by the notorious Shont brothers, who were running off horses from ranches and disposing of them across the line, in Old Mexico. The chase getting too warm for the gang, the members separated into small parties and scattered throughout the country. Mr. Mix got on the trail of the leaders and located them in a dug-out on the Pecos River, 40 miles north of White Oaks, New Mexico. In the fight that followed, one of the Shonts brothers was killed and the other seriously wounded in the knee and shoulder, Mix himself being badly shot through the shin bone by a bullet from a Winchester. For this service he was liberally rewarded by New Mexico and commercial clubs in that territory.

We next find him as U. S. Deputy Marshal in

New Mexico, Oklahoma and Tennessee, and it was while performing his duties in the latter state that he heard of the meeting in Oklahoma of noted cowboy experts, for the purpose of being filmed in action. He joined them and the pictures show him in many dangerous exploits. The center illustration in these columns shows Mr. Mix "bulldogging" a big wild steer; that is, he rides full gallop after the fleeing animal and, jumping from his saddle on the creature's horns, he then twists the steer's neck by sheer strength, by means of the horns, until it is thrown. Mr. Mix has a large ranch in the Cherokee Nation, having married a half-breed Cherokee, the daughter of a chief, and is amply provided for in worldly goods.

Johnny Mullins, who is a native of Arizona, is noted as the steer roping champion of that State and as a famous "bronch" rider. He has contributed largely to the thrilling interest of the pictures.

Pat Long has been on the range all his life and he is an all-around cowpuncher. He is seen "bulldogging" steers and in other hazardous feats while the film is being run off.

An Oklahoma boy, Chas. Fuqua, is widely known for his roping and "bronch" riding, and well sustains the honor of his State as taken by the camera man.

No picture of this type has ever before been taken amid natural surroundings. The Selig

were made and the wildest outlaw horse obtainable was roped and brought into service. Then Mazeppa's feet grew cold, which was the cause of another delay. The idea of being tied by ropes across the back of an animal, which required a score of pioneers of tse rope and saddle to bring to forced submission, did not appeal to the fair Mazeppa's sense of pleasure, and no amount of money could change her determined mind. So another delay of almost a month was caused and, in the meantime, the purse for the ride was getting fatter and fatter all the time and the old saying "Shining shackles are productive of results" came true. Mazeppa, thinly clad in a tunic, was tied to the reinless horse, whose rider had vowed to do or to die. The result is, without a doubt, one of the greatest sensations of the age in moving photography.

Having made arrangements for the exclusive services of the widely known playwright, Hal Reid, the author of 117 plays, we are now in a position to announce that we will shortly produce Mr. Reid's play, "Human Hearts." The author himself appears in the principal role of Tom Logan. "Human Hearts" has been played continuously for the last fourteen years, going out every season with from two to six companies. It has outlived "The Old Homestead," "Shore Acres" and plays along the same line, and will unquestionably go down in the history of American plays as one of the standards. It is so well



TOM MIX BULLDOGGING A BIG WILD STEER.

camera men were out on the broad prairie, amid waving grass and a tender bright sky, and the feats of the expert cowboys are performed exactly as on the range. The pictures are exceptionally clear, and there is not a dull moment, from the comedy scene showing the arrival at the railway station of the much-needed cook and the making of camp, down to the time when Tom Mix marks the finale by a tremendous struggle in the "bulldogging" of a powerful steer.

#### SELIG NOTES.

A year or so ago, when the Selig Polyscope Co. was producing the film "Hunting Big Game in Africa," a lion was killed in order that the realism and atmosphere of the film should be genuine. This week our bear den was turned loose in the wilds of the hills and some realistic scenes secured, as well as a goodly supply of nice fat venison steak. Nothing like having the real things to get an effect and also not to be too stingy to use them.

"The Phoenix," with Milton and Dolly Nobles in their original parts, has just been completed and will be ready for release at an early date. In this film it was necessary to burn a house. The latter was purchased for the purpose and left in ashes, making a very sensational and interesting spectacle. By many of the old timers, it will be remembered that "The Phoenix," which had its origin at the old Five Points in the New York Bowery, way back in 1870, was produced that year and has been played by various companies since that time. It may well be termed the father of melodrama in America and contains thrills enough to satisfy the most exacting picture fan.

A subject of unusual merit is in preparation, that of "Mazeppa," or "The Wild Horse of Tartary," from Lord Byron's poem of that title. In order to properly portray the flight of Mazeppa tied to the wild horse, as a punishment, no little time and research were spent in finding such an animal and it was still harder to find a performer who was willing to risk her life on this hazardous ride. In time, however, arrangements

known that it seems useless to tell its story. The picture-loving public and those managers who desire only the best will soon have an opportunity to exhibit one of the greatest films ever produced by any moving picture concern. Mr. Reid has consented to pose in his original role, solely on the ground and belief that he, having written the character and originated and played it for many seasons, can depict it better for his purpose than anyone else. The production will doubtless be one of the memorable films turned out by the Selig Polyscope Co.

Selig's "The Fire Chief's Daughter," to be released June 30, is a most realistic drama of modern times. According to the story the Chief of the Fire Department has a beautiful daughter, for whom he has hopes of a wealthy and advantageous marriage. But contrary to pre-arranged plans of this kind, Ellen has given her heart to a young fire laddie, and much against her father's will, marries Jack Lowney. This so enrages the old fire fighter that he turns his back to his daughter and son-in-law and will not be reconciled. Now the unexpected happens. The Chief's residence burns and he and his wife are saved from a fearful death by the heroism and self-sacrifice of the boy whom they have despised. The situations are thrilling and wonderfully real. The fire department of a great city was enlisted for the production and the hazardous life of a fireman is vividly portrayed in this wonderful film story.

"The Long Trail," the Selig release for June 27, is a drama of the far North, full of sensations, love and sacrifice. The sure and unswerving justice of the frontier is thrillingly told in this story. A renegade Meti who has killed an old Indian in the attempt to rob his traps, is pursued through summer and winter by two voyagers. Finally, after seemingly unsurmountable obstacles have been overcome, Meti is captured and brought back to the post for punishment. Interwoven with the main incident is the very beautiful and touching story of Natoosha, daughter of the Indian killed by the renegade Meti, whose devotion and gratitude to the avengers of her father forms a theme of heart interest.



## WILL RUN FOR SENATE

### Charles H. Bean, Well Known Picture Man of Franklin, N. H., Enters Politics

It will no doubt be of much interest to motion picture men to know that one of their number has entered the political field in his state and that his chances of becoming state senator are most favorable. The man is Charles H. Bean, owner of the Star motion picture theatre, Franklin, N. H.

Mr. Bean, who is one of the most widely known business men in the "White Mountain State" is not a novice in politics any more than he is in the motion picture field. In both lines he is strictly at home and bears the reputation of being a clean, honest and upright business man. His theatre is looked upon as one of



CHARLES H. BEAN.

the best in New Hampshire and is noted for the clean manner in which it is conducted. All the pictures are the best that are to be found on the market and by keeping such a place before the public his friends are sure the people will see what kind of a man is running for office and will cast their ballot for one who is interested in the uplift of the public welfare.

Mr. Bean has already represented Ward 3 in the state legislature, where he made a good representative. He is also known through the country as an athlete. He held the amateur five-mile championship of New England for three years and, at the time of the world's fair in Chicago, was the only New England athlete to capture an event. He also won two running races in Canada which added much to his fame as an athlete.

Before going into the motion picture business, Mr. Bean was connected with the Franklin fire department for a number of years. Mr. Bean is a Republican and will run for state senator in the Sixth senatorial district.

Merton E. and Louis Bundy, who formerly conducted the Parlor City theatorium on North Iron street, Bloomsburg, Pa., are now running a motion picture theatre in Chatham, Ont., Can. They report that business is good and that the Canadians are well pleased with the pictures they are giving.

## WHO IS BETTY?

This is the one unvarying question with which Pathe Freres have been bombarded by phone, post and wire since their announcement of Betty's approaching advent. The young lady has now arrived, and we are only too happy to be able to reply to all the eager inquiries, and to say a few words of introduction on her behalf.



Betty is a winsome, frolicsome lass, full of mischief and the joy of life, with a merry face, laughing eyes, and a rather wide mouth, which opens frequently in a broad smile and reveals a sparkling row of teeth. She is very rebellious, is Betty, terribly disobedient, and she chafes both inwardly and outwardly at restriction.

The pranks she plays are inconceivable, and what she will do or what she will not do in the future is not at all easy to say. Her first appearance will be in a production entitled "Rebellious Betty," which will be released by Pathe Freres on Friday, July 1. She will probably continue to make her appearance at intervals of two or three weeks.

Betty hopes to be a big success, and we are inclined to think she will be. In fact we think it is heavy odds that there will be a big Betty boom, although we understand it is not the intention of Pathe Freres to boom Betty. She must stand or fall on her own merits, which we know she is quite willing to do, knowing full well that whether praise or condemnation is to be hers, either will be fairly given by the exchanges, exhibitors, and the public.



CLYSMIC THEATRE.

Owned and operated by J. Brydge and J. J. Jagoda at 313 Westport avenue, Kansas City, Mo. Showing licensed pictures and featuring Vitagraph and Selig subjects to a rushing business. House seats 250 persons and is one of the best small houses in Missouri. Messrs. Brydge and Jagoda claim to be the youngest picture managers in Kansas City, and are great admirers of The Film Index.

## PLENTY OF PICTURES AT FAR ROCKAWAY.

Far Rockaway, Long Island, is now in the height of the motion picture business. The little summer resort now has three first-class picture theatres and plans for two more are well under way. Both of the proposed new shows will be run in the open and will cover a plot of ground more than one hundred feet square.

As a summer resort Far Rockaway attracts some of the best New York people and therefore the motion picture theatres have to put up a much better class of performances than is required at some of the congested resorts.

## BIOGRAPH ACTORS AT WATER GAP.

Forty-five members of the Biograph Co., of New York city, are now stopping at the Kittatinny Hotel, Delaware Gap, Pa., where they will remain for a few days producing several motion picture subjects. This famous mountain resort along the Delaware River is ideal for scenic beauty and the pictures made with so interesting a back ground should gain success.

## BIG THEATRE FOR WORCESTER

### Famous Old Lincoln House to be a Motion Picture Theatre

With the passing of the famous old Lincoln House, Worcester, Mass., from a hotel to a modern motion picture theatre, has removed another old landmark from the "Bay State." But business in Worcester is continually growing and to meet the demands of modern day trade the owners thought it best to make profit out of future loss, or in other words "make hay while the sun shines."

The present real estate deal is one of the largest that has taken place in Worcester in years, as the following from the Worcester "Evening Post" shows:

"The transformation of the Lincoln House property in Elm street, Worcester, Mass., into a modern theatre building is involved in negotiations for a lease of the hotel property now pending between Dr. Edward E. Frost, the owner, and Edwin W. Lynch, proprietor of the Pleasant theatre. Negotiations involving the deal were completed June 9. The lease will run for a period of 20 years or more and will mean the passing of the well known Elm street property as a hotel. It will also relieve the license commissioners of further consideration of the property as a location for a prospective applicant for license.

"The leasing of the property constituted one of the most important realty transactions recorded in Worcester in recent years.

"The property comprises a building assessed for \$15,000 and 16,018 square feet of land assessed for \$64,100.

"It is mortgaged for \$100,000, the Worcester County Institution for Savings holding a first mortgage of \$75,000 on it, and Reuter & Co., of Boston, holding a second mortgage for about \$25,000.

"The property has been occupied as a hotel for years and is one of the landmarks of the city. Dr. Frost has controlled it the last 18 or 20 years.

"The financial consideration figuring in the deal has not been made public, but it is said to be of such proportions as to relieve Dr. Frost from any further worry concerning that particular piece of his extensive real estate holdings.

"Mr. Lynch, who in addition to the Pleasant theatre, owns a moving picture house in Woonsocket, R. I., plans to remodel the hotel building now on the site into an up-to-date amusement house, with a seating capacity of 4,000 persons and furnished and equipped in the most modern manner from top to bottom.

"A main street entrance to the theatre through the block between Elm and Maple street, owned by the Workman estate, probably will be arranged for later on in the negotiations.

"Frederick W. Mark, of 4 Walnut street, a prominent building contractor, is associated with Mr. Lynch in connection with the deal, and will direct the transformation of the property from a hotel to a theatre."

## PATHE'S NEXT ART FILM.

Pathe Freres recently favored us with a view of their next art film, "Love Ye One Another," which they will release on Wednesday, July 6. This film depicts one of the most beautiful sentiments that ever yet formed the basis of a moving picture story. The film is colored and perfectly acted amidst most appropriate natural scenery, with the exception of the fire which is of course staged. But how staged? It is put before you in a manner that makes you gasp when you see it, you wonder whether the poor unfortunate will succeed in getting out again, whether the falling burning rafters will not knock him senseless, and whether the smoke will not asphyxiate him. It is a masterpiece of stage work this scene, and the fact that it is colored lends further to the realism. The story is shortly that of a poor outcast who, although willing, is unable to obtain food or work. The picture concludes with his death, after rescuing from a fire, a boy who had only a few minutes previous refused him a bite of bread. Inasmuch as it takes Pathe Freres at least ten days to obtain colored copies from their Paris factory, it is necessary you bespeak this film in very good time.



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## VITAGRAPH STUDIO NOTES

Lo! the Conquering Hero comes. As usual the Vitagraph Company is "Johnny on the spot" and will be right in line, at the head of it, with pictures of the reception to Theodore Roosevelt on his return to his native heath on June 18th. The recent grand coup de etat of the Vitagraph in securing pictures of the King's funeral is fresh in our minds. This and their general activity in the doing of things has made them known throughout the world as real live, go-ahead and get-there people. The great aquatic and land reception and procession in honor of "Our Teddy" will be presented to the public and world at large in a most comprehensive and thorough Vitagraph fashion.

And still they come! This is direct evidence of what the Vitagraph pictures are doing every day—not only amusing and entertaining the public, but getting right into the hearts of people by bringing before them real life portrayals that win them and set them to thinking in the right direction. To get at the story from the Freeport (Ill.) Press of May 26th:

"A touching episode occurred yesterday morning at the Majestic theatre, where Manager Guiteau was showing a Vitagraph picture entitled 'Convict No. 796.' Just before the show opened Mr. Guiteau noticed two poorly dressed men enter the play house, and as they acted as if they did not want to be noticed he kept his weather eye open. Just before they entered he had seen them looking at the posters which advertised the picture. When inside they stood well in the rear of the house, and after the picture was finished Manager Guiteau asked one of them, whom he saw holding a handkerchief to his eyes, what he thought of the film. While the tears streamed down his face the fellow replied sobbingly, 'Too near home, pard.'"

Mr. Guiteau told us personally it was the most pathetic scene he ever saw. "The poor devil was heartbroken and other people were weeping with him."

Chattanooga, Tenn., Apr. 26, 1910.—Just a few lines to let you know that "St. Elmo" broke all records here, Saturday. As the plot was laid in the suburbs of this city it aroused a great deal of interest. I enjoy seeing the Vitagraph as my feature bill. Going to feature "The Vitagraph Girl" as soon as I can get orchestration for orchestra.—John B. Wetzel, Bonita Theatre.

Binghamton, N. Y., June 5, 1910.—Gentlemen: I have just received your Vitagraph Bulletin for this month and its a peach. It is just like your pictures—the best. I run a small motion picture house and my patrons are crazy over Vitagraphs. Since seeing your films and your leading people there is nothing to it but Vitagraph.—Daniel Gardner, La Nue Theatre.

Elwood, Ind., June 7, 1910.—Dear Sirs: We advertise all the Vitagraph productions because they are all features. I have failed to see a poor Vitagraph in six months. Kindly allow me to congratulate your company on your well earned efforts.—H. F. Mosiman, Lyric Theatre.

Greenfield, Mass., June 8, 1910.—I wish to pay you a well deserved compliment upon your work and its grand results. The Vitagraph features are becoming, or I may safely say, have truly become the talk of the town and I have the pleasure of hearing a great many glowing tributes paid the superb acting and quality of your valued pictures. Therefore I am highly gratified to find your subjects included in my program. "The Special Agent" created widespread favor among our people. I am now looking forward to showing your following success "The Closed Door," which is to be lectured by Ray Hope, a Vassar College Girl, this Wednesday and Thursday. It will be an added feature. Wishing you continued success.—Herbert Streeter, Bijou Theatre.

The Japanese are a wonderful people, extremely poetic in their natures. Sir Edwin Arnold, the great English author and poet, found in Japan his ideal of femininity and wrote many a sonnet in commemoration thereof. "Ito, the Beggar Boy," is a dramatic creation of the love and devotion of a little Japanese boy to the baby daughter of his benefactor and nothing can approach in fiction or fact anything more pene-

tratingly pathetic and idealistic than the noble spirit of little Ito.

The scenic splendor of this picture is an artistic companion piece to "The Love Of Chrysanthemum," which has already been issued and endorsed a marvel of beauty. "Ito, the Beggar Boy," is announced for June 18th, the same day as Col. Theodore Roosevelt reappears in our midst—and like him, the observed of all observers.

"The Family Feud" is another one of those delightfully delightful comedy dramas which has a snappy flavor of the real sort with which everybody will be "Dee-lighted."

This is the month of daisies. Here are two: "The Little Mother," on June 21st, and "By Faith of a Child," on June 25th, the former emotionally dramatic and the latter dramatically emotional with one of the most exciting episodes of rescues from pending death through the intercession of a child and her wild ride to deliver her father's pardon just as his execution is about to take place.

"Old Glory," the Vitagraph feature film which everybody is waiting for, will unfurl its graceful folds upon the breeze of popular approval on Saturday, July 2d, and majestically wave from the pinnacle of Vitagraph standard and motion picture supremacy, a thing of beauty and a joy forever. Patriotism will give vent to pent-up enthusiasm as the people behold this magnificent tribute to the flag of our nation. The mighty banner of freedom and amnesty to all. No cannon's roar or musket's boom are necessary to fill your theatres and airdomes with the enthusiasm and spirit of the Fourth of July. "Old Glory" will suffice. Secure it now and a rousing big audience with full lobbies and still a coming will be yours. The Vitagraph Special "Old Glory" poster will help some.

Another well known theatre to go into the picture business, during the summer will be the Grand theatre, of New Haven, Conn. The pictures that will be used by the management will be the best obtainable, as it is the intention to keep the house up to the standard it has always had. By giving the inhabitants of the old college town the best of pictures, the theatre will greatly advance the picture trade in the "Elm City."





# MANUFACTURERS' BULLETINS

Advance Descriptions of Licensed Subjects



## CALENDAR OF THE WEEK'S LICENSED RELEASES

### MONDAY, JUNE 20, 1910.—4 REELS.

**BIOGRAPH**—Never Again, comedy drama, 590.  
May and December, comedy, 364.  
**LUBIN**—The Road to Happiness, romance, 600.  
Poetical Jane, farce comedy, 350.  
**PATHE**—Reconciliation of Foes, colored drama, 948.  
**SELIG**—Opening an Oyster, educational, 1,000.

### TUESDAY, JUNE 21, 1910.—3 REELS.

**EDISON**—Bootles' Baby, dramatic, 990.  
**GAUMONT (Kleine)**—Princess and Pigeon, comedy drama, 490.  
Hercules and the Big Stick, A Mythological Phantasy, 535.  
**VITAGRAPH**—The Little Mother at the Baby Show, dramatic, 975.

### WEDNESDAY, JUNE 22, 1910.—4 REELS.

**ESSANAY**—A Victim of Hate, drama, 1,000.  
**KALEM**—The Wanderers, dramatic, 895.  
**PATHE**—Perseverance Rewarded, comedy, 443.  
Riding School in Belgium, educational, 535.  
**URBAN-ECLIPSE (Kleine)**—A Child of the Squadron, war drama, 595.  
An Excursion Into Wales, travelogue, 430.

### THURSDAY, JUNE 23, 1910.—4 REELS.

**BIOGRAPH**—The Marked Time-Table, drama, 996.  
**LUBIN**—The Motion Picture Man, comedy, 955.  
**MELIES**—White Doe's Lovers, drama, 670.  
The Stranded Actor, comedy, 280.  
**SELIG**—Our New Minister, drama, 1,000.

### FRIDAY, JUNE 24, 1910.—4 REELS.

**EDISON**—The Judgment of the Mighty Deep, drama, 1,000.  
**KALEM**—The Cheyenne Raiders, Indian drama, 950.  
**PATHE**—A Curious Invention, trick comedy, 472.  
Catching Fish with Dynamite, colored scenic, 459.

**VITAGRAPH**—A Family Feud, dramatic, 998.

### SATURDAY, JUNE 25, 1910.—4 REELS.

**ESSANAY**—The Forest Rangers, Western drama, 950.  
**GAUMONT (Kleine)**—How Uncle Got Wise, comedy, 535.  
Lakes at Eventide, scenic, 405.  
**PATHE**—The Great Train Hold-Up, sensational drama, 950.  
**VITAGRAPH**—By the Faith of A Child, dramatic, 885.

## G. MELIES.

"WHITE-DOE'S LOVERS."—It is a beautiful morning in Indian summer, and White-Doe is out in her birch bark canoe, engaged in a fishing expedition for food. She paddles home, under the overhanging trees and vines, lights the small fire in front of her tepee and cooks her primitive breakfast. The air is bracing, the birds are singing, life is free and good. Also White-Doe is happy for she had caught a gleam of admiration in the eyes of a stalwart cowboy, when she visited a ranch a few days before with her offering of plaited baskets and the famous blankets of her Navajo tribe.

She begins her work of basket weaving, dreaming the love dreams of her people and her heart singing with coquetry and the happiness of conquest, for she is also loved by a brave of her tribe—a wealthy son of a chief with a hundred horses.

Feminine vanity is the same in palace or on plain, and her love of admiration drives her to the sides of the stream, where she gazes into the limpid water and ceases to wonder, in her satisfaction that she is beloved of two strong men.

The cowboy comes seeking her and finds her at the side of the stream, where they pass a happy hour. The Indian lover also seeks her this morning, but the tepee is empty and the fire is dying out. In the soft turf he finds the print of a pale-face's boot and his heart grows heavy with hate, while the sign of the Great Spirit, set in the heavens for their guidance,

seems to become clouded and grow farther away. In impatience he awaits White-Doe's coming, and when she rides up on the saddle of his rival, he draws his rifle to his shoulder. The girl springs between him and the equally eager cowboy, and, knowing that she can not avert a battle, and feeling proud that two such great warriors should sue for her favor, she suggests that they fight it out with knives, her hand in marriage being the prize to the victor.

They fight, a fierce battle of hate—now with the advantage to the white man and again to the Indian. Their struggles take them out of sight behind the tepee and White-Doe waits in anguish to see which



will return to claim her. A groan, a thud and a silence tell her that the battle is over and the Indian emerges from the shadows and places her upon his horse. He takes her away to his wigwam, and at the summit of a hill she turns and looks back. All is quiet in the valley. Nothing moves save a riderless horse who noses uneasily the dead body of his master, lying cold and still by the side of the river, while a cardinal thread of his life's blood trickles down to join the larger stream.

"THE STRANDED ACTOR."—This is a sentimental little story of Mr. J. Booth Walker, a stranded thespian of the "legitimate drama," who has been touring the West with a company presenting "Othello." The company has yielded to the stress of bad business and has closed, while Mr. Walker, finding no easier way to return to Chicago, is counting the ties along the railroad. He comes to a small station, where several half intoxicated cowboys are assembled, and the idea comes to one of them that Mr. Walker be made to do a "stunt." They fire at his feet until he dances, but he is so adept at the graceful art of Terpsichore that they soon watch him in admiration, and reward him with liberal applause. A letter is discovered by one of them, which shows that the actor is trying to return to the bedside of his sick child, and the good-natured cowboys make up a purse for him, fill his pockets with cigars and his heart with cheer, load him upon a passing train and send him rejoicing to Chicago and his little family.

## PATHE FRERES.

"RECONCILIATION OF FOES."—Romulus, the founder of Rome and his compatriots are entertaining the



daughters of their neighbors, the Sabines, at a feast when at a given signal the Sabine women are made prisoners. Ersilia, the daughter of the Sabine king falls in love with Romulus and many of the others marry the Roman warriors. Ersilia's father makes an attack on Romulus and is killed by him. The Sabines decide to avenge the death of their ruler and are as-

sisted by a Roman girl, daughter of the custodian of the citadel. She poisons the sentries and leads the Sabines into the city where they attack the Romans. The Sabine maidens, however, seeing their fathers and brothers fighting with their husbands interfere and stop the battle and join the hands of the two bands of enemies in friendship.



The real scenes where the events actually took place are given, for the film was made in Rome amidst the most beautiful natural scenery.

"PERSEVERANCE REWARDED."—For weeks Max has been vainly endeavoring to make the acquaintance of a young lady living in the opposite house: her charms have captured his fancy, but his lovelorn looks and the persistency with which he hovers in the vicinity when she takes walks abroad, have not the slightest effect upon her. He is, therefore, obliged to resort to stratagem. He bribes a tramp to make an assumed assault upon the damsel, courageously rescues her at the proper moment, and is rewarded for his gallantry by permission to see her safely to her door. From that day forth Max makes rapid progress in his love-making, and kisses are often blown across the street from one window to the other. It happens, however, that the two young people are caught one afternoon in the exercise of this agreeable pastime, the one by her mother the other by his father. They being desirous of discovering the object of such passionate demonstrations, look out of the window across the street. Their stupefaction is mutual at the view of a visage from which the beauty of youth has long since passed, and finds vent in the exchange of notes the reverse of flattering. Their discussion is continued in the street and observing that it is likely to last some time, the young couple slip from their windows to the ground and walk hurriedly away arm in arm. Their disappearing backs are suddenly perceived by their elders, and a gasp of amazement announces the realization of their mistake, which is quickly followed by the conviction that it would be well to continue their own acquaintanceship so inauspiciously commenced.

"RIDING SCHOOL IN BELGIUM."—Somersaults over six horses drawn up in line, trick riding, obstacle jumping and so on are all feats that require agility and strength, and the tackling of precipitous ravines on a horse is ticklish business. The cavalymen shown are pastmasters in the art of managing their horses, and the film is bound to excite a large amount of admiration and wonderment.

"CATCHING FISH WITH DYNAMITE."—Charming scenes of Melanese life showing the preparations for a fishing expedition—the hurling of dynamite cartridges in the water where they explode, half stunning the fish and allowing them to be easily caught—then the return of the natives in the twilight, carrying their catches slung on long strings with the brilliant pearly scales glimmering in the half light.

"THE GREAT TRAIN HOLD-UP."—A company of noted bandits following their leader through the woods arrive at a clearing where they dismount and he explains the details of his plan to rob the limited. In pursuance of his instruction they quietly approach and surround a lonely isolated wayside station and quickly overcoming the agent blind him securely and lock him in the cabin. Proceeding about two miles up the track the leader disguises as a railroad man and taking a red flag signals the limited to stop whilst the rest of the gang remain secret under cover of the woods alongside. As the heavy engine and train comes to a sudden standstill the men rush out of the cover, and before the crew or passengers can grasp the situation, they hold them covered with their guns. Some climb up in the cab to the engine and take care of the engineers while others proceed to the baggage wagon



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and after a short fight with the expressman secure the bags of valuable mail, which they carry to a spot in the woods a few yards distant. Meantime the agent's son and daughter, as was their custom, have proceeded to the station with his dinner. They find him unconscious, and reviving him soon ascertain what has taken place. It is the work of a few moments for them to see the bandits tracks and following under cover of the woods they arrive on the scene in time to see the mail bags being hidden in the



woods. With the aid of his sister the boy takes his place inside an almost empty bag while she turns to get assistance. The mail having all been taken the robbers line up the passengers and take their valuables, then bidding them re-enter the train and keeping all still covered with their guns they order the engineer to put on full speed and get away. As soon as the train is out of sight they return for the mail and slinging it across their saddles proceed to their meeting place a lonely log cabin in the depth of the dense woods. When there a quarrel arises between two of the bandits and during the excitement the boy cuts his way out of the mail bag, climbs on a horse and



gallops back to the station. Here he finds the sheriff and his posse have just arrived and turns and leads them off as captives to get the severe sentence they so them unawares it is an easy task to surround them and after a short skirmish to affect the capture of the survivors. After burning their log cabin they lead them off as captives to get the severe sentence they so richly deserve.

"A CURIOUS INVENTION."—A clever scientist discovers the secret of setting back the hands of time, and invents a powder which when placed upon persons and things causes them to go back to an earlier state. He first experiments with a hen which is successively changed to a little chicken and then to an egg. Next his wife from a middle aged woman is

transposed back to when she was eighteen, an electric chandelier to an old-fashioned oil lamp, a handsome automobile to a donkey chaise, and a bullock to a calf. On arriving home he finds his wife with an ad-



mirer, and forgetting that his gun is loaded with these peculiar bullets, he fires at them both, changing them back to children. At a loss what to do he fires on himself so that he also may be of an equal age.

## SELIG POLYSCOPE CO.

"OPENING AN OYSTER."—Its habits and customs, the quaint oyster fleet and the picturesque fishermen who gather oysters for the market and the methods of canning and shipping them to inland cities. Everybody eats oysters but few have the opportunity of making a trip into the oyster beds with the oyster fleet. The Selig camera took several trips through this country and secured a comprehensive picture of the oyster industry. The dredging from a sailing vessel and the scenes on deck where the oysters are "culled" or separated. The picture then takes you on a trip to an oyster village; with the unloading, steaming, opening and canning by the aid of modern machinery. If you have ever tried to open an oyster at home you will watch the next closely for it shows a professional "shucker" opening oysters in the correct manner and with lightning rapidity and then you will enjoy a good laugh at the efforts of an amateur trying to open them, but always in the wrong way and with laughable results. Two pickanninies "finish" the oysters and the speed with which they swallow them would make you think they were half starved, but that isn't the reason they eat them so fast. The cameraman had promised a dollar to the one who could eat the fastest and a dollar looked awfully big to them.

"OUR NEW MINISTER."—We are shown a scene in the country postoffice, where the news that the new minister will arrive with the next train causes great commotion and all prepare to meet him on his arrival. At the same time Marguerite, a city girl, also arrives in the village to open a milliner shop and with her cunning ways, causes a stir in the hearts of the country youths. Cynthia, a sweet country girl, was the sweetheart of Reuben Lealand, and when he neglected her and also become a victim of Marguerite, it would seem her heart would break.

However, the unhappy Cynthia found a friend in the new minister, who was a witness of the indifferent treatment Cynthia received and Reuben decided that the simplest way to get out of reach, would be an elopement with Marguerite.

This he almost accomplished, but for the minister, who not only checked the elopement, but married Reuben and Cynthia and pointed out the road for Marguerite to follow. This accomplished, he did more—he reunited their hearts, and we see a happy ending.

## VITAGRAPH CO.

"THE LITTLE MOTHER AT THE BABY SHOW."—Calling her little girl to her, the dying mother gives her a small bank, in which has been placed the poor woman's scant savings, telling the child it is all she has to leave her, and she hopes her darling will not use them except in case of extreme need. The mother having died, it is six months later when the father brings a stepmother to his little ones. Sue, the little girl, does not take kindly to this invasion of the home, and clasps her baby brother to her breast as though to protect him from a foe.

The new wife makes herself at home in her new residence, and gradually begins to show her true nature and real character. She abuses the children and gives them little or no attention. She becomes familiar with the tradesmen and neglects the home. The husband suspects these things and feels disturbed at the condition of affairs. Poor little Sue is anxiously and bravely striving to care for the baby, whom she dearly loves.

While tending her charge she see a sign announcing a baby show and decides to enter her baby brother as a contestant for the prize. She goes home and takes the little bank containing the savings her mother left her, breaks it open, removes the money and goes with the baby to purchase a suitable outfit for him in further hope that he will win the prize. A new trouble now presents itself—her own clothes are so shabby. An idea comes to her, and she dresses in some of her stepmother's gaudy finery and goes to the baby show, proudly carrying the infant and holding her parasol pompously over their heads. She takes her place with the mothers, holding her brother in her lap. The crowd in attendance and the judges pass Sue and the baby without paying any special attention.



Back home, broken-hearted, she toddles in with her precious burden, to be met by the stepmother, who is furiously angry when she sees Sue togged out in her finery. She is about to strike the child when the father comes in, stops her, and after some words he orders her from the house. He asks the child's forgiveness for being so regardless of her and the baby, hugs them to his breast and fondly kisses them. Little Sue asks her father to allow her to go and look for her stepmother, and intercedes for her return, feeling she may have repented her actions. The father consents and Sue is quickly upon the street with her wee brother.

The stepmother meets them, now thoroughly sorry and repentant, takes the baby to her breast and sheds tears of love upon its face; she stoops and kisses Sue in supplication to her to forgive her past offenses and unkindnesses. In response the child takes her by the hand and leads her back to her father's home, where they are united in newness of life and love.



# LUBIN FILMS



*Released Thursday, June 23d—Length, about 940 Feet*



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Here is another characteristic Lubin release—a delightfully novel idea carried out with the Lubin dash. The motion picture man starts out to get a picture and he meets with a dozen of the fifty-seven varieties of annoyance that lie in wait for picture men. But little things like a dousing or a police

raid do not annoy him, he goes right ahead and gets a picture. Until you see it on the screen you do not realize that the scenes are all a part of a connected story, and the surprise adds to the novelty of the taking scenes. Fine for the people who want to "see the wheels go round"—and who doesn't?

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# MELIES RELEASES



June 23, 1910

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## THE STRANDED ACTOR

A Sentimental  
Comedy

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June 30, 1910

## THE RULING PASSION

A Comedy Drama of Love in Mexico, Showing Extremes to Which One Mexican Youth Was Put to Gain the Girl of His Choice.



**G. MELIES, 204 East 38th Street, New York City**

WESTERN REPRESENTATIVE, JOHN B. ROCK, 109 RANDOLPH STREET, CHICAGO, ILL.



"A FAMILY FEUD."—Jack, with his M. D. diploma, starts for home. Rose graduated from the young ladies' seminary, takes the same train as Jack for home. They meet in the Pullman, become acquainted, and he learns that she is going to his home town. He makes himself her logical escort, and when they arrive at their destination he sees her to her door, which is next to his own home.

Greeted warmly by his father, Jack tells him all about the college experiences, and then relates his chance meeting on the train with the young lady next door, whereupon the old gentleman tells him in no measured terms of an existing feud or difference in regard to property rights between himself and the young lady's aunt, with whom she lives. This is confirmed by a note from Rose, who adds in a postscript that while her aunt will never consent to their friendship, she (Rose) will walk in her garden every evening. Jack takes no interest in the first part of the note but readily takes the hint in the P. S. and watches over the garden wall for Rose's appearance after dinner.

Walls are not made high enough for Cupid's flight, and the young lovers soon get together and arrange a plot to get Jack's father and Rose's aunt together. Rose writes a note to Jack's father, saying her aunt is in love with him. Jack writes a note to Rose's aunt saying that his father is in love with her. Jack drops the note from Rose in the garden where his father will find it, and Rose drops the letter from Jack where her aunt will find it.

mother calling for her father and how she went for him. The Duke is so touched by her simple and honest plea that he signs a pardon for her father and hands it to an officer to carry in haste to the place of execution, to which the soldiers are now taking the prisoner. Mounting a horse and lifting the little girl into the saddle, they ride at top speed to where the death sentence is about to be carried out, just in time

meet. Well, May, under a subterfuge, gets December to go an errand for her, as does June with October, so when the Autumn months return they find the Spring months in their proper order of sequence, side by side, so there is nothing left for December and October but to make the best of it, and folded in each other's arms they set the fatal—that is the festal day for some time in November.



to stop it. The child, handing the pardon to the Captain, rushes into her father's arms, cries: "Papa, you are saved!" while he clasps her in his arms and weeps for joy.

### BIOGRAPH CO.

"NEVER AGAIN."—Dear Friends, avoid two things in life—first, being a peacemaker, despite the promised beatitude for such an act, for you will always get the worst of it; second, helping a friend to wreak revenge, for though you incur their favor, it is bound to result calamitously for you; in other words, "don't butt in." Clarence McKnight and Felix De Gross are rivals for the heart of pretty little Letitia Mooney, but it is evident that Clarence is the favored one. However, Letty becomes jealous of her cousin, who seems to have a feeling down in her heart for Clarence, and engages his attention whenever she gets the chance. Letty determines to pay him for this fancied wrong by going boating with Felix. As an oarsman, Felix is a bit weak, and colliding with another boat tumbles over, carrying the oars with him. This leaves Letty in the oarless boat at the mercy of the tide. Clarence, who has followed, appears in another boat and rescues the fair one from her perilous position by taking her aboard his boat, rowing her down the stream, while they settle their little misunderstanding. This effected, they come back to find Felix still diving after the lost Letty, who, he imagines, is at the bottom of the lake, feeling sure she went overboard when he did. So you see the reward received by Felix for being an accomplice in Letty's pique was a serious ducking and almost a flogging, for his terror has caused others to jump overboard to the rescue of the missing girl.

"MAY AND DECEMBER."—As water seeks its level, so affinities will find their own, no matter what the conditions. The quartette comprising this story are of ages as the months are to each other. June, a young college boy, finds his resources in depletion, and to improve his financial condition, proposes to October, a wealthy spinster of the "where-is-he" stage, and is accepted with avidity, and so these two soul "mis"-mates start their engagement inning. Later, December, a wealthy old bachelor, proposes to May, a pretty Miss of eighteen, and the promise of fine gowns, jewels and automobiles, so dear to the heart of the fair sex, induces her to accept with half-hearted tolerance, hence they also start the engaged period. Everything goes finely until the quartette

"THE MARKED TIME-TABLE."—There is nothing so holy as a mother's love, and yet it may breed disaster. How often do we see a young man vicious and reckless, all because of the advantage he has taken of the kindly indulgence induced by his mother's affection for him. One would suppose that such love would prove talismanic and lead its object to flights worthy of it, but alas, not always. Mr. John Powers, a broker, and his wife are at breakfast, awaiting the appearance of their only child, Tom, a young man of twenty-two. Glancing over the morning paper, Mr. Powers is astounded to read the heading: "Wild Prank of Spendthrift Youths. They wreck a tenderloin bar and then settle with proprietor—Tom Powers the leader." At this moment, Tom appears for breakfast and receives a severe reprimand, for this is not the first unsavory incident that has been brought to the father's notice, his mother always having been the intercessor in the quarrels between father and son, her love for the boy being the power. Despite the scolding he has received, he brazenly asks his father for money. This, the father sternly refuses, and the boy goes to his mother, who gives it to him, begging him to mend his ways, which, of course, he promises to do. However, it is the same thing over again. He goes straight to the gambling parlor, where he loses it all. To make matters worse, he receives a letter from a companion, stating that if he doesn't pay him what he owes, he will make trouble. Here, he faces more disgrace, so he appeals to his mother, who, in turn, appeals to the father, but in vain, Tom is now beside himself with terror, and learning that the father is to leave on a midnight train for another city to transact a business deal, having the large amount of cash with him, the boy forms a desperate plan. Knowing his father will have several hours to wait before train time, he disguises himself to burglarize. The mother, seeing the burglar at the window, and not knowing his identity, secures the money from the wallet while the father dozes, relying upon the chance of the burglar being blamed for it. To deceive the burglar as to the contents of the wallet, she places in it in lieu of the money, the marked time-table they have been consulting. They boy now enters and in extracting the wallet, arouses the father. An alarm is given and word received that a suspect has been caught. You can readily imagine the amazement of the father when he is called to identify the suspect, his own son. The wallet is shown and one glance at its contents—the market time-table—reveals to his mind the truth. Turning to the police, he denies the property as being his, nor does he identify the suspect. Returning home, he asks his wife for the return of the money, which she does, not daring to look in his face. But he realizes her feelings, and takes her in his arms, knowing that her maternal love overwhelmed discretion. At this moment a messenger enters with a note which reads: "Dear Father and Mother: Good-bye. I am off for another land to start a new and better life. Forgive me if you can. I shall return worthy of your name. Your son Tom." The subject is a lesson to parents who do not fully realize the contaminating influence of city life.

### EDISON MANUFACTURING CO.

"BOOTLES' BABY."—This is one of the clear, straightforward and tenderly appealing stories for which the Edison Company is becoming noted; also one in which the influence of a little child forms the principal theme.

The child is the daughter of two young people who are married unhappily, the father an officer in an English regiment, the "Scarlet Lancers," in which a young man bearing the euphonious nickname of "Boo-



The plot works to perfection, and gradually the old folks are desperately in love with each other, and in honor of their betrothal, as well as the engagement of Jack and Rose, the old gentleman gives a dinner at which the four happy souls toast each other and weld the union of the houses of Jack and Rose. Jack and Rose will be the flowers of the wedding day.

"BY THE FAITH OF A CHILD."—Delaying his return to guard duty, Stephen, an Austrian soldier, is anxiously watching by the bedside of his dying wife. He gets to his post in time to take the place of the retiring guard. While he keeps sentinel, his little girl comes to him to tell him that her mother is dying and is calling for him. A war within himself is waged betwixt love and duty. Love wins, and, though it means martial punishment, he leaves his post and runs to see his wife before she dies.

He arrives just in time to bid her a last farewell, and while bowed down with sorrow a detachment of soldiers comes to his home and arrests him for breach of military discipline. He is tried by court-martial and sentenced to death. His little girl, who is now left in the care of a friend, loves her father dearly and constantly prays for his reprieve, and is determined to intercede in his behalf. Inspired with child-like faith that her father will be saved, she goes alone to the Grand Duke Otto and appeals to him for her father's pardon.

The Grand Duke listens to her story about her dying



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## THE FILM INDEX, \$2.00 Per Year

ties" is a popular member. The young mother of the child, desiring to keep her vow regarding the secrecy of her marriage but unable to support her baby, decides to leave it in the father's rooms and force him to provide for it. By mistake she enters the wrong door and leaves the child in the room of "Bootles," much to that young gentleman's surprise when he finally appears upon the scene some time after and finds the baby snugly tucked away in his favorite arm-chair.

"Bootles" is naturally somewhat awed at the new honor thrust upon him and, not knowing just how he should act under the circumstances, summons his boon companions of the regiment to advise him. The father of the child is among the group that gathers about the bedside where the little girl sits enthroned, but he decides to keep silence and leave "Bootles" to care for the child or dispose of it as he chooses. Our hero, after a further conference with the Colonel of the barracks and the latter's good wife, decides upon the former course and assumes the guardianship of the little foundling, who rewards him by proving a most companionable and lovable little lady.

Two years later, at a house party where "Bootles" is spending some time, there comes a strange young woman as the secretary or companion of one of the titled guests, and though she keeps her own counsel we realize at once that she is the mother of the little girl. And then fate takes a hand and makes our friend "Bootles" fall desperately in love with the unassuming little secretary. It nearly breaks his heart when she acknowledges her love for him but tells him that she may not marry him.

Then the scene shifts to a gentlemen's race, in which the father of the child meets with a fatal accident. Before he dies he confesses his relationship to the little girl but not to her mother; and so, when "Bootles" receives a letter in a strange hand from a woman who tells him she is the child's mother and asks for her return, he prepares to give up the little one about whom his heart strings are closely woven, and takes her to the address given in the letter. Of course he meets with a surprise there, but it is one of those surprises which not only makes him happy but makes the spectator feel quite proud of having known it all along.

Another specially selected cast augments the splendid work of the Edison Stock players and seems likely to make the film one of the most thoroughly popular of the season.

"THE JUDGMENT OF THE MIGHTY DEEP."—This picture is filled with the salt air of the ocean and

abounds in strong dramatic situations enacted by actors of sterling worth—situations strong, powerful and intense as the mighty ocean, which is the background of the entire picture, and which lends to it a terrible impressiveness. Here is shown the world's old story of man's fight for his mate. All the old storms of passion and love, hate and revenge are swept along to a terrific climax beside the breakers of the rock-bound shores of a fishing village.

Nestled in a little cove off the mainland stands a small fishing cottage in which lives an old and blind net-maker with his lovely daughter. With willing hands she works and toils for her father's blind eyes through snow and storm, till bright womanhood stands waiting for the touch that will make her day-dreams come true and real. There are two fishing lads who in their crude way long to be the prince of her dreams. Staunch friends and dory mates are they, but one is destined to hold the prize while the other's heart is crushed and filled with hate at the revelation that his love is spent in vain. It is down by the sullen sea that the luckless one pours out all the pain and suffering of a hopeless struggle, but the waves only toss and play around his feet and seem to mock at his misery—till suddenly the thought springs into his mind:

"You may laugh at my misery now;  
You shall sing his funeral dirge."

The sea hears and only dances the gayer, with never a hint whose funeral dirge she will sing.

Knowing that his mate is going to row to the mainland at night to buy for his lassie a gift of a gold ring, the rejected suitor stealthily removes a board in the bottom of the boat and with infinite care replaces it—in such a way, however, that while his mate is rowing his feet will force the board out, and in no time the boat will fill with water and sink. Gloating over his villainy, the thought strikes him that by chance his friend might choose the small boat near by and thus deprive him of his revenge. To make sure of his victim he throws away the oar locks of the small boat, and leaves the rest to time and chance.

The old ocean is beginning to boom upon the rocks and mutter of a coming storm when down the beach comes the blind net-maker's daughter, to row across to the mainland for supplies for her father. Finding the oarlocks of the smaller boat gone, she steps into the fatal boat and shoves out into the sea, with never a thought of danger. A half hour later Fate brings the two men to the beach, one with a light heart to row across the bay for a token of love and plighted troth, the other to witness and gloat over the fulfillment of his revenge.

But what is this? One of the boats is gone and the

other is practically useless. And the mighty ocean sings forth its solemn song of the coming storm. Quickly the lover hastens off to procure some oarlocks while the other stands facing the terrible truth—that he has planned the death of the very being he loves! In his wild delirium of remorse and sorrow he leaps into the practically useless boat and starts forth out into the ocean to try and save from an awful fate the woman he loves.

Far out at sea can be seen the girl calling for help. Slowly her boat sinks deeper and deeper into the water, while she frantically tries to keep it afloat by bailing it. Her efforts are in vain, however. The water reaches the boat's edge the boat seems to hesitate a moment and then slowly sink—and night, merciful night, hides the awful spectacle from view.

An hour later and the waves come rolling and tossing in their storm-tossed rage against the rocks. A human form can be seen now and then on the crest, and soon out of the scething, hissing foam crawls a torn, bleeding, battered form of a man. Slowly and painfully he drags himself across the beach to the cottage of the blind net-maker and falls fainting at his feet. The old man revives him, and with the solemn roar of the ocean outside as a fitting accompaniment of the awful narrative, the fisher lad tells of his villainy, his revenge and of the daughter's plight, then falls unconscious to the floor. A long silence, and the blind fathers calls for an answer to his plea. In his anger and blindness he tears at the man's breast for a word of comfort. "Where is my daughter? Speak!" Silence and darkness are his answer: the lips that breathed the cruel message to the aged man's ears are closed forever in death. He is alone—alone with the dead; and the sea and wind howl forth their cruel dirge of death and suffering.

The old, blind sailor staggers forth into the night. His cries are heard along the storm-beaten shore—the waves break around him. At last his feet strike something soft and warm. He has found her—his daughter! Slowly he drags her back to his lonely cabin, and joy is in the old man's heart when her lover comes, and with care and tenderness she is brought back to life. But there lies the other one cold in death! The two young lovers reverently cross his hands and kneel in prayer. The old blind net-maker holds his peace and they never know but that the fisher lad had given his life for the girl he loved. Only the solemn sea and the blind man know, and they keep their secret well.

This picture is as strong and powerful a sea story as has ever been told, and will draw the warmest praise for its high photographic qualities and intense, dramatic situations.





# · Essanay Films ·



## THIS STRONG DRAMATIC OFFERING

Release of Wednesday, June 22

### "A Victim of Hate"

(Length, approx. 988 feet)

This is another big social drama from our Chicago studios.

Don't overlook it.

Handsome posters from your exchange or from us.



"A VICTIM OF HATE"

## THIS WEEK'S WESTERN FEATURE

Release of Saturday, June 25

### "The Forest Ranger"

(Length, approx. 969 feet)

This is an intensely dramatic story of the ways and wiles of Western timber thieves and the dramatic episodes of the forest ranger, Uncle Sam's protector of forests.

Don't linger—book it *now!*

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CHICAGO and LONDON, 5 NEW COMPTON ST. W.C.

### ESSANAY FILM MFG. CO.

"A VICTIM OF HATE."—Harry McAllison, a degenerate young man, is in love with Dorothy Van Hagen, a very close friend of his sister Gladys. As yet he has never made a proposal but has worshipped her secretly from afar. The day our story opens, however, when he finds Dorothy and he alone in the latter's library, he weakly confesses his love and endeavors to take her in his arms. She reproaches him and tells him she does not love him. Then Gladys enters, she bows her adieu, and goes out.

The following evening Harry and his sister attend a party at the Van Hagen's. During the evening Harry haunts the presence of Dorothy much to her dislike and nettles him in refusing to give him a dance and then straightway offering her arm to young Algernon Trevost, her sweetheart. McAllison watches

the woman he loves to visit No. 996 Rennert Street at nine o'clock that evening. The other note to Dorothy dispatched shortly before the appointed time asks that she call at 996 Rennert Street where Gladys McAllison is suddenly taken ill. The note is signed by Harry McAllison.

This plan, carefully pre-arranged and timed and is denounced to the minute, works out smoothly. Dorothy unsuspectingly enters the trap and is denounced by Trevost, who believes her to be an habitue of the place. In her innocence and misunderstanding she stumbles bewilderingly about the room and is soon surrounded by a crowd of flashy women. Trevost, unable to stand it longer, runs from the place and McAllison, who from a quiet corner has watched all, runs forward and catches Dorothy in his arms. She has fainted. He carries her out and places her tenderly in a cab, giving the driver her address.

The next day a note from Mrs. Van Hagen, urging Gladys to call on Dorothy immediately, is received by the latter. At the Van Hagen's Gladys sees Dorothy, who has suffered a severe nervous shock from the ordeal and who is confined to her bed. Dorothy is too ill to explain and Gladys in departing has received no hint that her brother was implicated in the hateful conspiracy.

A few days later, Harry, who has suffered an excruciating remorse, makes a confession to his sister, explaining that it was he who caused the separation of Dorothy and her lover. He wants her to intercede for him with Dorothy and to win her forgiveness.

Gladys is horror stricken and finds explanation for the note received by her earlier in the day from Mrs. Van Hagen. It reads:

"My dearest Gladys:

"Dorothy is still too weak to talk of the sad events of a week ago, but Mr. Trevost is now convinced Dorothy was the victim of some horrible plot. He will call upon you in hopes you can help solve the mystery.

"Mrs. Anna Van Hagen."

A moment later Trevost is ushered in. After a few words Harry comes in and confesses to Trevost that it was he who invented the scheme of Dorothy's downfall. The outraged lover is hardly able to resist the temptation to choke the degenerate perpetrator of the monstrous outrage. Gladys pleads with him and he bows to her and goes out.

A few moments later Harry and Gladys drive to the Van Hagen residence and are ushered into the presence of Dorothy. Dorothy forgives him and he and Gladys depart.

Young Trevost then enters and taking his sweetheart in his arms tenderly presses a kiss to her lips. The reconciliation has been established.

"THE FOREST RANGER."—The scene in a backwoods hut, the home of Dave Barlow and his stepdaughter, Anna. Barlow is one of a party of timber thieves who have been working stealthily and to good profit in the government forest reserves on which property they live. Barlow and his crowd have assembled and are preparing to make another cutting. Anna tries to persuade her father not to commit the crime, describing the penalty which means imprisonment if he is caught. He is abusive and the crowd goes out.

The next scene shows them, marking certain trees which are to be cut.

We leave them here and show the office of the United States Marshal of the district. A letter has just been received, stating that timber thieves are busy on the government land. After reading the letter the



marshal calls one of his deputies, gives him the assignment to run down the men, and the latter leaves.

We next find Charles Wentworth, the deputy reconnoitering about Barlow's place. Satisfied that this latter is one of the miscreants he goes to the door and knocks. The door is opened by Anna, who, being questioned if her father is in, opens the door to the stranger and invites him in. Barlow, who is half drunk, greets him with a nod and Wentworth asks for a night's lodgings. Barlow is suspicious but gives an affirmative answer and some time later ushers the guest into a spare bedroom.

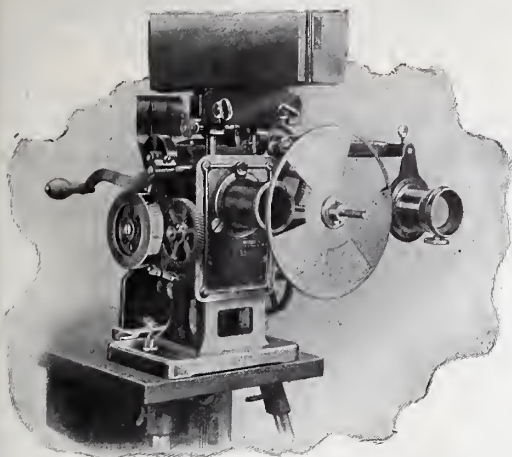
During the night Barlow, convinced that Wentworth is a spy, resolves that "dead men tell no tales" and



them with envious eyes, and intense feeling of hatred in his heart. A moment later Trevost and Dorothy enter, seek a secluded spot in the conservatory, but within view of McAllison and exchange kisses and caresses. A scene follows in which Dorothy orders young McAllison from the house.

The next day McAllison, still smarting under Dorothy's reproach racks his brain for some method of revenge. Suddenly a plan frames itself in his thought. He knows of a certain gambling resort, notorious for its wickedness and vice, to which he plans, by a clever ruse, to lure Dorothy, at the same time, dispatching an anonymous note to Trevost, explaining that if the latter desires to know the real character of





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that a dead forest ranger is much preferable to a living one. He steals quietly to Wentworth's door, tries several keys and forces an entrance. But Wentworth, who has heard the rattling of the key is prepared for him and when the latter opens the door he finds Wentworth's gun covering him threateningly. Barlow makes the excuse that he had left a hat in the room and wanted to get it without awakening his guest. Wentworth sees the scheme, tells him to take the hat and get out, emphasizing his desire for solitude by again pointing the pistol at his host.

An hour later Barlow returns with the rest of the crowd of timber thieves, explaining to them that he has the spy at bay.

Anna now awakens, hears the men crunching about below and slips quietly down stairs. She suspects the plot and resolves to save Wentworth, who had shown his kindness to her during the evening.

Stealing out of another door, she mounts her father's horse and rides like mad to the office of the U. S. Marshal. There she communicates the news and her fears for Wentworth's life and begs them to come with her immediately and with all haste to save the man's life.

Returning to Barlow's place, the men have quietly entered, then with a rush they attack Wentworth's door and before he can lay hands on his revolver, seize him, bind his hands and drag him out of the room.

Drunk and unsuspecting that Wentworth's rescuers are now close upon them, Barlow and his crowd torment the captive and finally draw straws to see who will have to do the job. Barlow gets the fatal straw, and, ordering Wentworth to strike a position on the opposite side of the room, raises the pistol and is about to fire when the outer door bursts open and the marshal and his assistants, followed by Anna, enter the room. The entrance is timely and effective. Wentworth is saved and the timber thieves, securely hand-cuffed are dragged from the room.

Wentworth's heart stirs with love for the girl who has saved his life and there and then he proposes and is accepted.

### GAUMONT.

(George Kleine.)

"PRINCESS AND PIGEON."—Loy's only possession is a white dove, which is greatly admired. Miss Jehanne seeing the bird, sends her servant to enquire the price, but Loy replies that he would rather die than part with his pet. Miss Jehanne does not consider herself beaten; she writes to Loy congratulating him on his poetical efforts and inviting herself to dinner. Unfortunately, Loy has no money to provide the meal—the only thing is to cook the dove. He calls in a neighbor, asking him to prepare the dinner. Miss Jehanne arrives, and tells Loy of her desire to buy his dove. He is heartbroken. His friend then tells him he had not the heart to kill the dove, but replaced it by a parrot. He brings in the dove. Loy cannot part with it, and Miss Jehanne is obliged to take both Loy and the dove.

"HERCULES AND THE BIG STICK."—1. Hercules discovers an excellent method of tanning the skin of the Nemean lion.

2. Without effort he cuts off the seven heads of the Lernean hydra.

3. With equal ease he captures the wild Boar of Erymanthus.

4. He checks in dexterous manner the flight of the golden horned and brazen hoofed deer of Menale.

5. When the fantastic birds of the Stymphalian Lake play tricks upon him, he quells them with one movement of his hand.

6. Now he destroys the terrible Amazon troop and takes their queen, Hippolyte, prisoner. When he begins to fall in love with her she escapes and goes to the infernal regions.

7. He forces the river Alpheus to give all his water to clean Augeas's stables.

8. In the meanwhile, he has an encounter with the

Cretan bull, subsequently killed by Theseus at Marathon.

9. As the wicked king Diomedes is in the habit of giving his visitors to his horses for food, Hercules forces these noble steeds to taste their own master's flesh.

10. Hercules, not at all troubled by the three bodies of the giant Geryones, gives them a bad quarter of an hour.

11. Relieving Atlas for a moment of the burden of the Heavens, Hercules persuades him to cast down the golden apples of Hesperides and appropriates them for his own.

12. At last Hercules finds a way of recapturing Queen Hippolyte. By bribing with sausages Cerberus, the dog on guard at her cave, he obtains admittance and makes her his wife.

"DOES NEPHEW GET THE CASH?"—An old millionaire is entertaining some very ragged guests on the occasion of his birthday, when his nephew, dressed in immaculate style, arrives to wish his uncle "many happy returns," etc., and perceives the crowd of loafers. The uncle tells him that if he wishes to remain his heir, he must treat the poor with kindness. The nephew has his obedience put to the test shortly, for uncle assumes various disguises to see for himself how his nephew is behaving.

Everything is going swimmingly for the latter, until one day an old beggar woman pleads for alms. Thinking she may be the uncle in disguise, he takes her home and gives her something to eat. While she is thus engaged, the uncle arrives for a short call. He is delighted to find the nephew at so charitable an occupation, but is still suspicious.

He bids farewell, but while the nephew is absent for a moment he returns and quickly changes places with the woman, disguising himself in her shawl and bonnet. Meanwhile the nephew and his valet return, and feeling certain that this cannot be the uncle, the two commence a furious onslaught on the supposed woman. The nephew's horror and dismay can be better imagined than described when, removing the shawl, his uncle's well-known features were disclosed, and he promptly informs the youth that he is disinherited.

"LAKES AT EVENTIDE."—Along the shores of the lake in row-boat: Unfolding to our vision a magnificent panorama of flower covered banks backed in order by forests, table lands and snow capped mountains.

The Monks on the open road: Laying before us a beautifully toned pastoral scene, such as Breton and Millet delighted to put upon canvas. Our study is however, in motion.

The Abbey of Hautecombe: Moss covered ruins, surrounded by high walls festooned with vines and crowded by mammoth old trees.

The tomb of the Dukes of Savoy: Only a little way along in the panorama we see the ivy-clad towers of these historic buildings, then seemingly glide out onto the surface of the lake, where we observe the

Eventide: A final glorious poem of nature.

### URBAN-ECLIPSE.

(George Kleine.)

"A CHILD OF THE SQUADRON."—Country inn. Farm boy cruelly treated, refused food and given a man's work. Dragoon arrives and produces order for release. Friendship between soldier and lad. Inn stables. The friend's interrupted meal. Dragoon's suspicions aroused. Sends boy to scout. Inn parlor. Officer spy arrives. Buys plan of country and disposition of troops from farmer.

The transaction is witnessed by boy, who reports to the dragoon. Bivouac of troops. Sleeping men aroused. The lad guides them to the inn, which they surround. Officer and landlord captured.

Reserve troops led by Vivandiere, who tells the squadron of the lad's loyalty. Enthusiastic response. The lad is adopted as "The Child of the Squadron."

"AN EXCURSION INTO WALES."—Touching six points of interest in less than ten minutes and seeing just enough of each.

1. Chester: The old Chester and River Dee; the main street of the city; the Cathedral; the bulwarks and the Phoenix Tower.

2. Conway: The castle; the suspension bridge.

3. Menai Straits: The Menai Straits separate the Isle of Anglesey from Carnarvonshire.

4. Britannia Bridge: Tubular bridge extending over Menai Straits.

5. Llandudno: Arrival at the railway station; the sea front; ocean scenery.

6. Llanberis Falls: An excursion through Llanberis Pass; the celebrated falls.

### LUBIN MFG. CO.

"THE ROAD TO HAPPINESS."—Rhoda is a sales-girl, one of the victims on the altar of trade. The heat of the long summer days, the incessant lifting and measuring and the aggravation of unreasoning customers all help to bring about the break down that attracts the attention of the welfare secretary of the store. Rhoda has her vacation time advanced and with the prospect of a glorious two weeks at the



store's vacation home in the country she leaves the overlike boarding house for the station. Arrived in Clermont the horse ran away on the road to the home and Rhoda is rescued by Dick Phelps. The friendship thus formed grows rapidly to the delight of the other girls. Maggie, one of the impish little parcel wrappers, takes a special delight in ridiculing the rural lover and as a joke manages that a supposed love letter shall fall from his pocket to be discovered by Rhoda. It looks for awhile as though Rhoda had turned to retrace her steps along the road to happiness, but Dick courageously saves Maggie from drowning and in gratitude the girl explains the plot and Dick goes in search of Rhoda to make it up.

"THE MOTION PICTURE MAN."—The things that happen to the photographer are sometimes much more amusing than the picture he is making and plenty happened to the man who turned the machine for the exposure of this film. An angry woman objects to her doorstep being used for one of the pictures and the players are showered with water thrown from an upstairs window. A kiss misplaced makes a lot of trouble and an energetic citizen overlooks the camera making a record of a street fight and telephones for the police. For several hundred feet the troubles are recorded, the incidents of the supposed picture being so diverse that the audience wonders what it is all about. They are getting interested in the mimic play and wonder if it is a real production or merely a succession of fanciful scenes planned to show the troubles the picture maker has. Just about this point



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OF PICTUREDOM

there is a break and there begins to run a short comedy in which the scenes the photographer was endeavoring to make are now shown in their proper order and with a few additional scenes to make a short farce. Two gay old boys meet a couple of charming girls and go to the park as a prelude to dinner. They have their photographs taken on postal cards "while you wait" and wander off in search of more fun, while the plate is being developed. The wives happen along and stop to look at the photographer's stock. He is just finishing off some cards and they are angered—though not surprised—to find their recreant spouses with two good looking girls. They hide until the quar-



ter returns and then follow them out of the park where the day of reckoning soon comes. The farce is lively.

"POETICAL JANE."—Jane calls herself a genius but editors have learned to call her something very different, for Jane is determined that she shall be given opportunity to please the public with her printed poems and the editors are certain that the poems will not please. Jane goes to see the newest editorial victim with the latest product to her own version, but to the harassed of the office she makes her way along a cornice and comes in through the window. It is too much. Since she won't stay locked out the editor locks her in and heads for the Country Club in his auto. Jane "hooks on behind" and just as the editor is congratulating himself that Jane has been given the slip she bobs up serenely and reads him some more of her rhymes. Madly the editor dashes across



the lawn with Jane in hot pursuit. She follows him over hill and dale, reading more poems whenever she gets within speaking distance. At last the editor capitulates, but not in promising to print the poems. Instead, he falls in love and marries Jane upon her promise that she will never write another poem.

## KALEM CO.

"THE WANDERERS."—Scene I.—The scene opens with a view of the barren room in the Italian quarters where Floretta and her grandfather, Antonio, have been living. Floretta is awaiting his return. A knock is heard and the landlord enters. He roughly demands his rent. Floretta tells him her grandfather is out now getting the money. After repeated threats the landlord leaves. Floretta sees Antonio approaching and sets about preparing the frugal supper. Antonio comes in. He is slightly intoxicated. Floretta tells of the landlord's visit and asks him if he has the money for the rent. Antonio slowly turns out his pockets. Not a penny. His visits to the taverns on the road home have emptied them. Floretta bursts into tears. The landlord again enters and demands the rent. Antonio begs for a little time, but the landlord tells him that unless the money is forthcoming out they go. He slams the door as he leaves. The old man is downcast for a moment. He looks at the door, then at Floretta and wipes away a tear. But his naturally hopeful disposition knows no grief for long. With a shrug of his shoulders he tells her not to mind. They will go out in the road where they can wander from town to town of their own free will, playing and dancing. Floretta busies herself packing

their few things. With a cheerful wave of his hand Antonio goes out. Then Floretta's face changes, for she knows her grandfather's weakness and dreads the effect of freedom of the road will have upon him. With a last sad look of hopelessness around the little room she follows her grandfather.

Scene II.—Along a deserted road come the two wanderers. Poor Floretta, unaccustomed to the hardships of the road, moves dejectedly along. Behind her comes the old grandfather. He glances at his granddaughter and shakes his head as if blaming himself for compelling his dear Floretta to lead such a life. Then his old, irresponsible nature comes to his aid. With a shrug of his shoulders he passes on.

Scene III.—Before a little public saloon in the next village they stop. Antonio begins to play while Floretta dances. The crowd of loafers from the saloon come out to watch her. Now she passes her tambourine and a few pennies are thrown in. They are about to pass on when a drunken loafer, seeing Antonia pocket the money, invites him in for a drink. Floretta pleads with Antonio not to go but he reassures her that he will be out immediately, and after telling her to rest on the bench, he goes into the tavern. Floretta, left alone, leans her head against the bench and weeps in deserted loneliness.

Scene IV.—One hour has passed. Floretta, tired of waiting, has fallen asleep. The sound of a scuffle awakens her and she starts to her feet as the form of the drunken loafer comes flying through the doorway of the saloon. A muscular young bartender follows him and assists him to a hurried exit. Floretta timidly asks the bartender if her father is still in the saloon. He nods his head. She begs him to bring him out. He goes in and returns with the now thoroughly intoxicated Antonio. Floretta leads him away, her slight form shaken with the violence of a racking cough.

Scene V.—Another week has passed over the heads of the wanderers. Poor Floretta has grown weaker and weaker with the passing of each day but has bravely tried to keep up for her grandfather's sake. But her feeble strength now falls entirely. Antonio picks up her slight form and carries it to the shelter of a little clump of trees by the roadside. After building a fire he attempts to lift her to her feet. But she sinks back helplessly. Antonio, now in terror, kneels and prays earnestly to Heaven to spare his little Floretta. Turning to Floretta he sees she has fainted. Almost frantic with fear he remembers seeing a doctor's sign in the last village they had passed through. He examines his hoard of pennies. Yes, it is enough. Picking up the unconscious form of Floretta he starts back towards the village.

Up to the doctor's gate comes Antonio with his burden. After a moment's hesitation he mounts the steps



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and rings the bell. The doctor's wife opens the door and admits him. He lays Floretta on the sofa. The doctor comes in from his study. A word of inquiry. Antonio points to Floretta and offers his few pennies. The doctor waves them aside and bends over the unconscious girl. His manner grows as his examination continues. Finally he lifts his head and says: "Too late. She is dead." Antonio stands for a second in frozen horror then he frantically refuses to admit the truth of the doctor's statement. Lifting up the body he begs and implores Floretta to answer him. No response. Slowly and tenderly he lays down the lifeless body and with the tears streaming down his cheeks he gives way to his anguished grief.

Scene VI.—After Floretta is laid away Antonio wanders on sad and lonely. One night he is eating his meal seated before his fire by the roadside. His thoughts are on his lost Floretta. From the smoke appears a vision of her. With a glad cry of Floretta he rises to his feet. She holds out her arms to him. He starts forward but the vision slowly fades from view. With a cry of anguish he sinks to the ground and buries his face to his shaking hands.

Scene VII.—A few days later the old man is playing before the big iron gates of a beautiful home when a little boy, attracted by the music, comes down the path. Antonio holds out his hat. The little boy tells him he has no money. An idea comes to him. He grasps the old man by the hand and leads him up to the lawn where his mother and several guests are having tea. He whispers in her ear but she shakes her head and is about to order the old man away when one of the ladies begs her to allow him to play. Antonio does so. Each of the ladies gives him a coin. Antonio is profuse in his thanks. The little boy then leads him down the driveway and opens the gates for him. Antonio, with moist eyes, bids the little boy good-bye and goes on his lonely way.

Scene VIII.—That night Antonio slept under the shelter of a friendly palmetto tree a short distance beyond. He was aroused by several men rushing by crying "Fire!" Yes, there was the smoke. Could it be the home of the little boy. Off he rushes. At the house the neighbors are trying feebly to overcome the fast spreading flames. From the burning house rushes the mother of the little boy and points wildly towards a window on the third floor. All eyes turn in that direction. At the window appears the face of the little boy who befriended Antonio. He is breaking the glass from the window and crying for help as the smoke surges around him. Back on the lawn his mother is frantically appealing to the men to save her boy. All shake their heads. It would mean death to enter the house now. Here is Antonio. A few hurried words tell him the situation. He starts for the burning house. The men try to hold him back but he pushes them off and disappears in the smoke. Up at the window the little boy has fainted. The window frame

around him is afire. Antonio's face appears at the window. He picks up the boy with a wave of encouragement to the crowd below he disappears back into the room. Just in time, for the next moment a solid sheet of flame bursts from the window. Down at the door the men stand waiting. Through the smoke staggers Antonio with his burden. The boy is in his mother's arms alive and safe but Antonio sinks to the ground lifeless. He has repaid the little boy's kindness at the price of his own life and has gone to join his beloved Floretta.

"THE CHEYENNE RAIDERS."—Scene I.—The mad rush for gold in '49 led hordes of fortune seekers to the Black Hills. This was long before the days of the Southern Pacific Railroad and the only known route to the Black Hills was over the celebrated Santa Fe trail infested on every side by murderous Cheyenne and Arapaho Indians, the most bloodthirsty and daring of their race. And because of the many dangers besetting the Santa Fe trail it was necessary for the gold seekers to engage the service and protection of skilled Indian scouts. Of these the bravest and best known was Kit Carson. As our picture opens we find ourselves in a little frontier town on the edge of the great American desert. It is here that the gold seekers outfit and engage their guides for the long and perilous trip to the mountains. In front of the little roadside hotel is a group of tough characters, among them an evil looking Indian halfbreed. Now we see approaching, a forlorn outfit of gold seekers headed by an old man who looks like a broken down college professor. He is evidently a tenderfoot and the loafers give the newcomers a boisterous welcome. But the old man steps forward timidly and asks where he can get a scout. At this they all roar at the idea of so pitiful a party venturing into the Indian country. Now the old gentleman brings forth his purse. It contains his entire fortune, and he shows that he is able to pay for the services he requires. At the sight of so much money the eyes of the toughs light up. The halfbreed slinks around back of the man with a knife stealthily drawn and is about to plunge it into his body when a stalwart figure leaps forward. The halfbreed is felled to the ground by a single blow. It is Kit Carson, the famous scout. The halfbreed slinks away muttering and Kit Carson picks up the knife he dropped and after showing it to the old gentleman, tosses it after the halfbreed with a warning. The old man is profuse in his thanks when he realizes how he has been saved and begs Kit to guide his outfit to the gold fields. Kit looks over the outfit and as he sees its pitiful character he refuses. But the old man begs and just then a young girl who has remained in the wagon showing only a scared face before this, climbs out and adds her entreaties to those of her father. Kit finally consents and motions to them to follow him. When they have

gone the halfbreed creeps in again. The sight of the money and the sting of the blow have inflamed him and he is bent on mischief.

Scene II.—Across the prairie to the foothills the halfbreed has trailed the gold seekers but Kit Carson's vigilance has kept them safe up to this time. But they have reached the country of the cruel Cheyennes and the halfbreed as he watches the little caravan making its way with difficulty up the slopes beneath him, realizes that what he cannot do alone he may be able to do with the co-operation of the redskins. He sees that the horses are weary and now that the wagon has lost a wheel the party will be forced to camp in this God-forsaken spot for the night. This is the halfbreed's opportunity and he hurries away to look for a roving war party of Cheyennes which he knows to be in this neighborhood.

Scene III.—Above all the American Indians the Cheyennes were noted for their ability to conceal themselves and many stories are told how parties of soldiers have passed within a few feet of hiding Cheyennes all unaware of their presence. We see the halfbreed approaching through the rocks, looking everywhere for signs of his redskin allies but apparently not a sign of one appears. Suddenly he is confronted by a chief in full war paint who appears from behind a rock as if by magic. The halfbreed is startled and lifts his rifle as if to fire but sees it is a friend and the Indian sign of peace is given. Now the halfbreed outlines his plan to attack the goldseekers. The chief agrees but then the halfbreed pantomimes that there are only two of them and many with Kit Carson. The Cheyenne laughs and gives a call, at which a half dozen other Cheyennes appear from their hiding places in an equally mysterious manner. The halfbreed is amazed but shows his satisfaction and when a plan has been agreed upon, they all start away.

Scene IV.—It is apparent that the wagon is broken beyond repair with any materials available. A consultation is held and Kit Carson agrees to ride back to try and find the missing nut. He warns the gold seekers to keep a careful lookout.

And now we see the halfbreed and the Cheyennes watching proceedings from above. They see Kit Carson riding away and it is evident that they know that now is the time to attack. Stealthily they start down toward the little group of gold seekers.

A rush, some shots and it is soon all over. The gold seekers are massacred and the Cheyennes, after capturing the horses, take what loot they want. The young girl is claimed by the halfbreed as his special prize. She is tied and led away and the wreck of the wagon is set on fire and we see the smoke pouring out as the Indian raiders make their escape.

Scene V.—And now we see a little party of U. S. Cavalrymen coming along the trail. The Lieutenant stops and dismounting picks up the nut which Kit Carson had been seeking. Now Kit himself rides up, and





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after greeting the soldiers tells how he had been riding along the trail looking for this very nut. But now Kit hears the distant shots. Instantly he realizes what is happening and asking the assistance of the soldiers he rides madly back.

We see the party at full gallop as they hurry toward the scene of the attack.

But alas, it is too late. As Kit and the soldiers gallop up, they come upon the smouldering remains of the wagon and see the rigid bodies of the poor gold seekers. The girl's body is not there. Kit knows what it means and so do the soldiers. Kit asks the men if they will join him in a vow of vengeance. They eagerly agree and with raised hands and bared heads they vow to rescue the girl and punish the Indians or die in the attempt.

Scene VI.—With a full realization of the awful fate of the young girl Kit Carson and his allies are hot in pursuit of the murderous Cheyennes. The Indians seeing that they cannot make their escape with the girl determine to kill her and the last man, the half-breed, who has been dragging her along, draws his tomahawk and is about to dispatch her when we see Kit Carson rise in his saddle and take aim with his trusty rifle. There is a puff of smoke and the half-breed falls dead. The rescuers come up and Kit lifts the half unconscious girl to his saddle while the soldiers continue their hot pursuit.

Scene VII.—The Indians seeing that they cannot escape are firing at the distant soldiers, but their ammunition is about gone and they know the end is near. Only one has any shots left and while he is keeping the soldiers back, the remaining Cheyennes hold a brief pow-wow in which they are addressed by the Chief, who tells them they have got to die and that they may as well die as warriors rather than be captured and killed by white men. The Indians agree and all fall back.

We now see them at the edge of the precipice. As the one Indian continues to load and fire, each Indian sings his death song and then leaps to his death over the precipice. When the last Indian is left he fires his last shot and then follows his companions. The soldiers then rush up followed shortly by Kit and the girl and all look in amazement at the depths below. Change to scene below showing the bodies of the dead Indians and then back to the top where we see the girl on her knees thanking God for her escape, while Kit and the soldiers stand by with bared heads.

### MELIES NOTES.

The percentage of comedy releases is about one in five, and these pictures are always eagerly snapped up by the exhibitors, especially when

the release happens to be a Melies Cowboy comedy.

Last week that firm turned out "A Texas Joke," which is a screaming story of a joke played by some cowboys on their foreman, and the way in which he turned the laugh upon them. There is some of the ideal Texas scenery, many of the familiar types, some fast riding and a pretty girl or two. Don't fail to get this one.

Melies has a great double feature for the release of Thursday, June 23. It is a drama of the love of a cowboy and an Indian for the daughter of an Indian chief, with a fight for the possession of the maid in which the right man wins. This picture is called "White Doe's Lovers" and the opening scene, where the Indian maiden is shown sailing a birch-bark canoe down a stream, is alone worth the price of admission.

On the same reel is 280 feet of a screaming comedy, "The Stranded Actor," wherein this dilapidated Thespian is made to dance for the delectation of a half-drunken crew of cowboys, who show their good nature and generosity when it is disclosed that the actor is trying to reach the bedside of his sick child.

"The Ruling Passion" is a great comedy drama of Mexican life by the author of "The Seal of the Church," and "The Pale Face Princess." This will be the release of June 30th and will be followed by another cowboy comedy, entitled "The Little Preacher."

Melies has justly won the reputation in the last few months of turning out the most consistent western pictures now being shown, and his working staff near San Antonio includes fifty native cowboys, who furnish their own horses and equipment. Watch for the great riding picture soon to be released, "The Postal Substitue."

### NEW ROSEVILLE, CAL., THEATRE.

H. C. Baker, who owns the block on the east side of Lincoln street, from Church to Pacific streets, Roseville, Cal., has decided to erect a concrete building on the site now occupied by the Western Hotel annex, to be used as a first-class theatre. When completed the theatre will be one of the best equipped in California. It is

expected that motion pictures will be one of the leading attractions at the new theatre and only the best class and current pictures will be shown. The auditorium will be on the ground floor, and an imposing front entrance will be built. The seats will be raised so that the view of the stage from any part of the house will be unobstructed. What the cost of the new building will be has not as yet been determined.

### NEW THEATRICAL SYNDICATE.

Henry E. Jodion, proprietor of the Grand motion picture theatre, Indian Orchard, Mass., has organized several motion picture theatres in that section of the "Bay State," which will be under the management of the United Motion Picture syndicate. The syndicate includes the Gilmore and Grand theatres, of Indian Orchard, Palace theatre, Thompsonville, Mass., and De Gray's theatre in Chicopee Falls. There are five other theatres about ready to enter the syndicate just so soon as suitable accommodations are made.

The representatives of these theatres met June 11 and elected the following officers: Henry I. Webber, Springfield, Mass., president; J. A. Lemieux, Thompsonville, Mass., vice-president; A. Archambeault, Holyoke, Mass., secretary; Elmer De Gray, Chicopee Falls, Mass., treasurer, and Henry E. Jodion, Indian Orchard, Mass., general manager. George L. Palmer will act as the manager of the Springfield office.

### OTTO HAAS BUYS ANOTHER THEATRE.

Otto Haas, proprietor of the Theatro, Charlotte, N. C., has purchased from J. F. Newell, the Star theatre, at No. 27 West Trade street, and will start running another picture theatre, just so soon as alterations can be made. Mr. Haas has been running the best motion theatre in Charlotte for the past two years and caters only to best people in the city.

It is the purpose of Mr. Haas to install a ventilating and cooling device in the theatre as well as putting new chairs and also a new up-to-date machine.



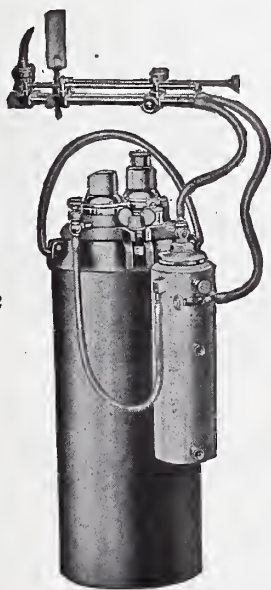
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## Among the Exhibitors



Charles Scholl, one of the proprietors of the Bijou moving picture theatre, Allentown, Pa., sold out to Raymond Spalding, May 23. Messrs. Maxwell and Scholl have purchased the new picture theatre in Emaus, Pa. They took possession June 1.

The Chambersburg, Greencastle and Waynesboro Trolley Company have leased the Cold Spring park to a Baltimore firm, who will run moving pictures and vaudeville during the summer.

Dr. Sader and John A. Staud, of Oyster Bay, N. Y., opened their moving picture theatre May 30. The house will run for the summer only.

F. W. Hess and W. N. Bauer, of Cincinnati, O., are having their moving picture theatre on McLean avenue remodeled to the extent of \$3,500.

The new Manhattan moving picture theatre, of Meadville, Pa., under the management of Spaulding & Balizet, opened for the first time May 23. The new house is the best and finest equipped in Meadville and has prospects of doing a good business.

Manager A. Speros, of the Columbia Theatorium, Pottsville, Pa., reports that business in his section of the country was never better. He is using the best licensed pictures and is getting the latest films.

A new moving picture theatre is being built at Scranton, Pa., at the cost of \$1,000. The building is being erected at 105 North Hyde Park avenue.

A moving picture theatre costing \$2,000 will be built by M. M. Stripe at the corner of Broad and Snyder streets, Philadelphia. The theatre will be ready for its formal opening July 4.

The Meriden Nicolet, the latest of P. F. McMahon's new picture shows, is now running full blast. The people of Meriden, Conn., are congratulating Mr. McMahon on his new house and the manner in which he conducts the same.

Gus Musante, of Bull's Head, Conn., has leased the moving picture theatre from William J. Meade for a term of three years. It is Mr. Musante's intention to remodel the theatre and make it up-to-date.

W. F. Niel, proprietor of the Crescent theatre, Chattanooga, Tenn., has remodeled the old Nunnally theatre, which will be known in the future as "The Picto."

Z. Znichewski will open a moving picture show at 361 Amherst street, Buffalo, N. Y., for the summer.

Two new motion picture houses were thrown open at Clason Point Park, New York City, May 28. They were the Kaufman vaudeville and motion picture theatre and the Lemon show.

John Leonard, of Troy, N. Y., who is at present in the moving picture business in Mexico City, is visiting his old Troy friends.

The manager of the Family theatre, Williamsport, Pa., reports that his house is now drawing 2,500 patrons every day.

The Wolverine Theatre company, of Saginaw, Mich., is considering a proposition to build a nickelodeon in connection with its vaudeville theatre on Main street.

Vaudeville and motion pictures are to take the place of melodrama at the Curtis theatre, Denver, Colo. The playhouse, which has been closed for several weeks, during which time it has been in the hands of C. S. Haughmont, of the First National Bank, as mortgagee, will be sold to a New York firm, who will make it an up-to-date picture house some time this summer.

J. J. Garretson, of Glen Falls, N. Y., opened his new picture house "The Star," on Main and Maple streets, May 27.

Albert Beach and George Weir, of Morristown, N. J., have purchased the Majestic theatre, on Washington street.

Sandford's motion picture theatre, Point Pleasant, N. J., opened for the summer season, May 30.

The Forest City Investment Co., of Cleveland, O., will put up a high class motion picture theatre on Superior avenue, some time during the summer. The building will seat over 600 persons.

Roswell Stevens, of Rockville, Conn., is having a new picture theatre erected. It will be of brick, with a 20-foot ceiling and gallery. The roof will be covered with gravel and the heating will be of steam.

In the Morse School, Pittsburg, Pa., June 1, Professor C. E. Connelley, dean of the School of Apprentices and Journeymen, at the Carnegie Technical Schools, delivered a lecture on motion pictures in the public schools to illustrate geography, history and other subjects.

Anderson & Haupt, of Philadelphia, Pa., are preparing plans for remodeling the old Passyunk avenue market, at Passyunk avenue and Morris street, into a motion picture theatre, for Hopkins & Milgrom. The alterations will cost about \$15,000.

Charles School, of Slatington, Pa., one of the proprietors of the Bijou moving picture theatre, has sold out his shares to Raymond Spadt.

Manager J. B. Olinger, one of the best known motion picture men in Milwaukee, Wis., has added strong musical acts at all his theatres.

Many improvements are being made at the Lyric theatre, Marietta, O., and when completed it will be one of the largest motion picture houses in that city. All the seats have been raised and one hundred more added. When completed the house will seat 500 persons.

M. Ries, owner and manager of the Columbia opera house, Columbia, Pa., has turned the auditorium over to Samuel Cranford, Jr., the resident manager, who will run motion pictures during the summer.

Motion picture men in Athens, Pa., are reaping the benefit of having the latest Edison machines, demonstrated by an expert sent out from the Edison offices, Orange, N. J.

The Star theatre, which opened in Northville, Pa., last October, under the management of Charles Kenney, was closed May 28, as Mr. Kenney has made arrangements to open a house in his home town in Massachusetts. During his stay in Northfield, Mr. Kenney did a good business.

The new dynamo which was ordered for the Empire theatre, New London, Conn., was installed June 9. With the new dynamo the theatre will have direct power, which will give stronger and clearer pictures.

The friends of Charles H. Bean, of Franklin, N. H., will have a chance to secure a picture, of the motion picture politician, in this week's issue of the Film Index. Mr. Bean is a candidate for State Senator on the Republican ticket.

The new airdrome that was built in record time at Albuquerque, N. Mex., and was opened May 27, is doing a record business. Houston & Eppstein, the managers, look for the theatre to soon be one of the most popular in the Southwest.

N. J. Walsh, of Philadelphia, Pa., is building a one-story motion picture and vaudeville theatre on the west side of Kensington avenue. The new house will cost \$20,000.

Clayton Pilcher and Lee Horn, stars of the Ida Grove football team, Ida Grove, Iowa, have bought the Bijou motion picture theatre and will run it during their terms in college.

W. D. Freil, who will manage the new theatre that is being erected at East Hampton, Mass., will soon be ready to open. The building when complete will cost \$25,000.

Work on a building to be devoted to motion pictures has been started in Lawrence, Mass. The house will seat 900. D. F. Conlon is the owner.

William C. Hopper, of Springfield, Ill., is operating a motion picture show at Chandlerville, Ill., for the summer.

A. D. Baker of Lockhart, Tex., broke ground May 28 for an up-to-date airdrome. Lockhart has been without a place of amusement and Mr. Baker's move meets with approval. Pictures and illustrated songs will be used at present.

Charles Sipa and Galion Shultz, of Marion, Ind., have purchased the Harry Meek picture show in Jonesboro, Ind. Mr. Shultz will be the manager.

The Montpelier Amusement Co., of Montpelier, Ind., opened a new picture theatre May 28.

Walter Rosenberg has added another house to his long list. He recently leased the Bijou theatre, on Broadway, New York, in which he will run pictures during the summer.

H. E. Duffy has purchased the Empire theatre on South El Paso street, El Paso, Texas. He will spend considerable money making improvements.

Motion picture theatres have been opened in Greenville, Miss.; Alexandria, and Monroe, La., and a similar house is now being erected in Vicksburg, Miss., by a Mr. Schmidt, an old circus man. The Vicksburg theatre will cost about \$4,000.

John Conklin has sold his interest in the Star theatre at Herkimer, N. Y., to Andrew Mackesey.

Vernon C. Seaver, of Peoria, Ill., is building a one-story brick motion picture theatre on South Jefferson avenue. The cost will be \$9,000.

Mr. Herbein, who is running a first-class motion picture show in the Town Hall, Fleetwood, Pa., is reported to be doing an excellent business.

The Colonial Gardens, Charles Simon's new open air theatre, which opened at Alma, Kan., June 11, has been doing a tremendous business. The theatre, which is one of the largest and best in the State, seats over 600 persons, and is lit by over 1,000 electric lights. Music is furnished by a pianola and 3,000 feet of film is unreel at every performance.

Harry Ziegler, of the firm of Andreson & Ziegler, of Cincinnati, O., will sail for Europe some time during the latter part of June. He expects to be gone six months. This firm owns several picture houses in Ohio and Indiana.

W. J. Wilson, of Chicago, Ill., is now in Atlantic City, N. J., looking over several sites on Atlantic avenue for the purpose of building a new motion picture and vaudeville theatre. It is expected the new theatre will cost in the neighborhood of \$30,000. The building is expected to start some time this fall.

Daniel Holland, a Scranton, Pa., Justice of the Peace, is having his building moved off Main street. A motion picture theatre will soon occupy the vacant lot.

The management of the Savoy Theatre, Wilkes-Barre, Pa., states that the motion pictures of the funeral of the late King Edward have proven one of the best drawing attractions of the year.



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SCENE FROM "ST. PAUL THE CENTURION." RELEASE OF JUNE 29th, 1910

Week of June 20th, 1910

## PROGRAM

Tuesday, June 21, 1910

Reel by Gaumont, about 995 feet

**The PRINCESS and the PIGEON**

[Colored] Extra \$12.00. Drama, 490 feet

**HERCULES and the BIG STICK**

Comedy, 505 feet

Wednesday, June 22, 1910

Urban-Eclipse Reel, about 975 feet

**A CHILD OF THE SQUADRON**

Drama, 595 feet

**AN EXCURSION INTO WALES**

Travelogue, 430 feet

Saturday, June 25, 1910

One Reel—Gaumont, about 940 feet

**DOES NEPHEW GET THE CASH?**

Comedy, 535 feet

**LAKES AT EVENTIDE**

Scenic, 405 feet

All lengths are approximate

Full descriptions of this week's releases on another page

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EVERY WEEK

WEEKLY  
BULLETINS FREE

Rockwood, Pa., opened a new nickelodeon on June 4. The new amusement house is said to be one of the best in that section, and is doing an excellent business. There are new changes of pictures every day.

The Mock Sad Alli Stock Co., of Green Bay, Mich., and the Green Bay Picture Co. have consolidated and will give the patrons of the Michigan summer resort first class stock and pictures during the summer. The company is under the direction of E. H. Willard.

The new theatre now being erected on Fairfield avenue, near Broad street, Bridgeport, Conn., will probably be opened some time during the month. The theatre will be devoted to motion pictures and vaudeville.

The old First Baptist Church, of Brocton, Mass., has been purchased and will soon be transformed into a motion picture theatre. The First Baptist Church, which is on Warren avenue and Belmont street, is in the heart of the business section of the city, and is a first-class location for a prosperous picture theatre.

The Unique theatre, Sheboygan, Wis., which closed June 12 on account of poor business, has been turned into a motion picture house. Manager Williams intends running only the best pictures and will later add vaudeville.

The motion picture theatre on Main street, Monson, Mass., has been completed, and will open some time next week, as it has received the approval of the state inspector.

Timothy Sullivan, of Scranton, Pa., has leased the storeroom of T. J. O'Malley, on Main street, Avoca, Pa., and will open a motion picture theatre in the near future.

At the New Pine Camp Inn, Great Bend, N. Y., a motion picture theatre will be built in the place. The hotel proprietors will run the show themselves, and intend to have only the best pictures for the entertainment of their guests.

Koser & Hood, owners of the Orpheum motion picture theatre, Kane, Pa., have sold out their place to Harry Wells and Alfred Kaut, both Kane business men. It is expected the new owners will make extensive improvements some time during the summer.

R. E. Shibley and Thomas B. Gowan, lessees of the Ideal theatre, Monongahela, Pa., have closed a deal for the Star theatre, of Donora, Pa. The new house, which has been running vaudeville, will be turned into a straight picture theatre. These same men also

control the Bijou motion picture theatre at Monessen, Pa.

Herman Osborn, of Indian Orchard, Mass., has sold the Grand picture theatre to Ephraim Carmell. Mr. Carmell intends making extensive improvements during the summer.

F. A. Bates is to conduct a motion picture theatre at Salem Willows, Mass., during the summer.

W. L. Gregg of Swanton, Vt., has bought out his partner's (Byron Barrett) share in the picture theatre, and will continue the business.

P. S. Markwell, of White River, Vt., the new proprietor and manager of Dreamland, has had the street front of the building painted a sea green with white trimmings. The new improvements causes the house to attract more attention as well as business.

Dreamland, Peoria, Ill., has been leased by Chas. C. Adams & Co., of Peoria.

A building is being erected for a motion picture theatre at Middleburg, N. Y. The house is expected to seat 300 persons.

The new Columbia motion picture theatre at Depew, N. Y., opened June 4 to a full house. The show was commented upon as one of the best ever seen in that part of the Empire State.

Marcus Loew's Royal theatre, Brooklyn, is reported to be doing an excellent business. The recent motion pictures are drawing greater and better crowds every night.

Motion pictures and illustrated songs will be given in the old armory, Doylestown, Pa., during the summer. The pictures will be changed every day and only the latest films will be used.

Manager Howard Bartlett, of Oxford, N. Y., announced on June 10 that he had made arrangements with Dennis & Ford, of Norwich, Conn., to run a high grade of motion pictures in the opera house during the summer.

Kellogg & Harris, managers of the Dreamland theatre, Albion, N. Y., are making arrangements to run motion pictures in that theatre during the summer.

Parker Hall, the big motion picture auditorium, at Manasquan, N. J., is now under the management of Daniel Gibbert. Mr. Gibbert is an old Manasquan boy, and is making the place pay. It is his intention of remodeling the auditorium some time this fall.

Manager Hanauer, of the Savoy theatre, Beaver Falls, Pa., will run high class motion pictures at that house during the summer.

## GOOD MONEY IN ARABIA

### American Picture Men Find Good Chance for Investment

According to some recent reports made by John A. Ray, the American Consul at Maskat, Arabia, the Arabs are much interested in motion pictures and that all American visitors that have visited that country, with motion picture machines, have been making their visits profitable. Private entertainments have been given at the Sultan's palace with much success, while the herdsmen go wild with the sight of seeing motion pictures thrown on a canvass.

Consul Ray sees a great future for American motion picture men to do a good business in Arabia and greatly urges Americans to invest money in that part of the world. He gives the following incident of one man who went there and is now doing a good business:

"An American has been giving moving picture shows at Maskat during March and meeting with great success. He opened a hall and gave public exhibitions for several nights. The prices of seats were 65, 33 and 16 cents. Private entertainments were given in the sultan's palace and in the houses of some of the wealthier residents. In one case the showman received \$260 for an entertainment, and he reports that he received nowhere less than \$50.

The same man has been in the middle east for more than a year, entering Turkey at Aleppo and coming to the Persian Gulf by way of Bagdad. He has given shows at Mohammerah, Basorah, and Buhsire. He left Maskat for Aden. Success seems to have crowned his efforts everywhere, as the Arabs are very fond of such entertainments, and the wealthier sheiks quite generous.

"The machine used was of French manufacture and so were most of the films. The subjects were largely Turkish, with scenes from the Arabian Nights. The greatest difficulty the operator had found was in obtaining a supply of new films and of chemicals. Films had to be purchased outright and chemicals imported from India."



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## ESSANAY NOTES

The Essanay Guide for the first two weeks of  
July features another thousand-foot comedy,  
under the title of "An Advertisement Answered."  
The Guide also contains descriptions of two  
Western pictures, "The Unknown Claim" and  
"Trailed To the Hills."

Those who have found the Essanay's full reel  
comedy subjects of interest will appreciate the  
Essanay's latest effort in "An Advertisement An-  
swered," which is clever in story, full of wit and  
effectively produced. The story concerns a  
young farmer, prosperous and single, who re-  
solves to get married. Having never paid any  
attention to the ladies and being acquainted with  
but few, he advertises for a wife. The adver-  
tisement brings a host of letters, out of which  
he selects twelve as possible candidates. Resolv-  
ing that matrimony is a lottery any how, our  
young friend addresses letters to them all, then  
selects one from the bunch at random. Satisfied  
with this he sends one of his hands into the  
house for the letter and this latter posts all of  
them. The next day the elected arrive and the  
young farmer, seeing that something is wrong,  
starts a jolly Marathon for home with the ladies  
in pursuit. After a lively chase they overtake  
him and he is about to suffer violent injury at  
their hands, it seems, when the farmer's labor-  
ers come to his rescue and he is permitted to  
make a choice at his leisure. The result is  
most satisfying, as is proven later when we have  
a glimpse of the young farmer's household two  
years later. There are many good laughs in the  
film. It is booked for release Wednesday, July  
13th.

The other two comedies described are "A  
Darling Confusion" and "The Other Johnson,"  
two film stories, cleverly conceived and over-  
flowing with the stuff that laughs are made of.  
The first tells the story of a wife's jealousy and  
the results thereof, when she finds a note, writ-  
ten by her husband and addressed to "Dear  
Darling." The note asks "Darling" to meet her  
husband at a cafe. The wife resolves to be on  
hand when the meeting takes place and at the  
cafe at the appointed time sees a young woman,  
apparently waiting for some one, whom she con-  
cludes is her husband's affinity. Pandemonium  
reigns for sometime while feminine wearing ap-

parel is scattered about the place. Later the  
mystery is cleared up when her husband and  
"Darling," who is a business associate of her  
husband's appears on the scene. "The Other  
Johnson" tells of a young lawyer, who is sup-  
posed to be the heir of a large fortune from an  
uncle who had died in California. The news is  
published and Johnson's many friends and rela-  
tives come from all corners of the earth, and he  
is also harrassed by an army of borrowing  
friends, peddlers, beggars and charity solicitors.  
Johnson is almost happy when, after being clean-  
ed out of all his ready cash, he receives word  
that he is the wrong Johnson. All his friends  
and relatives, of course, make an hasty de-  
parture.

"The Unknown Claim" and "Trailed to the  
Hills" are the latest from G. M. Anderson and  
his Western company in Colorado. Both are  
intensely interesting in their stories, intelligent-  
ly acted, and superbly photographed. The first  
tells of a pair of swindlers who endeavor to rob  
an old ranchman of his rights to a rich and im-  
portant, but unregistered claim. A young as-  
sayer, in love with the ranchman's daughter,  
saves the claim for them, when he learns of the  
trick and wins the girl as a result. "Trailed To  
The Hills" is a strong story, overflowing with  
heart interest, deep and rich in coloring, and  
highly dramatic. The wife of a young Easterner  
elopes with another admirer, who later leaves  
her. The Easterner finds his wife dying and  
makes a solemn vow to punish the man. He  
finds the trail and tracks him to the West. A  
long pursuit follows, ending in a gambling dive  
in a Nevada mining town, where the husband  
shoots his victim. The pursuer is then the  
pursued as a posse is hurriedly organized and  
put on the trail of the murderer. The latter,  
however, is rescued by a miner in the hills, who  
had passed through a similar experience as the  
note which he shows the fugitive explains.

### ONTARIO'S NEW MOTION PICTURE LAWS.

Owing to the great demand for moving pic-  
tures in the province of Ontario, Canada, the  
authorities have concluded that before any man  
can operate a motion picture theatre he must  
go before a notary and swear that every detail  
of his machine and auditorium is absolutely in  
accordance with the legal specifications. This  
gives the inspectors a new leverage for in case  
an owner or manager is found to have violated  
the requirements he can be tried for perjury.

While the city or town authorities are anxious  
to give the motion picture men every chance  
to do business, they are also anxious that the

patrons have absolutely safe and fire proof the-  
atres. Canada is one of the most pleasure loving  
countries in the new world and is greatly im-  
proving along those lines every year. Some of  
the motion picture theatres in the Dominion are  
among the finest in America.

It is said the motion picture managers of  
Ontario are well pleased with the new law and  
are anxious to abide with the decision made.  
They claim it is a great protection to the trade  
and also keeps out that class of managers who  
try to run shows in fire trap buildings. In the  
near future it is expected that the Canadian  
province can boast of having the safest motion  
picture theatres in America.





# VITAGRAPH

"LIFE PORTRAYALS"



## KING OF THEM ALL "OLD GLORY"

The Patriotic Film for the 4th of July

*Released July 2nd*

EVERYBODY will want to see this picture and "Rally Round the Flag" on the day we celebrate. It will keep your houses packed and the audience filled with "The Spirit of '76," "The Vigor of 1812," "Union Forever" and "Remember the Maine."

"OLD GLORY"—The History of the American Flag from the Declaration of Independence to the present time, as it floats triumphantly, in its many victories on land and sea in the History of the Nation that gave it birth.

**SPECIAL**

### Col. Theodore Roosevelt's Reception

in New York, Saturday, June 18th, will be covered in the usual thorough Vitagraph manner and will be released immediately.

9c. — Per Foot — 9c.

**DON'T MISS THE GREAT CORBETT SPECIAL REEL**  
Out June 15 Show it while the subject is timely

*For Release Tuesday, June 21*

### The Little Mother at the Baby Show

A Child Comedy that will appeal to every mother's heart. A picture that is rich in laughter and sympathetic interest. Approximate length, 975 feet.

*For Release Friday, June 24*

### A FAMILY FEUD

**Sparkling Comedy Drama**—Two young lovers win their point by arranging a match between the old folks. Splendidly acted. Approximate length, 998 feet.

*For Release Saturday, June 25*

### BY THE FAITH OF A CHILD

**Pathetic and Thrilling**—A condemned soldier is saved by the faith of his little child, whose innocent appeal wins the pardon. A powerful drama. Approximate length, 885 feet.

**NEW POSTERS**—A special poster showing the famous VITAGRAPH GIRL in many characters will soon be ready. Posters for all new issues of Vitagraph films and special poster of the Vitagraph Stock Players may be had of Exchanges or by writing us direct.

**THE VITAGRAPH COMPANY OF AMERICA**

NEW YORK, 116 Nassau Street  
CHICAGO, 109 Randolph Street  
LONDON, 25 Cecil Court  
PARIS, 15 Rue Sainte-Cecile



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**Motion Picture Company**  
**MOTION PICTURE MACHINES**  
**FILMS FOR RENT SUPPLIES**  
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**TURNER & DAHNKEN (Inc.)**  
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**Largest Exchange on the**  
**Pacific Coast**  
 Pacific Coast Agents for the Pathe Machine

**THE KINEMATOGRAPH** The original and leading journal  
 of the moving picture business  
 Has a larger circulation and is recognized by the whole trade as THE ORGAN  
 OF THE MOTION PICTURE BUSINESS.  
 \$2.68 per year, mailed free. Specimen free  
**HERON & CO., Tottenham Street, London, W., England**

**The Bioscope**  
 The Leading Journal of the  
 Moving Picture Business in  
 Europe. Has the largest cir-  
 culation and is the best Adver-  
 tising Medium, bar none.  
**SUBSCRIPTION. \$2.00 A YEAR. SAMPLE COPY MAILED FREE**  
**31, 33, and 35 Litchfield Street, LONDON, W. C., ENGLAND**

**FLORENCE FILM CO.**  
**Salt Lake, Utah**  
 Licensed by  
 Motion Picture Patents Company  
**Largest Stock of Everything**  
**Pertaining to the**  
**MOTION PICTURE BUSINESS**  
**Between Chicago and the Coast**  
 MAX FLORENCE, Gen'l Manager

**CHURCH'S BOOKING OFFICE** Booking the better class of  
 Vaudeville Performers in  
 New England and Canada. Managers desiring such material should com-  
 municate at once. **Suite 1115 Carney Bldg., 43 Tremont Street, Boston,**  
**Mass. Hello! Hay, 434.**

**H. & H. FILM SERVICE CO.,** MONADNOCK BLDG  
 CHICAGO, ILL.  
**QUALITY FILMS** **SYSTEMATIC SERVICE**

Special agents for Motiograph, Powers and Edison Equipments  
 Promptest attention given to orders for Supplies and Sundries  
 Write us for latest film list and catalog

## CHICAGO LETTER

(Continued from page 8.)

proceeds, in whatever manner the film may be handled, then the promoters, Rickard and Gleason, are to receive one-third of the sum realized on the film, both for its use and sale.

### Ketchel-Johnson Pictures Have Fine Record.

The Ketchel-Johnson pictures have made a splendid record as business getters, and from the satisfaction given by them to picture theatre goers. I have talked with quite a number of exhibitors in Chicago and from cities in nearby territory, from time to time, since the prints were released, and, without exception, they have pronounced this fight film a big drawing card.

Only the other day I learned from Manager Sherwood, of Sherwood & McWilliams, who control and own a chain of theatres in Wisconsin and Illinois, that their Fair Play theatre, which is a house of limited capacity in Madison, Wis., had broken the records with this film, for the period exhibited, of all theatres in Wisconsin, outside of Milwaukee. The exhibition was given in the closing days of May.

George Kleine, who owns the film and who disposed of the territory rights for it, announces that under the original contracts the prints were to be returned to him at the expiration of seven months. Those rights expired early in June, and the films were taken off the market. Mr. Kleine has not decided the manner in which the Johnson-Ketchel film will be marketed, but the pictures will probably be in as strong demand as ever, if not stronger, by those interested in the Johnson style of boxing, especially as the big fight between Jeffries and the colored giant approaches. Moreover, the contemporaneous exhibition of these pictures and of those of the great championship contest will afford absorbing interest by way of contrasting Johnson's tactics in the ring with a small, hard-hitting man and with a big, clever, hard-hitting opponent.

### What Dreams May Come.

The meeting in Cincinnati, June 18 and 19, of the Alliance and the Associated Independent Film Manufacturers is expected to bring the differences between them and the Sales Co. to a definite issue. The Alliance is fighting for its life, and as the Associated Manufacturers have been called into existence by the will of the exchange members of the Alliance at the Pittsburgh meeting, it is the general opinion in "independent" circles that the action taken at the forthcoming convention will either close the breach existing between the insurgent "independents" and the Sales Co., or will establish a permanent line of cleavage between the opposing factions that will widen as the weeks and months pass.

There is one peculiar feature of the fight that is amusing and one that must be gall and wormwood to the Laemmle heart; that is, the tenacity with which each faction holds on to Thanhouser. That individual is receiving more advertising—live advertising—without cost than Laemmle is getting at the expenditure of big money and clever advertising brains—not Laemmle brains, but Cochrane's Irish-American

brains. I was assured solemnly by one who is conversant with the Sales Co.'s secrets, at the time of writing my last letter, that Thanhouser had returned to the fold, and that there was no doubt whatever on the score; yet, I see advertised in contemporary trade papers, in their issues of June 18, that Thanhouser uses the Bianchi-Columbia licensees' trade mark in his advertisements, and that he directs exchanges to write to exchanges for releases. Surely Thanhouser ought to know, and this seems to bear out a story told me by a member of the Alliance that Thanhouser consigned representatives of



I HEAR THE "INDEPENDENTS" HAVE ANOTHER FIGHT PICTURE.

the Sales Co., who threatened and cajoled him in Detroit, to go to the Esquimaux heaven. You know the eaters of blubber like a hot place.

Laemmle has gone to Europe—and he might stay there indefinitely without impairing his business interests, as they are always in the care of able lieutenants—but who know that he has not already scented his Waterloo, and that his home-coming will be a trip to St. Helena, with its deprivation of accustomed liberties and a yearning for the realization of dreams that will never come true?

## Chicago Film Brevities.

W. O. Edmunds, of Winnipeg, who handles the goods of the Kleine Optical Co., exclusively, in his large and thriving exchange in the Manitoban metropolis, paid a flying visit to Chicago Monday, June 13, returning the same evening. Mr. Edmunds will revisit the city for a longer stay in the near future.

L. J. Grivetti, manager of the National theatre, Ladd, Ill., writes Mr. Van Ronkel, of the American Film Service, that his town is suffering from the present coal strike, but that the booking received by him from that firm is enabling him to do good business.

Mr. and Mrs. E. J. Stanton, owners of the Vaudette theatre, Michigan City, Ind., visited the Standard Film Exchange last week. They state that their theatre is undergoing remodeling for the Summer season.

I saw Louis J. Jones, manager of the Lyric theatre, State and Van Buren streets, in the American Film Service offices last week. "In my house, we don't want cheap vaudeville," said Mr. Jones. "Good pictures, with effects, backed up by good music and singers, get the money." Mr. Jones is a sport, in the true sense of the term, and will be at the ringside in San Francisco to see the big mill between Jeffries and Johnson. He favors Johnson, but I told him to be sure to buy a round trip ticket so that he will not be obliged to walk the ties back, should he back the Galveston man.

Sam. I. Levin, manager of the Orpheum, State street, this city, left Friday, June 24, on a 10 days' vacation for the East and South.

W. W. Sandow, manager of the Christy theatre, Western avenue and Van Buren street, was married to Miss Mae Bush, of Chicago, Wednesday, June 1. Mr. Sandow is well pleased with the business now being done at the Christy.

A. Powell, general manager of the Indiana Amusement Co. of Kokomo, Ind., writes that their Casino Garden, Walnut and Union streets, opened Monday evening, June 13. This is a Summer resort with air dome, and is possibly the most unique of its kind ever attempted in Kokomo. The amusements, in which moving pictures form the leading part, promise to attract large gatherings during the Summer season. Mr. and Mrs. I. Von Ronkel, of this city, were invited to attend the opening.

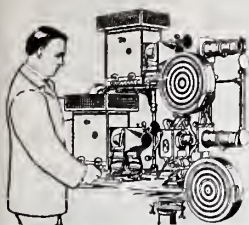
The London representative of the Selig Polyscope Co., in a recent letter, states that the cuts sent to Russian papers for the Selig advertisement were confiscated by the police, as they thought the Diamond S was the secret sign of some revolutionary society.

H. H. Colburn, manager of the Orpheum, Burlington, Wis., was a visitor at the Theatre Film Service Co.'s offices last week, where I chanced to meet him. The present Orpheum is the old Opera House, and has a capacity of 800.



# THE MOTIOGRAPH MOTION PICTURE MACHINE IS A WONDER

And will INCREASE YOUR BUSINESS



It projects FLICKERLESS, STEADY and WONDERFULLY BRILLIANT pictures, has patented 1 1/2 minute Rewind from main crank, revolving Magazines, Automatic Fireproof Shutter, etc., not found in other machines. WILL WEAR TWICE AS LONG. C. H. D., of Keokuk, Ia., writes: "Motograph MAKING A BIG HIT and BUSINESS INCREASED WONDERFULLY." F. L. F., of Chicago, Ill., writes: "Used every day for seven months and NOT ONE PENNY FOR REPAIRS." F. J. K., of Kansas City, writes: "Operating Motograph nearly two years. Have operated all makes, but NONE TO COMPARE with Motograph." PRICES \$150.00 AND UP. The Enterprise Calcium Gas Outfit is the only satisfactory substitute for electric light. Write for catalog to-day.

ENTERPRISE OPTICAL MFG. CO., 562 W. Randolph St., Chicago

Mr. Colburn has a fine orchestra of five pieces and gives a varied program of pictures and vaudeville, at 10 cents admission. The Orpheum will run all Summer. Mr. Colburn states that business is very good.

A. G. Allison, manager of the Allison theatre, 440 West 63d street, called at the Film Index last week. He states that he started with independent pictures April 19th last, and that he ran them until the middle of May, when he got in touch with the Geo. K. Spoor Exchange. The license service saved the Allison from closing its doors and the business is getting better every day, so Manager Allison states. The Allison program consists of three new reels daily, with illustrated songs.

The Gaumont people are at present engaged in the making of a new type of film, which they call "Aesthetic Film," and George Kleine, who imports all the Gaumont product, expects to receive the first prints of the new series of films shortly. The Gaumont dramatic subjects have grown steadily in favor in the United States for the past year and exhibitors are awaiting with considerable interest the first release of the new type of the Gaumont output, which, it is announced, are marvels of photographic quality and motographic art.

Vic Hugo, manager of the Majestic theatre, Cedar Rapids, Ia., visited the K. O. Co.'s offices last week. Manager Hugo became a subscriber for The Index on the spot and stated that he had been much at sea without it. The Majestic seats 1,500 people, has an orchestra of six pieces, a spot light singer, an illustrated song singer and a high class film service. Saturday and Sunday matinees are given to large audiences. Mr. Hugo has cut out cheap vaudeville and finds that his present program gives much greater satisfaction than when he used low type vaudeville, many of the best people in the city being now patrons of the Majestic. The theatre will be run all Summer.

R. R. Nehls, manager of the importing department of the K. O. Co., is a hard working, unassuming gentleman of genial manner and simple tastes. The other day, much to his surprise, he received a letter from the Chairman of the Prohibition Central Committee, of Cook County, asking that he become a candidate for Clerk of the Criminal Court, at the coming September primaries. Mr. Nehls notified the Chairman that his duties precluded him from accepting the proffered honor and that he was quite content with his present position. For my part, I can't quite see the honor of running on a Prohibition ticket, unless one takes a supreme delight in being well thrashed, and then there is the long drought besides. But, friend Nehls is a long-suffering and good natured man.

J. E. Sherwood, of Sherwood & McWilliams, was a visitor at The Theatre Film Service Co.'s office last week. Mr. Sherwood states that all the theatres on his circuit are doing well. The Fuller Opera House, Madison, Wis., was opened May 15 to an overflowing audience, and Mr. Sherwood says that business has kept up ever since. A line of autos outside the Fuller is a customary sight every evening. "King Edward's Funeral" was a tremendous hit at the Fuller Wednesday, June 1, when it was shown to standing room only, over 2,000 people being in attendance. The people liked this subject so much that they requested a return date, which will be given. An admission of 25 cents was charged to see this picture. "The Fair Play" is running every Saturday and Sunday with fair business. On May 30 and 31 this theatre exhibited the Ketchel-Johnson film and broke all records in the State, outside of Milwaukee.

## Costs You 100 Times Less Money for a Better Result

A picture thrown on a curtain covered with "CURTAINLINE," by absorbing the light and giving the picture depth, scenes are reproduced as reflected in a mirror; without the detraction of reflected light rays, and you can get a better focus on the whole scene. Thousands testify to the merits of "CURTAINLINE." Try it.

A \$3.00 carton is sufficient to cover any ordinary screen. All Exchanges Carry It In Stock.

CURTAINLINE CURTAIN & PRODUCING CO., 22-5th Ave., Chicago, Ill.

## Film Rental Bureau

In keeping with the rapid advancement of the motion picture business.

OPEN DAY AND NIGHT

Write, wire or call at our new quarters,

Suite 410-15 Century Building

O. T. CRAWFORD FILM EXCHANGE CO.

FOR SALE CHEAP

1,000 second hand opera chairs.

SAM LOYD'S PUZZLES.

Novelty Slide Company Secures the Services of Famous Puzzle Man.

Everybody knows Sam Loyd. From the smallest school boy to the oldest grandma, they know him as the famous puzzle man of the New York "Evening Journal," "The Ladies Home Journal" and a dozen other leading publications. By his excellent work he has won an enviable place in the hearts of the American public, and his puzzles are looked to with pleasure and delight by children and grown-ups alike.

Realizing the great popularity of this genius, Joseph F. Confal, proprietor of the enterprising Novelty Slide Company, has, at great expense, entered into a contract with Mr. Loyd, whereby the well-known puzzle man will design and construct all Novelty Puzzlettes released from this date on. This is a valuable arrangement and another instance of the efforts being made by up-to-date manufacturers to give the moving pic-



## UNIFORMS

Keep your Theatre Up-To-Date.

Uniform your attendants. It pays.

Write us.

T. C. GLEASON & CO.

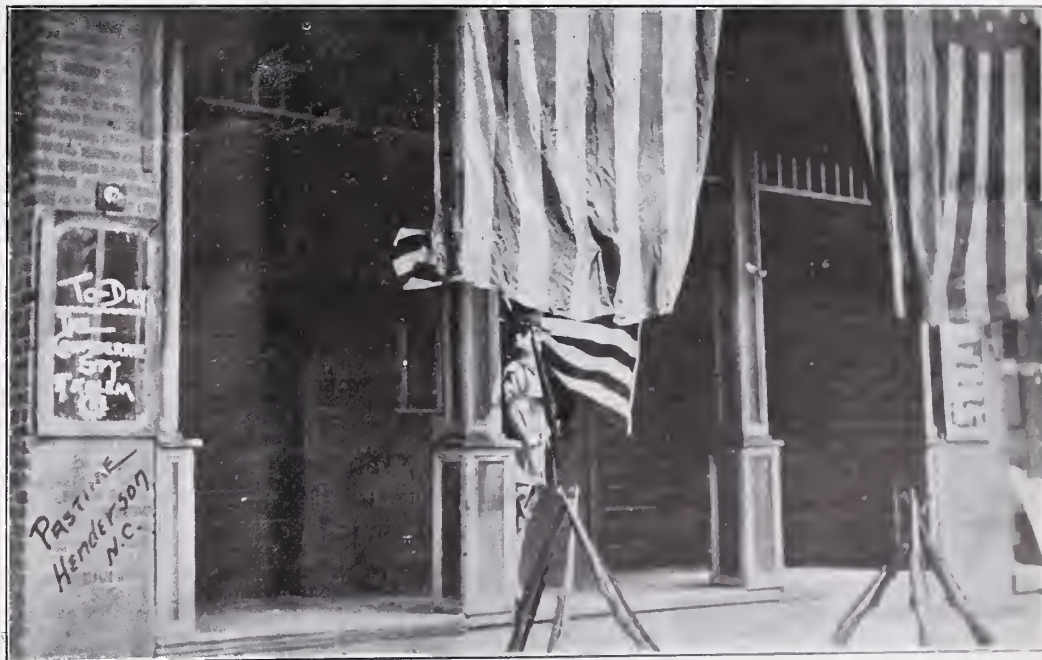
MANUFACTURERS

168 E. Madison Street, CHICAGO, ILL.

ture public the very best that money and brains can secure.

If the leading papers and magazines admit the value of Sam Loyd's puzzles and use same regularly, surely the progressive exhibitor will quickly realize the value of Sam Loyd's Novelty Puzzlettes as an added attraction to his program. That picture patrons will appreciate this novel method of presenting puzzles, is an assured fact, and it is equally positive that the exhibitor will benefit accordingly.

For the present, one set of Puzzlettes will be released each week. Later on the output will be increased. Each series will be strictly original and the subject highly interesting, instructive and amusing. The Novelty Slide Company of New York City will mail weekly descriptions of new releases regularly to all interested. The first set, "Changing Letter Series," is released this week.



PASTIME THEATRE, HENDERSON, N. C.

This house is operated by Aronson & Browne. The engraving shows how it was decorated for the Kalem picture, "The Confederate Spy." The verdict of the managers is: "Kalem spells a good house."



## Slide Quality

is as important to you, Mr. Film Renter, as film quality. The best Song Slides on the market are made by

**De Witt C. Wheeler**  
INC.  
120-122 West 31st St., N. Y. City

A trial order will convince you. Send for catalogue of over 300 illustrated songs.

TO BUY as cheaply as possible is not the wisest plan for an exchange to adopt.

An exchange's customers, to be retained, must be *satisfied*.

There are song slides that sell for less, but not any that *satisfy* like those of

**SCOTT & VAN ALTENA**  
59 Pearl St. NEW YORK

## POSTERS

P O S T E R S	<b>A PICTURE OR TITLE POSTER</b>	P O S T E R S
	for every licensed subject issued	
	Special and Distinctive Moving Picture Printing	
	Everything to boost your show	
	<b>EXHIBITORS' ADV. &amp; SPECIALTY CO.</b>	
	110 4th Avenue, near 12th Street NEW YORK CITY	
P O S T E R S		

## SPECIAL ANNOUNCEMENT

Beginning with this week's release

**SAM LOYD**

The World-Famous Puzzle Man will produce a weekly series of puzzle pictures for

**Novelty Puzzlettes**

This week: "Changing Letter Series."

Your exchange will supply you. Ask them.

**Novelty Slide Company**

221 East 53d St., New York City  
306 Real Estate Exchange, Scranton, Pa.

## RECENT SLIDE RELEASES

### Synopsis of Production Issued by the Leading Song and Novelty Slide Makers.

#### DE WITT C. WHEELER.

"BACK TO THE BLEACHERS FOR MINE."—Words by Harry Breen; music by Albert Von Tilzer; published by York Music Co., who last summer published the baseball hit of the season, viz., "Take Me to the Ball Game." This year they have outdone themselves, as "Back to the Bleachers for Mine" is far better. The song itself is excelled only by its own illustrations, which are clever, humorous to a high degree, and altogether the work of a master hand. To say it is out of the ordinary is expressing mildly the quality of this set. Nearly every slide is a novelty and is comedy. Baseball "fans" galore. A set that should please all in this baseball-mad country.

"SILVER BELL."—An Indian ballad; words by Edward Madden; music by Percy Wenrich; published by Jerome H. Remick & Co., who consider this song the best in their catalogue, and their summer hit. Their predictions seem to be verified, as the story as well as the melody is captivating. A set of slides with the soft moonlight effects, gorgeous costumes, taken in country abounding in natural beauty, is produced by the ancient firm of De Witt C. Wheeler.

"THE MAN IN THE SILVER MOON."—Words by A. Seymour Brown; music by Nat. D. Ayer; published by J. H. Remick & Co. The story tells of a moon-sick maiden who imagines the "man in the moon" is real. While the idea is not a new one, the writer has worked out his theme in a novel way. The illustrations are a set of highly artistic poses that are a credit to the song slide business. They are clever in conception, beautifully colored, and contain many new ideas in the form of novelties. These novelties are far different, far more delicate and beautiful, and worked out more skillfully, than novelties heretofore produced. It would seem that earnest effort had been employed to make this set one of the best ever produced.

"THE CHANTICLEER RAG."—Words by Edward Madden; music by Albert Gumble; published by J. H. Remick & Co. A clever ditty written around the popular chanticleer craze which at present is sweeping the country. A genuine novelty in song writing with illustrations that are a scream. Mr. Wheeler has again secured the services of an artist who has a keen sense of humor. The slides are line drawings of all the inhabitants of the barnyard family in the funniest positions possible. If you want your audience to forget their troubles for a time, let them see these slides.

"I WON'T BE BACK TILL AUGUST."—Words by Alfred Bryan; music by Albert Gumble; published by J. H. Remick & Co. The story of how Willie Brown takes a vacation in New York City, falls in love at the seashore, and, when his father comes to take him home, he, too, falls victim to the lure of the beauties of the seashore. Set to a capital melody, with illustrations that are corking from start to finish. They show in highly humorous fashion how the old man is roped in and contain feature slides that will make the most pessimistic of audiences sit up and hold their sides.

"I LIKE YOU."—Words by Wm. J. McKenna; music by Henriette Markstein; published by J. H. Remick & Co. A plaintive love ballad of the higher class, set to a melody, which, while simple in construction, has a swing which will surely make it popular. Illustrations embodying beautiful landscape, excellent posing and handsome models, produced with the usual skill of the Wheeler Co., make this song a striking one.

"I MET MY LOVE MID THE ROSES."—Catchy love waltz written by Herbert Spencer with clever lyrics by Fleta B. Spencer. The song is published by Jerome H. Remick—is one of his latest successes. Slides produced by Mr. Wheeler portray in charming pictures the infatuation of a youth for a maid which, when nursed amid the beautiful flowers of spring, ripens into love. A beautiful set containing ample touches of nature.

"WHEN THE BELLS ARE RINGING, MARY."—March song by Albert Von Tilzer; words by Junie McCree; published by the York Music Co., New York. The

lyrics treat of the youthful George, who, not possessing the necessary nerve to propose to his loved one, asks of the old man a proper method to pop the question. Dad proceeds to tell how he, in days gone by, proposed to his wife. Then George did it—and won. The artistic posing and many feature slides in this set make it well worth one's while to see.

#### SCOTT & VAN ALTENA.

"THE SONG THAT FINDS AN ECHO IN MY HEART"—Words by Richard Buch; music by Theo. Morse; published by Theo. Morse Music Co. A sentimental ballad with beautiful illustrations. There keeps passing through the mind of the youth the strains of that old-time air, "O, My Darling Nellie Gray," recalling his Southern home and friends. Fine models, charming settings, beautiful coloring with the usual novelties, make this a very fine set.

"YOU FOR ME WHEN YOUR WIFE'S AWAY."—Words by A. Longbrake; music by Ed. Edwards; published by The Jos. Morris Co. A song with comedy and comedy illustrations. One girl prefers the company of another's husband, consequently the title, music and slides that are full of funny situations, with characteristic high quality of work throughout from poses to coloring. Novelties, too, make this set an attractive one.

"TOOT YOUR HORN, KID, YOU'RE IN A FOG."—A novelty song with words by Jos. Mittenenthal; music by Jos. M. Daly, and published by Daly Music Co. Obadiah, a country lad, loves little Mary, but to all his pleadings comes her answer of "Toot Your Horn, Kid, You're in a Fog." Of course the illustrations are fine, with plenty of variety and novel effects. In the last slide Mary and her city friends shout to Obadiah as they fly past his auto in their faster machine.

"IF THIS ROSE TOLD YOU ALL IT KNOWS."—Words by Jack Mahoney; music by Theo. Morse; published by Theo. Morse Music Co. A pretty sentimental ballad with a very sweet tone. Most of the pictures for this set were taken in gardens, making the set a most desirable one, as it abounds in beautiful flowers of all colors, a veritable riot of color. The models are good, exceptionally so. Novelties, too, are not lacking.

"YOU CAN'T FEEL LONESOME WHEN YOU'RE BY YOURSELF."—Words by Arthur Longbrake; music by Ed. Edwards; published by The Jos. Morris Co., N. Y. A tuneful ballad, treating of a lonely youth whose sweetheart had left the day before, never to return. The slides for this song show him in his loneliness, and also during the happy days when they were together. The youth and maid are fine looking and their choice of "loving nooks" is exceptionally good, as the slides will show. The coloring effect is beautiful and the set contains, as usual, novelties.

"HURRAH! FOR THE SUMMERTIME."—Words by Geo. Whiting; music by Harry Von Tilzer; published by Harry Von Tilzer Music Pub. Co. This song has a most rousing air, having already made a hit. The story is about four men who have just put their wives on the train for the country and are jubilant over it. The song is great, so are the slides. The remarkable effects shown in some of the slides of this set are truly wonderful. The set winds up with the men riding swiftly away for a "high old time" on Halley's Comet.

"IN THE GARDEN OF GOLDEN DREAMS."—A love ballad with words by Wm. E. Browning; music by Alfred J. Doyle; published by Harry Von Tilzer. The scenes in this beautiful set of slides lie in and about gardens filled with wonderfully colored flowers, with all the rich hues of nature which the firm of Scott & Van Altena can render so well. Color is a delight to young and old, so this artistic set with the tuneful music should please all. The usual number of novel ideas and effects are contained in this set.

"WHEN YOUR HAIR WAS IN A CURL."—March song.—Words by Arthur Longbrake; music by Tom Sherman; published by Jos. Morris. The story of a young but poor boy and a girl of wealthy parentage who are playmates. When grown up, the young lady marries for money and later repents. The music is very catchy. The slides depict the young couple in the early days and also in later life in picturesque surroundings. The models are exceptionally good and the set contains several novel slides. Coloring a la Scott & Van Altena.

"CALL ME UP SOME RAINY AFTERNOON."—Words and music by Irving Berlin, writer of "Oh! That Mesmerizing Mendelssohn Tune," "My Wife's Gone to the Country," etc. Published by Ted Snyder. A catchy song that's bound to make a hit. The slides for this set are truly great, containing a great variety of subjects and some photographic stunts that will open wide one's eyes. The coloring is unusually effective, as well as charming.

#### ALFRED L. SIMPSON.

"THE CHINATOWN RAG."—By Jack Drislane and Geo. W. Meyer; F. B. Haviland, publisher. This is a great set of slides for anyone looking for a novelty. The only Chinese slides we have ever seen. To say they are in Simpson's best style tells the whole story. The scenery and posing are truly Oriental, and the coloring exquisite.

"GOODBYE ROSE."—By Herbert Ingraham, author of "Roses Bring Dreams of You." Published by Shapiro. The love of a bird for a rose; exquisite scenes of nature. The set is a decided departure from the usual hackneyed lovesick couple usually depicted. The photography is great and the coloring a credit to Simpson.

"THAT'S WHAT THE GYPSY SAID."—Words by Robt. Roden; music by J. Fred. Helf, who is also the publisher of this charming ballad, which is in his best vein. Slides show the gypsies' camp and methods of fortune telling, amid the usual beautiful surroundings Simpson seems to have such a happy faculty of finding and reproducing with such rare fidelity to nature.

"I'VE GOT 'EM GUESSING HOW I DO IT AND STILL KEEP MY GOOD NAME."—By Seymour Brown and Nat. D. Ayer; published by Shapiro. A very catchy song, bound to make a hit. Good, clean humor. The models who posed for this set deserve praise for cleverly patching the spirit of the story. As usual, Mr. Simpson has brought out a great set of pictures—that really illustrate the song.

"SADIE BROWN."—Everyone has seen Nora Bayes and Jack Norworth in the Jolly Bachelors. This is their song, published by the Norworth Pub. Co., N. Y. City. It has a melodious tilt that is irresistible, and we think Simpson never made a more dainty, beautiful set of slides, which is saying a good deal. One picture especially is worthy of praise.

"TOO MANY EYES ARE MAKING EYES AT YOU."—Words by Jos. McKeon; music by W. Raymond Walker and Harry M. Piano; F. B. Haviland, N. Y. City, publisher. Simpson has cleverly depicted the troubles of the jealous lover in a rare bit of acting in the illustrations of this song. If the song were not already a big hit the slides would make it so.

"THE STAR OF LOVE IS BURNING IN MY HEART FOR YOU."—By Don Ramsey; published by Walter Jacobs, Boston, Mass. A very beautiful song, one of the really high-class ballads of the year. Slides by Simpson are of great excellence, as is usual with this firm.

#### NOVELTY PUZZLETES.

Exclusive original puzzle pictures by the famous puzzle man, Sam Loyd:

CHANGING LETTER SERIES.—This is a particularly clever set, done in Loyd's best style. The puzzles seem hard, yet how easy to solve when you know how.

HIDDEN GEOGRAPHICAL NAMES.—A very interesting lot of puzzles, that will make theatre patrons think hard, and at the same time amuse them immensely.

CITIES OF THE UNITED STATES.—Clever puzzle pictures, representing in puzzle form cities in this country. Beautifully colored and well illustrated. Entertaining, amusing and of a highly educational character.

STATES OF THE UNITED STATES.—Representing in puzzle form the states of the United States. Second set of a series of puzzle slides designed to increase box-office receipts.

POPULAR FLOWERS.—Puzzlettes of the best-known flowers. Beautifully colored. Six puzzle slides, as usual, and explanatory slides and answer slides.

GIRLS' NAMES.—Here's a chance for those who have a large acquaintance with the weaker sex to show how much they know.

LETTERS OF THE ALPHABET.—Sounds dry, but is really one of the most interesting of the series.





Trade Mark.

# BIOGRAPH FILMS



Trade Mark.

Released  
June 20th, 1910

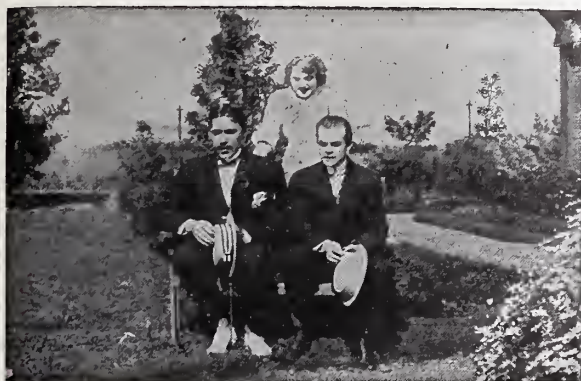
## NEVER AGAIN!

A delightful little comedy of love's young dream. Two chaps love the same girl. The favored one and the girl quarrel, leaving a chance for the other suitor which opportunity he seizes, only to repent later, for it causes him all sorts of trouble. **Approximate Length, 590 Feet.**

## MAY AND DECEMBER

A springtime comedy showing June proposing to and acceptance by October—financial conditions the reason. December proposes to May and is accepted—the same reason. It looks like a calendar mix-up until June meets May and then they assume their proper order

comprises a succession of very



"NEVER AGAIN."

of sequence. Aside from the story the production comprises a succession of very beautiful scenes. **Approximate Length, 364 Feet.**

RELEASED  
JUNE 23d, 1910

## THE MARKED TIME-TABLE

HOW CRIMINALS ARE MADE BY BLIND  
MATERNAL LOVE

This Biograph production shows a powerful lesson to over-indulgent mothers, whose maternal love works a most disastrous effect on their children. The young man in our story has fallen into evil company and his scrapes are always covered by his mother, making him bold enough to go to greater lengths, until finally he commits a deed that serves him as a bitter lesson, and realizing his own worthlessness he firmly resolves to amend. The mother also appreciates how ill-advised her kindness in condoning the boy's faults was. **Approximate Length, 996 Feet.**



"MARKED TIME TABLE."

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY

Exhibitors, Get on our Mail List for Descriptive Circulars

# BIOGRAPH COMPANY, Licensees of the MOTION PICTURE PATENTS CO.

11 East 14th Street New York City  
GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

## Last 4 Weeks' Productions of Licensed Film Makers—June 25

### BIOGRAPH CO.

Date.	Subject.	Class.	Length, Feet.
May 30	The Impalement	Dramatic	987
June 2	In the Season of Buds	Comedy	990
June 6	A Child of the Ghetto	Dramatic	989
June 9	A Victim of Jealousy	Dramatic	987
June 13	In the Boarder States	Civil War Drama	990
June 16	The Face at the Window	Drama	997
June 20	Never Again	Comedy-Drama	590
June 20	May and December	Comedy	364
June 23	The Marked Time-Table	Drama	996

### EDISON CO.

May 31	The Mule Driver and the Garrulous Mute,	Dramatic	980
June 3	The Piece of Lace	Dramatic	995
June 7	Mr. Bumpious on Birds	Comedy	250
June 7	The Shyness of Shorty	Comedy	750
June 10	The Bellringer's Daughter	Drama	1,000
June 14	The House on the Hill	Drama	745
June 14	United States Life Saving Drills	Educational	250
June 17	A Central American Romance	Melodrama	1,000
June 21	Bootles Baby	Drama	690
June 24	The Judgment of the Mighty Deep	Dramatic	1,000

### ESSANAY CO.

June 1	Levi's Dilemma	Comedy	768
June 1	Henry's Package	Comedy	205
June 4	Away Out West	Dramatic	1,000
June 8	Burly Bill	Comedy	986
June 11	The Ranchmen's Feud	Western Drama	980
June 15	A Honeymoon for Three	Comedy	1,000
June 18	The Bandit's Wife	Drama	1,000
June 22	A Victim of Hate	Drama	1,000
June 25	The Forest Ranger	Western Drama	...

### GAUMONT

May 31	The Little German Band	Comedy	375
May 31	Won and Lost	Farce	300
May 31	Jarnac's Treacherous Blow	Dramatic	340
June 4	The Office Seeker	Comedy Drama	525
June 4	Beneath the Walls of Notre Dame,	Educational	380
June 7	A Night on the Coast	Drama	600
June 7	The Monastery in the Forest	Scenic	400
June 11	The Marriage of Esther	Biblical Drama	695
June 11	Lerin's Abbey, on St. Honorat's Island,	Travelogue	285
June 14	At the Dawning	Mediaeval Drama	915
June 18	Ester and Mordecai	Biblical Drama	645
June 18	The Spanish Frontier	Scenic	325

Date.	Subject.	Class.	Length, Feet.
June 21	Princess and Pigeon	Comedy-Drama	490
June 21	Hercules and the Big Stick,	A Mythological Phantasy	505
June 25	How Unde Got Wise	Comedy	535
June 25	Lakes at Eventide	Scenic	405

### KALEM CO.

May 25	The Cliff Dwellers	Indian Drama	940
May 27	Friends	Dramatic	930
June 1	The Navajo's Bride	Dramatic	930
June 3	The Castaways	Dramatic	975
June 8	The Price of Jealousy	Tragedy	940
June 10	The Exiled Chief	Drama	905
June 15	Mistaken Identity	Comedy	885
June 17	The White Captive of the Sioux	Dramatic	880
June 22	The Wanderers	Drama	895
June 24	The Cheyenne Raiders	Indian Drama	950

### LUBIN MFG. CO.

May 30	A Veteran of the G. A. R.	Dramatic	1,000
June 2	Percy, the Cowboy	Farce	925
June 6	Grandfather's Gift	Dramatic	710
June 6	Officer Muldoon's Double	Comedy	275
June 13	The Wild Man of Borneo	Comedy	390
June 13	On Panther Creek	Drama	600
June 16	Red Eagle's Love Affair	Comedy Drama	975
June 20	The Road to Happiness	Romance	600
June 20	Poetical Jane	Farce	350
June 23	The Motion Picture Man	Comedy	955
May 26	The Paleface Princess	Dramatic	920
June 2	The Padre's Secret	Dramatic	950
June 9	Love's "C. Q. D."	Drama	950
June 16	A Texas Joke	Comedy	950
June 23	White-Doe's Lovers	Drama	670
June 23	The Stranded Actor	Comedy	280

### MELIES.

May 26	The Paleface Princess	Dramatic	920
June 2	The Padre's Secret	Dramatic	950
June 9	Love's "C. Q. D."	Drama	950
June 16	A Texas Joke	Comedy	950
June 23	White-Doe's Lovers	Drama	670
June 23	The Stranded Actor	Comedy	280

### PATHE FRERES.

May 30	Down with Women	Comedy	604
May 30	Russia, Caucasian Mountains	Scenic	374
June 1	One Can't Believe One's Eyes	Comedy	440
June 3	Ines De Castro	Historic Drama	554
June 3	The Two Portraits	Dramatic	804
June 3	Lillian and Anette	Acrobatic	144
June 4	Macbeth	Drama	997
June 6	The Flag of Company "H"	Drama	918
June 8	The Empty Cradle	Dramatic	607
June 8	Lucy Consults the Oracle	Comedy	341
June 10	Dimitri Donskoff	Russian Drama	706

Date.	Subject.	Class.	Length, Feet.
June 10	24-Hour Automobile Race	Topical	270
June 11	An Unexpected Friend	Drama	626
June 11	Floating to Wealth	Comedy	301
June 13	Childish Escapade	Comedy	548
June 13	Micro-Cinematograph	Educational	354
June 15	The Bone-Setter's Daughter	Drama	813
June 15	The Barry Sisters	Acrobat	138
June 17	Poor but Proud	Drama	495
June 17	Max Makes a Touch	Comedy	423
June 18	White Pawn's Devotion	Indian Drama	950
June 20	Reconciliation of Foes	Colored Drama	948
June 22	Perseverance Rewarded	Comedy	443
June 22	Riding School in Belgium	Educational	535
June 24	A Curious Invention	Trick Comedy	472
June 24	Catching Fish with Dynamite	Colored Scenic	459
June 25	The Great Train Hold-up	Sensational Drama	950

### SELIG POLYSCOPE CO.

May 30	After Many Years	Dramatic	1,000
June 2	The Trimming of Paradise Gulch,	Western Drama	1,000
June 6	The Bargeman of Old Holland	Dramatic	1,000
June 9	The Range Riders	Comedy	1,000
June 13	Romeo and Juliet in Our Town	Comedy	1,000
June 16	Opening an Oyster	Educational	1,000
June 20	Opening an Oyster	Educational	1,000
June 23	Our New Minister	Pastoral Drama	1,000

### URBAN ECLIPSE.

June 1	Her Life for Her Love	Dramatic	720
June 1	Making Salt	Industrial	230
June 8	The Nightmarc	Drama	824
June 8	The Mountain Lake	Travelogue	196
June 15	The Gum Shoe Kid	Comedy	428
June 15	A Trip to Brazil	Travelogue	572
June 22	A Child of the Squadron	War Drama	595
June 22	An Excursion into Wales	Travelogue	430

### VITAGRAPH CO.

May 31	The Peacemaker	Comedy Drama	990
June 3	Davey Jones' Parrot	Comedy	925
June 7	The Majesty of the Law	Drama	972
June 7	A Modern Cinderella	Society Drama	977
June 10	Over the Garden Wall	Romantic Drama	973
June 11	The Altar of Love	Drama	945
June 14	The Russian Lion	Dramatic	948
June 17	"Davy" Jones' Landlady	Comedy	935
June 18	Ito, the Beggar Boy	Japanese Drama	...
June 21	The Little Mother at the Baby Show,	Dramatic	975
June 24	A Family Feud	Dramatic	968
June 25	By the Faith of a Child	Dramatic	855





TRADE

MARK

## CAN YOU BEAT THIS?

ON SATURDAY, JUNE 25

### *The Great Train Hold-Up*

*An American production that was so realistic as to deceive some wide-awake reporters on a leading New York daily.*

ON MONDAY, JUNE 27

### *Caesar in Egypt*

*The second of our Egyptian series. You all know about Cleopatra. This film is at least its equal.*

ON WEDNESDAY, JUNE 29

### *Napoleon*

*Could any other manufacturer stage this with the magnificence and accuracy shown in this big feature?*

ON FRIDAY, JULY 1

### *Rebellious Betty*

*The interest in Betty is enormous. We know all want to see this new artist. What a comedienne!*

ON SATURDAY, JULY 2

### *Max Foils the Police*

*Another comedy that they will cat alive. Certainly one of the best of Max Linder's appearances.*

---

## PATHE FRÈRES

NEW YORK, 41 West 25th St.

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